

Unpleasantness At The Skeleton Club

Frazer was cited in March by officers of the police vice unit for allegedly being drunk and disorderly, although she claims her club is the only one of its type being singled out for that particular enforcement. "I've been at the concert hall that I know of for a lifetime is forced to have a twenty-six-year-old female, who is also employed as a nurse in the University Hospital," says Frazer. "The residents, what they do is not dancing. I mean, a guy doesn't walk up to me and say, 'I want to dance with me. I have this chance.' They just kind of go out there and run around." But Frazer says that the police have no power to enforce licensing because "the residents are dancing. He [the police officer] is not dancing with them. He is just standing there and litter, and urinals crows. His comments to Frazer. His comments to a thorough investigation. The part, were based on police reports he has seen. "And I have to go to court," she says. "I can't sue them," Beckett says. "I can't sue them because they officers." Beckett is required by law to perform an investigation of the permit within two weeks of application. Those two weeks expire today, and the fate of the permit is still in question. "I spoke with the manager of the hotel above the club," Beckett says. "He told me the residents are complaining about the noise." "Complaints of that sort," Beckett says, "are not sufficient to deny Frazer a dance permit. Investigation went a further step."

Laure Francis

As the police presence has increased since the club's Market Street debut, so have

But some of the accounts of police-patron friction over the past few months would indicate something more elaborate than such haphazard enforcement. A letter to the *Los Angeles Times* on March 30 from a Coast Guard ensign, Robert M. Czechowicz, told of a young girl being thrown to the ground by police twice, then being kicked, handcuffed, and tossed into a squad car. "The puzzling thing is that she was not resisting," Czechowicz

wrote, "Her only struggle was to maintain her balance, as she was wearing highheeled shoes." The emsign said he filed an official complaint over the incident with the city attorney sent to local media, a woman named Janice Steinberg described what she saw at a Skeletons Club concert on March 29. Steinberg, who was standing on the sidewalk outside the club between shows at about 11:00 p.m., says she heard a scream, then turned to see an officer using a choke hold on a woman. "The officers were being lifted off the ground. The woman then stood up and slumped to the street. 'My shock increased,' she wrote. "The officers used force to get the officers waving a billy club at those of us against the wall and challenged, 'Who's next? Come on, who's going to be next?' " Steinberg says. M. Elliot attended a Skeletons Club concert in February which was halted by the police for violation of noise statutes. Elliot says he "wanted to club over the head of the police officer. I was afraid that the police were certainly no louder than the

bands that play at places like Mom's in Pacific Beach or the Country Bumpkin in Imperial Beach." Ellis, who has offered to appear as a witness in court for Fraser if need be, described the customers in the club as "typical high school kids involved in an activity no more sinister than a high school dance." (No alcohol is served at the club, and there is no age limit.)

Fraser herself was arrested on stage in front of 300 confused patrons on February 9 during a performance of the Unknowns. Police officer Tim Fay entered the club at exactly 10:00 p.m. (when the city noise curfew goes into effect) and told Fraser the band was too loud. Fraser says she turned down the volume twice, but it was apparently not enough to satisfy the officer. "That's when he stopped the show," Fraser says. "So I went on stage and told the audience they could stick around if they wanted. He never declared the concert an illegal assembly. A lot of times the audience stays after a show, and we talk about

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If you yearn for those peaceful days of détente, then journey back with us through time, not several years, but just a few days back, back, back to this past Saturday morning. It is chill and overcast. The morning papers shout grim news; a few of you doubtless nurse dark thoughts about the Russians along with your breakfast coffee. Quick! banish any such negative thoughts before we reach our destination — the San Diego chapter of the U.S.-Soviet Friendship Society.

In honor of the coming May Day celebrations, the chapter has planned a special meeting for today honoring two guests: the Soviet Ambassador, Anatoly Robeson. The crowd won't arrive until early afternoon at the brown-shingled storefront next door to Golden Hills Plaza. No sign announces the identity of the occupants of 3011 Beech Street, but photographs of Russian athletes fill the windows. Beyond the glass can be seen the shelves of literature: back copies of *Soviet Life*, *Soviet Uzbekistan*, *News from the Ukraine*. Inside, grime dills a carpet which was once a telltale sign of orange, and red; overhead a large hole mars the plaster ceiling. But fresh new posters brighten the walls: announcements of this year's Moscow Olympics, maps of Russia, charts showing Soviet agriculture, Soviet industry. "Major Projects of the Ninth and Tenth Year Plans."

And here's Rose Sparer, current president of the group, a bright, brisk lady with a thick New York accent. Other officers in the chapter, all about sixty years old, like Sparer, trickle in, but only the club president consents to let us use her name (though not her photograph). "You just never know," murmurs another woman, the daughter of a Swedish socialist whose hatred for capitalism intensified while

Working on the Los Angeles Police Department. She explains, "I might have some Nazi living next door. After all, this is California!" Two men nod their heads in prudent agreement. Like Sprater, both are the offspring of European immigrants to New York. One discovered socialism while a student at Columbia University during the Depression; his first pilgrimage to the worker's paradise was in 1938. The other, a twenty-eight-year San Diego resident who now distributes motor oil, first met the friendship society members a few years ago in Balboa Park.

Founded in 1973, the chapter didn't move into its present quarters until about two and a half years ago, according to Sprater, when the local



schools, visits to individual homes and other contacts between the Russians and sympathetic American individuals. For example, one member of the October group, a minister from the Moscow Baptist Church, played the organ at the Messiah Lutheran Church on Thirty-first Street on the Sunday morning of his group's visit. That visit coincided with a performance at the Cafe Del Rey Mow in Balboa Park which drew 135 people, including Si Cassidy, Floyd Morrow, and Leon Williams.

Alas, the Russophiles lament, recent world events haven't boded well for such cultural exchanges. They complain that frost from the chilly global situation first touched San Diego earlier this year when the St. Ignace performance scheduled at the Civic Theater was canceled. Two Russian women, a poet

and a literary magazine editor, successfully visited here in late February, but a larger group of musical performers which was supposed to arrive in May also cannot make the trip because of state department restrictions.

To understand how the friendship society members feel about that, it helps to hear how they feel about Russia in general. One of the women, a grown-up bit husky, their eyes a bit misty, when they describe the U.S.S.R. Sparer (who's visited there four times in the past twenty-two years) says the "visiting Russian" is "particularly strong in expressing that there should be peace between both countries. They are particularly interested in the peace of the world. We hear that they are very sincere and very worried about peace in the world." Another chapter member chimes in, "I think that the Russians are always one toast that they use: *mir y druzhba*. Peace and friendship. Peace and friendship over and over

So the society members see events in Afghanistan most sympathetically, an interpretation spelled out in a statement from the national

society office. Sparrer distributes the statement to those who question the Soviet invasion. Since the Afghan Revolution of April, 1978, it declares, "the United States has been working closely together with China, Pakistan, Egypt, and other reactionary forces in the area, to overthrow the new government and force an end to land reform, the literacy campaign, and the freeing of women from age-old oppression." The explanation continues that the Soviets "waited to respond to repeated requests for military aid by all three Afghan postrevolutionary heads of state until the gravity of the threat to the people's chance for a new way of life became unmistakably apparent." The statement ends with the reassurance that the Soviet forces will pull out just "as soon as the interference of outside reactionary forces is ended."

Sparer and her fellow Soviet friends lament that the misunderstanding over the current Afghan situation is just one thread in a whole tapestry of American delusions about Russians. One woman groans that Americans today still think Soviet citizens are *starving*. "That's a cliché that actually disappeared in the Soviet Union about 1921 or '22," she harrumphs. "But for someone to tell me today that the Soviet people are starving? There has to be something wrong with them!"

"Another stereotype is that Russians can't speak their minds," another man says indignantly. In fact, he explains with a touch of indignation, the Soviet constitution ordains that newspapers must print every single letter of protest — and reporters must furthermore investigate such protests! Indeed, Soviet newspapers have mobilized about the likes of Solzhenitsyn and Sakharov. Sparrer makes no words. The noted physicist's problem was that he aired his complaints in the foreign press, she declares. "Solzhenitsyn, Sakharov, 'came from a wealthy family. He never agreed to the new government." His writings about the Soviet prison system are simply lies, she says flatly. "Very likely he

All this talk of dissidents and prison seems to make the Soviet friends distinctly uncomfortable. "I often feel it isn't very profitable to discuss this question, because most people don't understand the origins of the Russian revolution," one man intones. "You don't want to write about that anyway," Sparrer agrees. "Write about our visitors." She adds that regardless of the world tensions springing from Afghanistan, the local group has sensed no hostility, fielded no angry protests. "And on the contrary," she says. "And on the contrary, I think our attendance at meetings is better than it's ever been."

Indeed, when the Saturday afternoon meeting time draws near, at least forty people

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
In the movie *All That Jazz*, whenever Roy Scheider would get up and shower in the morning, he would play a cassette of classical music. It was always the same one. I have tried to find the name of the piece. Can you help us to the title, composer, and availability of the tape?
S.F.
Enicinitas

I have not seen the movie, but I suppose the piece is Vivaldi's *Concerto in G*, which is the fifth cut on side one of the soundtrack album *All That Jazz*, distributed by Casablanca and available in cassette as well as Tower Records for \$6.99.

The relation between Vivaldi's music and the hero of the movie is morbid but apt. Like Joe Gideon, Antonio Vivaldi suffered of heart disease; in Vivaldi's case it was angina pectoris, a condition of brief and intensely painful spasms occasioned by a lack of oxygen to the heart's muscular walls. Vivaldi was a premature baby, so frail when he was born (in March of 1678) that the midwife baptized him on the spot from fear that he would die and never have the chance to know heaven. His mother was a barber and part-time musician, the trades being compatible in Venice at a time when music was so popular that instruments were provided in the waiting rooms of barbershops for the customers to play. The elder Vivaldi eventually took a minor position as violinist in the orchestra of a church, and his son, the first born, followed along. He was precocious, and set upon his career in the practical manner that characterized his immensely productive life. At fifteen and a half years old he entered the priesthood. It was the smart move for a poor boy who liked music. The



rent was free, and the church provided everything that a boy with musical talent could want: patronage, an audience, fellow musicians, and girls. The young red-haired priest became a resident violinist at the Ospedale della Pietà (the Hospital of Charity), which was an infirmary and girls' orphanage. Music was perhaps the institution's most important activity, for it not only provided training and recreation for the residents, it brought in money. The concerts were so good that they attracted crowds, and the house naturally charged for the seats. At about the time that Vivaldi started writing and conducting these concerts, he stopped celebrating mass. Three times in the midst of performing the holy rites he had been forced to leave the altar and wait for the pain in his chest to sub-

side. Still, he wrote so many compositions for chorus and strings that his admirers never believed in his illness. When Vivaldi left the altar, they said, he headed for the sacristy to write down musical thoughts.

Music for violin, cello, and bassoon was still new to the audiences of Vivaldi's day, and when they attended an opera or religious festival, they demanded to hear music that had never been performed. Vivaldi's 450 concerti stand like a monument compared to the number of works that modern composers produce, and yet Vivaldi's work was not outstanding in his own time for being prodigious. Many other composers wrote as much as he did. But the difference between then and now is that the composers of the Eighteenth Century were barely constrained by traditions.

They did not write in the margins of work that had come before. Since he practically invented the form of the concerto, Vivaldi knew how to whip one out. He once boasted that he could write a concerto in less time than it would take someone else to copy it, and considering that he wrote as much as he could in shorthand, the boast is not as idle as it sounds.

What distinguished Vivaldi in his own day, of course, was the high quality he achieved in even the routine compositions. He drew the admiration, and the imitation, of J.S. Bach, whose homages to Vivaldi were alone responsible for reviving his work. For Vivaldi, so popular as the orphanage concertmaster, was totally forgotten within a hundred years of his low, impoverished death. The directors of the orphanage wondered why a priest too sick to celebrate mass could find the strength to produce his own opera. This, and the life he shared with Anna Giro, his principal singer, led the directors to withdraw their support of the aging composer, whose work anyway was growing less popular in a country that constantly demanded new music and consequently new forms. In his sixtieth year he moved to Vienna and died within months. He was so obscure at the time that it wasn't until 1938 that a scholar discovered the place and circumstances of his death. His house and grave have been taken over for roadways.

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



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THE CHARGE IS RAPE

(continued from page 1)

Her father is Canadian, actually, and her mother is a former dancer and actress from Kansas City. They were married to the tune of "God Save The King." James dislikes talking about his childhood because she says it sounds privileged, but wasn't. When her father's work in chemistry took the family abroad, she was sent to a boarding school in Switzerland, where they settled in Massachusetts, she went to boarding schools in the suburbs; when it was time to go to college, she attended McGill University, her father's alma mater, and when she had earned her degree in art, from Massachusetts College of Art in Boston, she attempted suicide, underwent analysis and shortly thereafter converted to Buddhism and moved to California.

"I remember closing the screen door," she said, describing the ordeal that took place in her apartment. "I latched the screen door in two places, but decided to keep the back door open to get some air. It was about ten o'clock on August 28 — a Tuesday — and I'd worked all day running the slide projector for a convention at the Town and Country. I'd gotten the job through UCSD. (When you're a teaching assistant in art history, you know how to use a slide projector.) Anyway, I had to get up at five-thirty. I remember I left the bedroom door open."

"The next thing I knew, there was someone's hand on me, someoneplace on the back of my head or on my neck. I screamed. It was an awakening-from-sleep, sort of nightmare scream."

"I could sense him kneeling next to me. His voice came from behind and slightly to the right. He reached up and turned on the

drafting-table lamp that was attached to the wall above my bed. I saw his bare, black forearm. Then I think he asked me, 'Is that your natural color hair?' and I said, 'No.' 'What is your natural color hair?' 'And I said, 'Disheveled.' 'Then he started to reach under me, and at that point I kind of separated my mind from my body. I was on my stomach, and he told me to turn over, and I said, 'Let me just stay here.' He wasn't forceful, and I didn't try to find out if he would be. I remember I started chanting, inwardly, with all my life I chanted. It only lasted a couple of minutes, then he got up and told me to get in the shower, and he went into the other room."

"I went to the bathroom and turned on the shower, but I didn't get in. All I did was turn the light on and stand there for a minute, then he opened the door and told me to get in the shower. He obviously must have looked at me, but I didn't see him. I think I didn't want to. I got in the shower with my nightgown on and turned on the hot water. Then I pulled the window up far enough for me to reach my arm out and try to knock over the lid of a trash can. And just at that moment, I saw him slip out the back door. I saw his profile against the side of the building, but I couldn't see who it was."

"Then I turned off the shower, jumped out, ran to the back door, closed and locked it, ran in the bedroom, tore off my wet nightgown, threw on some clothes, started to telephone, and decided to get the hell out of there."

"At University Hospital, shortly after midnight, the first person James saw was a woman in white uniform, standing outside smoking a cigarette. James told her she'd just been raped and didn't know what to do. The woman asked her to wait a moment, then went inside and sent out a doctor, Dr. William Baxt. Having once been a policeman himself, he questioned James for a few minutes, asking if she could identify the rapist and suggesting that, although it was up to her, it might be a good idea to call the police."

He led her to an office and telephoned for her, then asked if she wanted to talk to REAL, the local group that provides counsel at any hour for victims of rape. She dialed this number for her. Too James said she talked with a woman for a while, but found the conversation of little comfort. Soon two patrolmen came to fill out a blue Crime/Incident Report. One asked the questions and wrote on his metal clipboard while the other sat slightly apart and said nothing. James said the policeman was polite, and brought out his questions with elaborate care. She thinks now that REAL's contribution to the treatment of rape victims is the collective watch it keeps on the police department."

After the interview, she underwent a pelvic examination for evidence. The doctor took swabs in the shallow and deep vagina and set them aside for analysis at the police laboratory, then combed the pubic hair for foreign matter, and drew blood to test for venereal disease. James said, "I asked the doctor the motive for rape, and I think he said no one really knows, but the theory is that it's not a sexually motivated thing, but an act of violence. I must have been basically satisfied with the answer, because he explained a little more, but I don't remember it. I remember in the room next door some people were making funny noises to entertain this little boy who had gotten hurt — his brother had brought him in — and they were trying to get him to cooperate with the first aid."

Finally James accompanied the patrolmen to her apartment, where they found entry marks on the screen door, took the bedsheet as evidence, and dusted for fingerprints on the bathroom doorknob. James noted that nothing had been stolen. Looking around at the blue, bamboo-print curtains, and the all-screening frame and chemicals, and the images of James's favorite subject (allegations), one of the patrolmen asked if she were some kind of artist, and then he spotted a copy of *The Painted Word*, by Tom Wolfe, and asked

if she had read *The Electric Kool-Aid Acid Test*. In James's mind, that question confirmed her intention to cooperate fully with the police.

They drove her back to her car at the hospital, gave her a card with a number to call at the station and left her. "The only thing I could think of to do was drive to my girlfriend's house in Lemont Grove," James said. "The dogs announced my arrival. Dorothy and I talked for a while, and she told me to sleep on the sofa, but instead I turned on the TV and looked at some old movies without watching them. Everything kept running through my mind. I kept reliving it, running through it. I couldn't turn it off. And later, the next morning, I remember I was with Dorothy in the kitchen, drinking a cup of coffee, and she was making breakfast, and that voice that I had been hearing all of a sudden turned into a face. It flashed in my memory. I put down the coffee cup and I said, 'I know who it was.'"

"My? My name, sir? My name is Salvin Ross. Wait a minute, will you please?"

Ross, an inmate at the county jail, put down the telephone receiver in the visitor's room and slapped his breast pockets for a cigarette — none — then bummed one off the inmate next to him and cupped his shaking hands around it, nodding thanks, while his new cigarette took fire from an old one. It was a Sunday in January, four months after Ross's arrest on suspicion of raping Marjorie James (whose name, and Ross's, are the only ones changed in this account). The windowless, trashy visiting room was better than usual, as the weather for the past few days had been sunshine and drizzle. Ross picked up the phone again and squealed, smiling (no front teeth), and said, "Now, okay. Can? Can you hear me over this phone? Say, Mr. Appleby..."

"Gale."

"Mr. Applegate — can you get me out of here?"

"No."

"That's him," said James. McGill had an idea of where he might be heading, and she left in her patrol car.

"Because I didn't do it. I didn't rape that girl. That girl is lying. She — she said she recognized me by my black voice, and I don't have a black voice. Do you think I have a black voice?"

"You have an unusual voice."

"What? What's it like?"

"Clear. High-pitched. Good projection — an actor's voice, really. I like your voice."

"Oh! Do you like me, too?"

"His face — of a color that shows freckles and liver spots — trembled around his smile, and his hand was working for a better grip on the telephone receiver, pressing it into his ear. He is thirty-eight years old and looks as though he's lived every day twice."

"I must admit I do."

"That's good," he said, "because I like you, too. I can tell that you and I will be friends."

"You haven't been so friendly to everyone else."

"What do you say?"

"You tried to throw a Bible at the judge."

"Oh! Yeah!" he said. "Yeah, I get kind of excited when I hear people lying, you know, and shit like that. Excuse my language. But I am innocent. You know what I'm saying? I am. And that's the truth."

On the morning after the rape, James called Detective Gary Yoshonis of the vice squad and told him about Ross. She said that Ross had been a resident at Central Manor while she was working there, and that they had been acquainted, that he had left without paying his rent, and that during one of his subsequent visits, she asked him to leave the premises. She said that although she had never seen the rapist's face, she had definitely recognized his voice. Yoshonis asked her to come to the station that afternoon, but James needed money and decided to wait the rest of the day at the Town and Country. She arranged to see Yoshonis two days later.

The interview turned out to be unremarkable (the only surprise was seeing Yoshonis with a gun and shoulder holster in his office), and she left after telling everything she knew about Ross, which did not include his whereabouts. Since she was downtown, she decided to visit an artist friend whose studio is near Fifth Avenue and G Street. She had just parked her car and was going to cross Fifth when she heard a commotion to her right, in the direction of Broadway. She paid no attention until someone called her name. She

"The next thing I knew, there was someone's hand on me, someoneplace either on the back of my head or on my neck. I screamed. It was an awakening-from-sleep, sort of nightmare scream."

turned. It was Ross, walking up Fifth, away from her.

James hurried to her friend's studio and called Yoshonis, who said he would look for the suspect, then she went outside again to find him herself. She drove up and down the streets in her old Dodge Dart. Nothing. No police cars, no help, no Ross.

After a while she gave it up and parked the car, and was walking to the studio again when she spotted him. He was standing on the corner of Fourth and Market — shirtless, with a red baseball cap and nondescript pants — shouting at the sky, and then seeing James, yelling over and over, "He attacked me!"

"I ran back to the studio and called Yoshonis again," she said. "He wasn't in. So I went outside and looked down the corner — Salvin was still there, alone. Then he saw me and started walking toward me. I was saying inside, 'Where are the goddamn police?' I ran back to the studio and called again, this time Yoshonis answered, and when I told him I'd just seen Ross, he said something like, 'What do you want us to do?' And I said, 'James' case depended entirely on her testimony that she recognized Ross's voice in the dark, after a harsh awakening from sleep and in the subsequent state of terror; but she did not connect that voice with Ross until the following morning at around eleven. Later that day, when Yoshonis asked how certain she was of this connection, she said that on a scale of one to ten, her certainty was 9.6."

Naturally, this was the story that Ross's attorney, William Fuhrman, questioned at the preliminary hearing. The judge was to decide whether the evidence against Ross

was strong enough to hold him for a trial. Fuhrman could not dispute whether James was able to recognize Ross's voice. She had picked it out from several others in a voice line-up conducted by the police. But in cross-examining James, Fuhrman established that she knew several black men, and from here he raised questions about the way James had reached her nine-out-of-ten conclusion. If James had chosen Ross's voice from among several black voices she happened to know, then there may have existed in the first place some ambiguity as to who the rapist really was, and ambiguity turns jail bars into a curtain. He also wanted to show that James grew more certain of her choice as time went by, which suggests in a backward way that she was uncertain to begin with. James said she didn't realize where Fuhrman's strategy was headed until it was late, but she was satisfied with her answers, as recorded in the hearing's transcript.

Fuhrman: Would it be a fair statement... that over the period that passed between eleven that morning and the time you talked to the detective, that there was a gradual increase in the sense of positiveness about the identification of the voice?"

JAMES: I asked myself many questions. I am very critical and skeptical. I went back and analyzed from a different point of view how possible and reasonable that seemed to me.

Fuhrman: Did it become, as you analyzed it, more and more positive and reasonable?"

JAMES: Yes. It made sense. Fuhrman: And prior to that analysis, I take it it would be difficult for you to assess how sure you were, how recognizable it was. Is that right?"

JAMES: I trust my most immediate and direct responses. It was unfettered by any kind of conscious analytical reasoning. It was a very direct memory kind of thing.

Fuhrman: I have no further questions at this time.

He had no further questions at all. Ross grew unhappy with Fuhrman's counsel and asked the court to appoint him another attorney. The change surprised Fuhrman. He said he didn't oppose it; he felt he'd done as good a job as he could, given Ross's attitude and mental state.

The replacement was Douglas Oden, whose first move was to have the case dismissed for lack of evidence. A judge denied the motion, saying that the weight of James's testimony would be a matter for the jury to decide. Oden is black, and (continued on page 10)

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THE CHARGE IS RAPE

(continued from page 9)
could well imagine how his client might impress a jury. He felt the only way to overcome that impression was to eliminate it—waive the defendant's right to a jury trial and let the case before a judge.

The hearing for this waiver and the setting of the trial date occurred on December 5, before Judge Earl B. Gilliam. Supervising judge of the criminal division, Gilliam reviews hundreds of cases a month, assigns them to other judges, and sets up their calendars. His courtroom is as crowded as a stock exchange, with attorneys waiting for their cases to be announced, then pushing through the scarred wooden gate to come before the judge, and shouting out their names and their clients' names before the gate has shut. Inmates brought from the jail usually sit in the jury box, which has been enclosed in glass to form a kind of waiting room. The pines are clear where they face the judge, frosted where they face the attorneys and the audience.

When Ross's case was called, there was a moment's delay while the defendant was conducted along the corridor from jail. Gilliam bowed elegantly in his chair and stepped from a paper cup. The bailiffs watched the open door at the back of the court. Oden talked with some other attorneys. Then from behind the closed door to the judge's right there came a noise like shouting or singing—jumbled words more loud than clear—which made Oden shake his head and utter an indulgent smile to some attorneys behind him.

"The bailiff tells me he's really acting up," Gilliam said to Oden.

"Yeah, I've been having some problems with him."

"Well," the judge said, and glanced at the opening door.

The shouting had stopped, and when Ross walked into the room he seemed to have emerged from the silence itself. He was holding a paperback Bible, all white with the covers torn off, and was wearing a denim shirt that said "County Jail" between the shoulders. He looked into the audience for the woman he hoped would be there, Dorothy Casper, a young, timid, vibrant and one-time companion, on whom he was counting for an alibi. He didn't find her. He wouldn't see her until the trial.

Gilliam (who is black) asked Ross how he was doing, and Ross replied that he was doing fine, apart from feeling persecuted. Oden stepped up to his client and told the judge he wanted to forego a jury trial. Gilliam asked Ross if he was willing to waive that right, and Ross said he was willing. Barber Shop, it's what Ala. Massey asked me, "What's your name, boy?" I said, "Salvino." He flung around and said, "Charley, do you hear that?" And Mr. Charley said, "Yes, I hear that." And Mr. Massey said, "I am going to nickname you 'Them.'" "Comprehend, judge?"

The trial resumed on January 2, with James's testimony followed by that of Officer McGill and Detective Yoshon. The prosecution rested its case. Oden's defense began with the testimony of Walter Fung, the criminologist who had analyzed the physical evidence of the rape. It happened that the type of semen found on the vaginal swabs, Type A, did not match Ross's semen, which was presumably Type B, the same as his blood. Oden produced another expert to corroborate the testimony, and it looked for a moment as though he had won the case on the strength of a lab test he'd subpoenaed from the police. Then the prosecuting attorney, Howard Shore, demolished Oden's point by having the expert witness acknowledge that a Type B semen could have been masked by the Type A secretions within the vagina itself, which match James's blood. The discrepancy between Ross's Type B and the Type A found on the vaginal swabs therefore did not trial.

Smith told Ross to calm down and be patient, then motioned for James to resume his testimony. Ross, holding his Bible, listened for a moment, then said he was going to throw a ball of fire, and got as far as raising back with the book before the bailiffs grabbed him and yanked away. It looked as though he'd been aiming at Judge Smith, who calmly summoned the attorneys to his side for a conference, and then, on Oden's motion, ordered a psychiatric examination to determine if Ross was mentally competent to stand trial.

Two county psychiatrists asked Ross why he was being tried and what could happen as a result of the trial. "I was accused of rape and burglary," he replied, and he said that a verdict of guilty would bring him prison or probation. The psychiatrists wanted to know if Ross was sane enough to understand the nature of the charges against him and the consequences of those charges. They wanted to know if his speech, thinking, and memory were coherent enough to be useful to his attorney—that is, if Ross were capable of assisting in his own defense. They reviewed his medical record and saw that he had been diagnosed as a manic-depressive (a diagnosis they corroborated), with the manic or hyperactive phase of that disease being dominant. This explained his excited behavior. They found him overtalkative during the interview, but polite and attentive. They determined that he was triable, but phrased their conclusion in a way that aimed, so to speak, at a moving target. Ross was competent to stand trial "at this time," they wrote. How competent he might be at another time was not their concern.

For the purpose of this trial, then, Ross was normal. And moreover, in his own mind, he is normal for any purpose—or the largest purpose of life in society. He does not believe he is ill. His medical report says he has no insight into his illness, no desire to stay in mental hospitals of any kind, and no motivation to take the medicines that help to clear his mind. Since his discharge from the Air Force in 1964, he has been admitted an uncounted number of times to mental wards run by the Veterans' Administration in Chicago, Los Angeles, and San Diego, staying just long enough to stabilize himself and then petitioning for his release. Lastly, each release ended in an arrest for some kind of disorderly conduct. In July, about a month before the rape, he found an electric fan in a trash heap downtown and strapped parts of the motor to his chest, then acted as though he were carrying a bomb. By the time he got through yelling and pandering in the streets, the police had not only arrested him, they had called in the bomb squad to dismantle the device. Locked in the Alpine Convalescent Center, he escaped a few weeks later and returned to San Diego to find his friend Dorothy Casper.

Before this, he suffered from the delusion of being white. He had "KKK" tattooed on the inside of his right arm, believing this would impress the parents of a girlfriend in Portland, Oregon. Once he was arrested for burning a cross in Horton Plaza. He told me that he is not wholly related to his seven brothers and sisters in Alabama because his father was white, which made him an outcast from his natural kin. In a letter to Judge Gilliam, shortly before his trial, Ross wrote, "When I was fifteen years old, I got a shoeshine job in a white barber shop. Massey Barber Shop, it's what Ala. Massey asked me, 'What's your name, boy?' I said, 'Salvino.' He flung around and said, 'Charley, do you hear that?' And Mr. Charley said, 'Yes, I hear that.' And Mr. Massey said, 'I am going to nickname you 'Them.'" "Comprehend, judge?"

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(continued on page 15)

ELEANOR WIDMER

The Restaurant: Di Canti Ristorante
The Location: 5721 La Jolla Boulevard, La Jolla (454-1178)
Type of Food: Italian and Continental
Price Range: \$6.25 to \$10.25
Hours: Open daily, 5:00 p.m. to 10:00 p.m.

One stormy night last year my house guest, a visitor from Denmark, prepared a dinner for her favorite male friend. She placed an unwashed carrot on a dish, and then spooned out a few blobs of plain, unflavored yogurt. Then she stood back and admired her handiwork, as if for all the world she had spent days preparing it.

In the meantime, I was in the kitchen potting together and rather complicated nonmeal sauce for my pasta. My house guest regarded both sauce and pasta as "poisons for the body."

She looked like Greta Garbo in her prime, and had the same cadence to her sentences. When she pronounced my food to be poison, her voice had an air of melancholy that seemed to equate eating pasta with tragic death. Came the *dent* or machine. The wind howled and her friend arrived with chattering teeth and with his clothes drenched. He chomped down the carrot, made clean work of the yogurt and then asked plaintively whether he could have some of my pasta. To assuage my Danish friend, I kept reassuring her that pasta tranquilized the soul. Since the evening turned out to be extremely relaxed, she was convinced that the pasta had done the trick.

Not an I-done-in-praising the powers of pasta, which has suddenly come to be regarded as the chief food of the year. A recent issue of *Newsweek* devoted an article in its "LifeStyle" section to exploring the current gastro-mania for pasta. James Beard, the famous chef, is quoted as saying, "Pasta suits so well; it comforts the body." The sale of pasta machines is booming, as are pasta shops across the country that sell wide varieties of domestic and imported pasta. (The San Diego Importing Company, 206 India Street, for example, carries between forty and fifty different types of pasta, including one of the best imported brands, De Cecco.)

In addition, pasta restaurants are the rage. In Alhambra, Joe Rigatoni's features a "spaghetti bar" that offers six types of pasta and a choice of twenty-eight sauces. In Boston, Margaret and Franco Romagnolo, who cook on public television, opened their new restaurant to landlady business. And in Paris... well, you've guessed it, the "in" spot is an Italian restaurant.

If Paris is thinking Italian, can San Diego be far behind? Nutritionists are now applauding pasta, a source of protein, carbohydrates, and vitamins. And, if

served *al primo*, or first course, the way it is done in Italy, the calories of the small portion will not create gelatinous pockets on one's thighs.

To be sure, the best pasta is homemade.

The reason? It cooks up faster and can be served *al dente* without making you feel that you are chewing on rubber. It also has a different texture and color that's more pleasing to the palate and eye. Therefore, pasta snobs will always ask in restaurants, "Is this pasta homemade?"

Now that I've given pasta this build-up, I have to report that the new La Jolla restaurant, Di Canti Ristorante, does not make its own pasta, though it does buy a high-quality imported pasta—namely, De Cecco. And while I truly wish that the owner/chef/hood would consider making his own, you won't be severely shortchanged by the commercial product.

Di Canti is located on the site of the former Casa Galliano on La Jolla Boulevard, but the interior has been completely redone. The central room is dominated by a brick wall (a smaller dining area is adjacent to it). The other walls are ivory in color; the chandeliers are dim; the silverware and cloths impeccable. The light is so subdued that when I complained, I was brought a flashlight to read the menu.

The dimness does create a romantic atmosphere, but as one of my companions remarked, "If you can afford to eat here, you don't need romance." For those who do, however, the interior of Di Canti is very nicely done, sooting in an uncluttered way.

All the dishes are à la carte. There are at least seven pasta dishes, which range in price from \$6.50 to \$7.25. Nothing else comes with the pasta. If you wish a salad, soup, or antipasto, it's à la carte. I visited Di Canti twice in one week (that woman that you see huffing and puffing on the

beach is me), and I warmly suggest that you split one pasta, for operators, with all the members of your party. It really is hard to finish the large amount of pasta served, not to mention the richness of the sauces.

The first time around, my friend and I had the tagliarini al pesto (\$6.75), which consisted of a spinach noodle prepared with basil, ground walnuts, and garlic. The garlic should be put in capital letters because a great deal of it was used, too much for lovers of average amounts of garlic. However, I brought some of it home and the next day heated it with lots of milk to cut some of the garlic. This dish could be improved by the subtraction of garlic and the addition of fresh basil (if available).

On the second occasion, our pasta dish was rigatoni and broccoli (\$6.50), and I highly recommend this one. Rigatoni consists of large tubular shapes, served here in a fairly crunchy state with an excellent purplish sauce. The broccoli is marvelous in conjunction with the pasta—Di Canti does vegetables to perfection.

The house salad is quite a production (\$4.75 for two), repeated with hearts of palm, artichoke hearts, fresh mushrooms, and romaine lettuce. The house dressing is made with egg whites and thus appears creamy. The salad for two would actually serve four, and the cost would then also be reasonable.

The entrees, of which I sampled three, are served with a variety of vegetables—four or five in all—and the portions are generous. I mention this in case you wish a stripped-down meal. My first visit I had the veal à la Borchese (\$10.25), which consists of veal covered with a rich, creamy brandy sauce topped with water chestnuts, fresh mushrooms, and zucchini. This dish has excellent texture and the water chestnuts were an inspiration;

their crispness cuts the richness of the sauce. The veal Villa Borchese is a dish you could order twice a year, not because it isn't delicious, but because it is so rich. The vegetables served with it were potatoes, broccoli, cauliflower, carrots, zucchini. They were, both times, prepared with love and attention. My friend had the scalone (\$8.50), a patty made from a combination of scallops and abalone, dressed with butter, lemon, and capers. It is a pleasantly different seafood dish.

The reason I returned a second time was to try to discover a less-rich dish. If you'd like a pleasant fish dinner in a quiet and elegant atmosphere, try Di Canti for its fillet of sole amandine (petrale sole with almonds). It costs \$7.50, comes with the large assortment of vegetables, and the fish proved to be fresh and well prepared. If you're worried about calories, carbohydrates, and fats, stick with the sole. Hot garlic bread is served with all meals, so if you order just the sole for \$7.50, you won't come away hungry and you also won't be spending more than you would at some dead-end-and-frozen-fish emporium. I always tell my children they should go to an elegant restaurant and order the least expensive dish. My advice to you is the same.

And now for the superstar, the mouse for dessert. It's made with Grand Marnier, served properly with a separate plateful of real whipped cream, and it had a cost of \$2.50. I could have tucked away two of them with no guilt at all. This is the best dessert in the house. The homemade cannoli (\$2.00) was good but not in the same class as the mouse.

Di Canti's offers eight different preparations of veal, five of chicken, seven of seafood and fish, not to mention the pasta dishes, so you won't lack for choice. Again, pasta purists may long for homemade pasta, and I wish Di Canti did the thing in the manner of Casa Valadier and Taste of Rome. You also have to abandon any preconceived notions about the sauces, because Mr. Di Canti uses his own favorite recipes. The water, by the way, is served with a refreshing slice of lime.

A word should be said about the service. Too often I complain that the help has not been given any orientation. At Di Canti, the waiters try too hard to please, though I am not faulting the excellent and professional service. My feeling is that once they've helped you with the selection from the menu, once they've set the plates down, they should keep at a discreet distance. The present service is due to an excessive amount of caring, and—in this case—less is more.

I live to eat on cottage cheese and yogurt for the rest of the week, but I mean to come again to try the mozzarella marinara and the cannelloni, because as James Beard rightly says, "It's such a gentle pleasant food."

Restaurants

Yes, Pasta

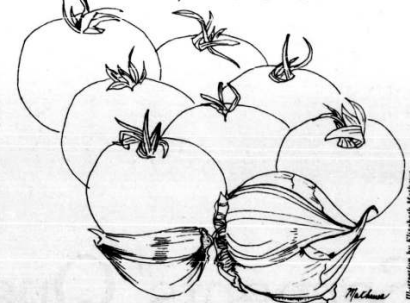


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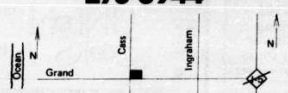
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Serpents' Quarters

Snakes are not like you and me. They don't have eyelids; when a snake wants to go to sleep, all it can do is crawl into a quiet place and rest for a while. And they swallow their food whole. Some people do this, too, I know, but I don't know anyone who unhinges his jaw to do it. Snakes do that. And another thing: snakes convert their food to fat almost immediately when they digest it, which means they can go for a long time between meals.

Those three things, more than anything else, are what make snakes snakes, according to Ben Banta, and Banta should know. He's one of the country's top authorities on reptiles. He has a Ph.D. in biological sciences from Stanford. He's been a research associate at the San Diego Museum of Natural History for ten years. And currently he's teaching a class on reptiles at MiraCosta College. In forty years of observing and collecting snakes, including rattlesnakes, Banta has never suffered a poisonous bite; but a few weeks ago, on a field trip to Baja California, he turned over a rock and mistakenly put his hand down on top of a live sidewinder. "That was an experience I'd never had before," he told me. "Scared the livin' Jesus out of me."

When I decided I wanted to learn something about our local snakes, I called up Banta. Or rather, I tried to call him up. Actually, Banta is a little like a snake himself: he's around, but he's hard to find. He has no phone at the two trailers he keeps on ten acres near Campo, where he stays most of the time. The only known way to get in touch with him is to call one of his friends and leave a message. If he's in

the area, Banta will call you back in a few days. (At one point I tried tracking him down through Palomar College, a school where he once taught. When the switchboard operator didn't recognize his name, I told her. "He's a herpetologist." She connected me with the nursing school.) I finally did get in touch with him, though, and Banta told me what I wanted to know. I found out San Diego County's diverse environment—desert, mountains, coast—supports a wide variety of snakes; thirty-four different kinds, to be exact. Everything from pale blue-and-red rosy boas to charcoal-colored Southern Pacific rattlesnakes. Everything from foot-long spotted night snakes and ring-necked snakes to six-foot-long red diamondbacks and eight-foot-long gopher snakes. Apparently snakes, like people from the Midwest and the East, think the climate here is just terrific.

Over the phone, Banta and I agreed to meet in a few days to mount a miniresearch for some of the local snake populace. In the meantime, I found myself wondering about the fear that

snakes seem to call up out of the great, dark recesses of the human psyche. I had mentioned this to Banta and he had said, "Oh, it's that whole Christian tradition, you know. The snake was responsible for everything bad." But for snakes to be associated with everything bad in a definitive piece of literature that was written 2000 years ago seemed to me to be pretty significant in itself. Hindus consider snakes sacred, after all, but even they associate them with evil. The novelist Toni Morrison, in her book *Song of Solomon*, retells an old tale that sums up as well as anything the role snakes play in the human imagination. A father is telling his son to stay away from a certain woman: "She's a snake, I told you. Ever hear the story about the snake? The man who saw a little baby snake on the ground? Well, the man saw this baby snake bleeding and hurt. Lying there in the dirt. And the man felt sorry for it and picked it up and put it in his basket and took it home. And he fed it and took care of it till it was big and strong. Fed it the same thing he ate. Then one day, the snake turned on him and bit him. Snuck its poison tongue right in the man's heart. And while he was lying there dying, he turned to the snake and

asked him, 'What'd you do that for? Didn't I take good care of you? Didn't I save your life?' The snake said, 'Yes.' 'Then what'd you do it for? What'd you kill me for?' And the snake said, 'But you knew I was a snake, didn't you?' In the end, I suppose it's just that snakes have those narrow little heads and they look slimy (an illusion; simply light reflecting off their scales), and they move so suddenly and unexpectedly, and some of them have fangs and they're poisonous. . . . "Why did they evolve like that?" Banta repeated when I asked him. "They evolved like that because it works!"

Banta, of course, does not hold the orthodox view of snakes. When I met him in Pico Pico Park on an April morning a few days after our phone conversation, one of the first things he said to me was, "We may see some snakes today, but you just never know. Snakes are like gold: they're where you find them." As we set out he carried a crowbar, for prying up rocks and logs that might serve as snake shelters, and a white cloth bag for storing the day's finds. We were accompanied by his dog, a fourteen-month-old shepherd-coyote mix named Eeack (pronounced

EE-yack). "He'll probably find some snakes before we do," said Banta. Pico Pico Park is a private picnic and campground a few miles east of Otay Reservoir on Telegraph Road. We climbed a steep hillside above the picnic tables, making our way from rock to rock through wild onion, mustard, and chamise. "Snakes are predators, but they're ambush feeders," Banta explained as we went along. "They eat rodents and lizards, mostly, but they don't chase after them; they pick a likely spot and just wait. There's thousands of places for them up here," he said, waving his hand at the rocky hillside.

Now and then he stopped, pried up a rock with his crowbar, and looked underneath it for a snake. Snakes are often found under rocks, he said, because it's cool there. Snakes are cold-blooded, so their body temperature stays close to the surrounding air temperature. But they're much more sensitive to heat than cold, and they stay under rocks and logs as a means of keeping their body temperature down. "A temperature of one hundred degrees would kill a sidewinder in about three

seconds," Banta observed (sidewinders often burrow into the sand to escape the midday heat of the desert). "On the other hand, I've taken gopher snakes and frozen 'em so stiff you could use 'em for a cane. You thaw them out and they're still alive, sometimes." We stopped on a granite outcrop. Overhead the sun blazed in a hazy blue sky. Banta turned over a few more rocks without success and shook his head. "They're around here, but we're making so much noise they have plenty of time to hide," he said. He turned to Eeack. "You go find us a nice rattlesnake." Eeack gave him a quizzical look and padded away, nose to the ground.

A chipping sparrow landed on a nearby bush, eyed us for a moment, and flew off. I asked Banta what types of snakes were likely to live on this hillside, and he said, "Well, rattlesnakes. Probably red diamondbacks. And gopher snakes. King snakes. Rosy boas. You might see a rosy boa up here. Spotted night snakes—but they're pretty rare. Striped racers. Most of them just go where the rodents are, and there are a lot of rodents up here. What eats

snakes? All of the hawks and owls probably eat snakes. Coyotes once in awhile. King snakes are really hot for other snakes; they've been known to eat rattlesnakes. Apparently they're immune to the poison." None of the local rattlesnakes (there are three different species: red diamondback, in chaparral; speckled, in the mountains; and Southern Pacific, in the coastal hills), are all that poisonous anyway, Banta assured me. "Not that I'd advise you to get bit. Red diamondbacks could probably do you some damage." Then he told me about the time he was bitten by a rattlesnake. It was a Great Basin rattlesnake, and it bit him in the finger while he was trying to put it in a cloth bag. He threw the bag into the air with a yell, ran to his car, and cut his finger open with a scalpel. It was a "dry" bite—no poison injected. "Sometimes they strike so fast they're surprised," he said. "They don't have time to think. 'Hey, how much juice should I use?'" While Banta said this he held his hands out in front of him and tried to steady himself, imitating a woozy rattlesnake. Then he went on to say that rattlesnakes are native only to North and South America, and that the

(continued on page 15)



Ben Banta

Photograph by David Conroy

The Beauty and the Beatnik



The Marriage of Maria Braun

DUNCAN SHEPHERD

The Marriage of Maria Braun strikes me as a better than average Fassbinder—a distinction worth making when a director has churned out thirty odd movies in the past decade and when the handful of those that have seen their way into local movie houses have struck me as either just average (*Two and His Friends*, *Jail Bait*, *Atten-der*) or below (*Despair*). The reason that this latest one—a profile of postwar Germany in the form of an old Joan Crawford-Barbara Stanwyck career-woman soap opera—rates a little higher than those others is that Fassbinder's conscious manipulation of Hollywood clichés and technical devices has never before been carried off with more poker-faced aplomb. There is, to go along with the smooth dovetailing of narrative events and the skilful appointment of cinematic punctuation points, an honest-to-God, blue-blooded "star" performance by Hanna Schygulla, her aristocratic nose held fittingly high in the air, her eyes half-closed due to the tilt of this nose and looking over it as over a gamsite, and her lips slightly parted as though such a distinguished and decorative nose could not be expected also to be of use for breathing; and there is, too, a collection of dresses for this actress that even the estimable Edith Head would have

press me as the central issue of the movie, or as materially altering the central issue. Because Fassbinder generally appears to be perfectly serious about what he is saying, no matter how hyperbolically or simply-mindedly he chooses to say it. Look, for instance, at when the American soldier tosses a cigarette butt over his shoulder and a flock of Germans dive for it like pigeons after a bread crumb, or when Fassbinder himself makes an appearance as a black marketeer, got up as if for a costume party in pinstriped suit, Three Blind Mice sunglasses, and a two-day growth of beard, trying to peddle a deluxe edition of Kleist's works and sadly conceding that in the postwar rubble Kleist's works might be put to better use as fire kindling. Here as elsewhere Fassbinder seems to me like a man who, while meaning exactly what he says, affects a facetious, singsong, Dean Martin-ish voice as a way of downing the thought and implying that he could certainly do better if he tried or if he had an audience worth the effort. I get the impression, which I would be glad someday and somehow to get over, that he wants us to believe that only his generous democratic impulses, his willingness to let himself with an easily accessible pop-culture narrative form, have held him back from expressing himself with all the complexity of thought and depth of perception of Ivan Turgenev. Pardon me for wondering.

Somewhere I have heard it said that *Heart Beat* (two separate works in search of a pan) is an insult to Jack Kerouac. But except for that, there is not a lot to recommend the movie; and even that would seem a stronger point of one could be sure that Jack Kerouac would have been pensive to insult. The *no-t-a* that is in fact recommendable includes several isolated dramatic bits, which, if one is willing to forget or not be bothered by who and how avant-garde these characters are supposed to be, are deeply subverted in a spirit of big-city blues and stoop-shouldered fatalism: an undercover cop's nearly engineered entrapment of Neal Cassidy for marijuana possession, for example, or Cassidy's ad and cowardly abandonment of his girlfriend in a dingy San Francisco tenement, his laconic "Dude do anything foolish?" being his euphemistic but perfectly plain way of saying "or rather not saying" — goodbye. In the same spirit, there are also a few very seductive images that bring to mind Edward Hopper (a good man to bring to mind) in their use of windows and signs and their feeling of urban desolation and stalemata, and numerous other images, a little ludicrous for my taste, involving Venetian blinds, passing streetlights, rain-slicked and glistening asphalt, and other such netherworld lighting effects that I might have liked better if they were part of a private-eye movie. Too much of the photography, though, resorts to the fashionable antiquing effect of all-over yellow, as if the intention had been to give a discolored, more than ever actual, thinking of these tokens of Fassbinder's undoubted sophistication as anything more than decorative touches or defense mechanisms. They do not im-

dismissed his work as "That's not writing, it's typing" — a quip, if I am not mistaken, generally attributed to Truman Capote, but I suppose it's possible that this had been a standard circulating gag among the New York literati until Capote laid claim to it. John Byrum, the writer and director (previously of *Images*), is acerbically offbeat talent (or, to make it consistent with spelling of the title, certainly off beat), and I feel certain that he has a good movie in him, hard as it is to imagine what that movie might be. This one, I am even more certain, is not it.

As I am not particularly touchy (in fact close to numb) on the subject of Jack Kerouac and Company, I had best leave the umbrage-taking to others. I am in a better position simply to note that, with the movie as it stands, it would be a grave tactical error to alienate the Kerouacians, since you would have to be interested beforehand in the people in order also to be in the movie. The credits sequence, using the Four Aces' rendition of "Love Is a Many Splendored Thing," I get the impression, which I would be glad someday and somehow to get over, that he wants us to believe that only his generous democratic impulses, his willingness to let himself with an easily accessible pop-culture narrative form, have held him back from expressing himself with all the complexity of thought and depth of perception of Ivan Turgenev. Pardon me for wondering.

Serpents' Quarters

(continued from page 13)

early European settlers on this continent were considerably impressed by them. When the American revolutionaries made up a flag, it read "Don't Tread on Me," and the symbol was a rattlesnake. "That sentiment," "Don't push me around," "Banta said, "that might have been something they learned from rattlesnakes." We continued on across the hillside. Under one rock we found a scorpion, under another, a large black widow wrapping strands of web around an egg sack. But no snakes. "This is the appearance season," Banta insisted as we made our way down into the mouth of a small canyon. "April and May, that's when they're out and around,

matting and so forth. I've occasionally found them copulating in the fields. Most of the snakes I've seen are kind of embarrassed about it. When they detect your presence, they disengage... Then they get pissed off, particularly the rattlers. You can't blame them—it's something that would get anyone mad."

In the canyon mouth we lifted up a large piece of cardboard that was lying on the ground. Two mice were beneath it, they were dazzled by the sudden sunlight and ran around in circles, confused. "Look at this," said Banta. "White-footed mice." He turned to the unseen snakes on the hillside we had just left, and called out, "Hey, guys! Look what we found! Come on down here, goddamn it!"

We moved out across a field toward Dulzura Creek, our eyes ever watchful for snakes. Beneath an old log we found a fat California toad and more black widows. We also saw earwigs, sow bugs, and two large ground-dwelling Jerusalem crickets.

"It's too bad you're not doing an article on insects," said Banta, scooping up the crickets and dropping them in his cloth bag. Later, they would make a meal for the alligator lizard kept at the Museum of Natural History.

We walked down to where Dulzura Creek was gurgling its way toward the Otay Reservoir. I asked Banta if human population and development were crowding snakes out, if they had anything to do with the fact we couldn't find any. A scarcity of snakes, which are predators at the top of the food chain, could be one indication of an unhealthy ecosystem. But Banta pointed out that development usually brings with it debris and trash heaps, which attract rodents, which attract snakes. On the other hand, he said, it was true that development was destroying the habitat that snakes, along with other wildlife, need to survive. The result is that they seek out the remaining canyons. "It's an island-type situation," he said. "It's

the only refuge they have. If they go out into the canyons they're going to get whacked by people or run over by cars. They're quickly learning that man is their number-one enemy."

"Snakes are not as aggressive as general legend indicates. They could be coming towards you, and go right between your legs—they're not necessarily coming at you. They might just want to get the hell out of there."

In the late morning sunshine we made our way back to the picnic ground along the creek. Standing under a huge sycamore tree, Banta apologized for not finding any snakes. Each, too, looked contrite. I didn't tell them I was worried that condors might eventually replace all the snakes here. I didn't tell them I needed to be reassured by the sight of a big red diamondback sliding away under the chaparral. Instead, I told them it was okay. I told them I'd be back to look at snakes another time. Banta shrugged. "Snakes are like gold," he said again. "They're where you find them."

THE CHARGE IS RAPE

(continued from page 10)

exclude Ross as the rapist. Oden went on to call Casper, who had been in Ross's company on the night of the rape. She looked to be in her early twenties, and had known Ross since July, when she'd come to San Diego from Connecticut. Her brandy-colored hair was parted down the middle, and hung straight as string on either side of her pale face. Her front teeth had a tooth-wide gap between them. In the summertime she'd lived on the street with Ross as her companion, and at night she'd slept in the suburban women's room at Horton Plaza with Ross standing sentry at the top of the stairs. This she admitted on the stand in a weak, embarrassed voice, under questioning from Oden. She said that August 28 had been an ordinary day for her and Ross. She arose and found him waiting for her at the top of the stairs. They decided what they'd wear that day (they kept their extra clothes in boxes they stashed in parks and hotel lobbies), and after breakfast took the bus to the county welfare office in Logan

Heights, arriving well ahead of her 2:00 p.m. appointment. The rest of the afternoon they spent in downtown's Pantoja Park, and the evening in Horton Plaza. She went down to bed between nine-thirty and ten o'clock, and heard Ross's voice on the pavement above until she fell asleep.

Shore stood up and asked her to describe her relationship with Ross. She said it was strictly friendly, that sex between them was not even a subject of conversation. He asked if she knew that Ross had a tattoo on his chest that read "Dorothy." She said, but she didn't know about it until after he'd had it done. "You think quite a lot of him, don't you?" said Shore.

"Yes." "And he thinks quite a lot of you?" "Yes." "And if he were in trouble, you would certainly help him, wouldn't you?" "Yes." "Then Shore asked about what time she went to sleep on the twenty-eighth of August. She said it must have been around eleven o'clock, or an hour after she'd gone down to the women's room.

"So you really don't know where he was at midnight?" [when the rape was taking place].

"No."

He ended his questions there, giving

Casper leave to step down and walk out of the room.

"Hey Dorothy, I still love you," said Ross as she pushed through the doors. She soon quit the job she'd taken only weeks before, never returned to visit Ross in jail, and didn't answer his letters.

"I love Dorothy," said Ross to no one in particular, while Oden put a hand on his arm. "I had to say it, man! I love her."

The judge called a recess to let Oden confer with his client. Later in the afternoon the attorneys gave their final arguments. Shore said the case rested on James's testimony, and nothing presented at the trial had contradicted it. Oden, in his hands in his pockets, rocking up and down on his seat, there was reasonable doubt that a person in James's state of mind could recognize a voice and connect it some twelve hours later to someone she barely knew. He said there was no physical evidence—no fingerprints, no semen—that definitely connected Ross to the crime. "If this were a different individual," he said of Ross, "this case may never have come to court."

Shore rose again and said there would be reasonable doubt about Ross's guilt—if the court dwelt in a world of fantasy. "I'm not a psychiatrist," he said. "Maybe Salvin Ross really believes he didn't do it. But that's speculation."

Finally the judge spoke. He said he found James's testimony to have the ring of truth, and he offered that her spontaneous connection of Ross's voice and his face, the way they came together in James's mind on the morning after her arrest, seemed a plausible occurrence. He said, "We do make recognition unconsciously." And then he pronounced Ross guilty of forcible rape and burglary.

James stood up and was out of the room by the time Ross had said, "I'm guilty?" Is that what he said? Still sitting at the defendant's table. In the hallway, she talked with a woman from REAL who'd been monitoring the trial, then she went home to the same apartment she has lived in all the while.

James's day before the sentencing, she sat down to write the judge a letter. She wanted to tell him how the rape had affected her life and she thought a just punishment should be "I guess I just want him off the street for as long as possible"), but in the end she wrote nothing. "The worst thing that can happen to you is to lose control of your life," James said recently. "That's the worst feeling that can happen, and that's how I felt for months. That's why I'm glad this trial is over."

On March 6, Ross was sentenced to six years in the state prison at Chino. His attorney is preparing an appeal.

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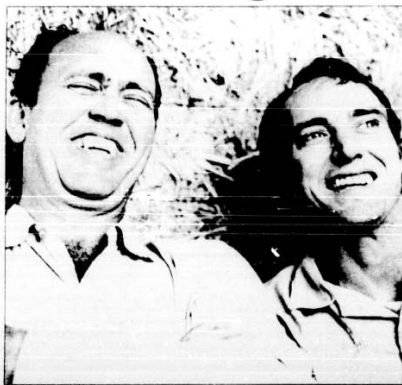
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The Strong and the Good



Bill Dunnam, Ian Arrow

JONATHAN SAVILLE

John Steinbeck's *Of Mice and Men*, which has been exquisitely staged by Douglas Jacobs at the San Diego Repertory Theatre, is about two migrant Californian ranch workers in the years of the Great Depression. The pair consists of Lennie — sweet of disposition, powerful of body, but mentally retarded — and his compassionate friend George, who travels about with Lennie, takes care of him, and helps him to get out of the scrapes he is constantly (though inadvertently) getting into. The play is set on a ranch near King City, and the minimal plot has only two crucial events. Lennie, who cannot control his own great strength, accidentally kills the wife of the boss's son, and George, to keep the doomed Lennie from falling victim to a lynch mob or being imprisoned in an insane asylum, distracts his friend with a happy fantasy, and then shoots him. As a theatrical work, *Of Mice and Men* is a peculiar mixture of traditions: naturalism and the well-made play. Naturalism shows us the poor of the earth, the exploited, the marginal, the down and

out, it portrays a range of simple character types within a minutely observed realistic setting; it tends to substitute for plot a more or less random succession of conversations and actions; and its atmosphere is one of relentless determinism, victimization, and helplessness. Maxim Gorky's *The Lower Depths* and Eugene O'Neill's *The Iceman Cometh* belong to this genre. The well-made play, in contrast, has a neatly crafted plot and a logical structure of events, with one scene clearly leading to the next; the various actions, from beginning to end, are bound together by an elaborate system of parallels, "motivations," and foreshadowings (if the first act shows us pistols hanging over the mantle, one of the characters will be handling those pistols in act two and shooting someone with them in act three). This type of drama — of which one may find numerous examples in the work of Eugene Scribe, the younger Alexandre Dumas, Victorien Sardou, and Arthur Wing Pinero, as well as in such plays as Ibsen's *Hedda Gabler* and Shaw's *Mrs. Warren's Profession* — deals primarily with the world of middle-class people, and what happens in that world is shown to result from the clash of freely ascribed individual wills, rather than

as in the naturalistic play from the inhuman process of inconvertible fate. *Of Mice and Men* belongs, assuredly, to the naturalistic school, and director Jacobs has appropriately given us a production rich in the particulars and the atmosphere of a specific social reality. The sets, by Robert Earl and Will Simpson, use the simplest of elements (bales of hay, for example) to re-create the shabby, unadorned, workaday world of the ranch — and, as in the best of naturalistic sets, the shabbiness and ordinariness carry so much palpable truth with them that they take on an almost tender beauty of their own, like an old, broken-down piece of furniture so filled with its past that it seems a radiant center of memory and experience. The backstage musical intervals that accompany the scene changes — stylishly performed by guitarists Jonathan Glasier and James Brown, and violinist John Glasier — are just the wry, melancholy, emotionally restrained folk songs Steinbeck's ranch hands would have listened to and sung; the lonesomeness and callousness of this music, the stories of tragedy and desperation set to cheerfully indifferent tunes and imperceptibly twanging accompaniments, evoke place, time, social class, and spiritual state with the same unemphatic yet pervasive power communicated by the stage sets.

Even Will Mann Day's lighting design and Michael Shapiro's sound design contribute brilliantly to the sense of locality, nature, and the real that are the chief characteristics of this production. And the acting — which more later — has, without exception, the authority of truth; the accents, the gestures, the styles of speech and the styles of silence, the ways of walking, standing, sitting, the sense of being utterly at home in one's own skin (and in the unpretentious, character-appropriate clothes expertly designed by Debra Cusbo), above all the evident, unstrained conviction of each actor that he is in fact the character he is playing — all this, the glory of the naturalistic theater, draws us vividly and irresistibly into the Salinas Valley of the mid-1930s and into the lives and experiences of its inhabitants. The heritage of the well-made play is perhaps less salubrious in a theatrical work so essentially in the naturalistic tradition as *Of Mice and Men*. Steinbeck's original novel was written expressly as an experiment in applying theatrical techniques to narrative fiction, and both the play that came out of it show us a writer so intent on perfecting his craft that he falls to conceal to contrivances and artificialities;

he is like a singer visibly counting the beat. To prepare us for Lennie's killing of the girl at the end of the play, we must be told, in discursive exposition right at the beginning, about his similar (though less disastrous) encounter with a woman before the play opens. His fatal inability to control his strength is emphasized, several times, by his accidental killing of small animals he is trying to play with, from mice to puppies. Another device of this sort: In the first act, one of the ranch hands puts an aged dog out of his misery by shooting him. In Steinbeck's naturalistic play this event functions — very poignantly — to make us empathize with the dog's owner, for he (like his animal) is old, crippled, and "useless," and in a practical and unemotional society he too is likely to be cast off carelessly when he cannot work any more. But in Steinbeck's well-made play, the same event is there in order to foreshadow George's mercy killing of Lennie at the end, even to the point of the same gun being used (shades of old General Gable's "bitch").

There is too much of this calculated foreshadowing, and it detracts from the play's effectiveness — it is as though an efficiently programmed robot horse had been thrust into the strong-smelling, smothering tumult of a stable. The "well-made" structure is too deeply embedded in *Of Mice and Men* for elimination through judicious cutting. Like it or not, it is an ineradicable part of the play — and one of the special merits of the San Diego Rep production is that the overwhelming naturalism of the staging and acting succeeds so often (though not quite always) in distracting one's attention from all the artificial devices. The play may "creak," as one of my colleagues has remarked, but in the present staging much of the creaking is drowned out by the ferocious noise of what seems like real life. To come back to the acting: I do not mean to denigrate the immense technical skill and emotional commitment of the Rep actors if I point out that, in a certain sense, their individual excellences are overshadowed by Douglas Jacobs' genius in selecting them for the cast. Casting is one of the great theatrical arts — it is an art in deep trouble at some other San Diego theaters — and Mr. Jacobs' method of practicing it has apparently been to select actors who, by more or less playing themselves, will give authentic life to the characters invented by the playwright. On Friday nights at the Rep, it is customary for the cast to remain after the show for an informal discussion with members of the audience. When I saw *Of Mice and Men* — on a Friday — and the actors, relaxing from their intense and demanding work, were casually sprawled out over the bales of hay on stage and amiably chatting with the audience, I was astonished at how closely their personalities seemed to re-

semble those of the characters they had been playing. Bill Dunnam, who plays Lennie, did not, of course, move over as a half-wit, but in answering a question from the audience he did exhibit the same warmth, simplicity, directness, good-heartedness, and (to a certain degree) inarticulateness that characterized Lennie in his pathetic and moving performance. Similarly, Ian Arrow, who as George acts the responsible, caring adult to Lennie's innocent, irresponsible child, spoke with sensitivity and intelligence about the relationship between the two characters; in the discussion, just as in the play, he took the role of one who helps, explains, guides, and when he talked about Lennie, his quiet, expressive voice vibrated with the same tender sadness that had sounded in it when George had made his friend happy by indulging him in fantasies of a farm of their own, a settled life, alfalfa to harvest, and rabbits to tend. Even those who had played the less prominent roles seemed scarcely to have changed when the house lights went up. Thomas Hutchinson was still "Slim," with his attitude of kindness, his matter-of-fact tone, his Southwest accent, and his slurring of consonants (not such a virtue that); Byron La Due was still "Curley" (the boss's big-shot son, so proud of himself for having married a beautiful wife), as he reclined at his ease, smiling with the narcissistic self-assurance of a skillful artist who is at the same time a very good-

looking young man; Tamara May, after having portrayed Curley's wife as an innocent, instinctive seductress whose every motion naturally waits sexuality, posed herself on the after-theater stage with precisely the same languid lushness as before, and when she sauntered off and waved the diminished audience good-bye, conveyed with her whole body the unmistakable message: "I want you." Perhaps the most striking of these affinities between the actors and their roles was that between Ricardo Pitts-Wiley, one of San Diego's ablest performers, and Crooks, the ranch's black stable boy. Crooks, with his distorted body and his isolation from the other hands because of his race, is alienated, bitter, reclusive, but at the same time defensively arrogant; treated as inferior by the others, he sustains himself in his solitude with a deep-seated certainty that he is better than they are. And when someone in the audience asked Mr. Pitts-Wiley how he felt about this role, the actor, his shoulders now straightened out and his figure leaning with an easy-going superciliousness against part of the set, did not hesitate an instant before declaring that Crooks's role was the most important one in the play. (It was surely one of the most movingly played.) The only member of the cast who did not seem to have been portraying an aspect of himself was Biff Wiff, a young man giving a touching and believable performance as the grizzled old-timer whose dog is shot;

Mr. Wiff (isn't it time, by the way, that this excellent, serious actor got rid of his stupid stage name?) was as surprising in his transformation back to himself as his others were in their remaining so much the same. These beautiful performances, and their beautiful integration by the director, Mr. Jacobs, did much to clarify the fundamental meaning of Steinbeck's drama. This is — oddly enough in the modern theater — a play about human goodness. George's devotion to Lennie is selfless and self-sacrificing; he has taken on this burden out of pure, disinterested kindness, and his love is so unwavering that, to save Lennie from anxiety and suffering, he is willing to live the rest of his life with the memory of having killed his friend and dependent. It would be a mistake to suppose, however, that George's moral goodness is juxtaposed against a world of human evil, as is the case (for example) in traditional stories about saints. The nastiest person in the play is Curley, yet his nastiness is not that of a cruel person but — and Mr. La Due's performance brings this out with great vividness — the comic-pathetic pugnaciousness of a foppish weakling. Nor is it any human wickedness that leads to the catastrophe — Lennie's inadvertent killing of Curley's wife. The counterweight to the goodness embodied in George is the inhuman, impersonal, indifferent destructiveness of the nature of things. In Steinbeck's world, no one ever

gets what he wants. Curley wants a devoted wife to enjoy and to brag about; instead he gets a discontented flirt. She herself longs for a career in the movies — a career miles beyond her reach. Crooks wants safety, independence, respect; George, Lennie, and the old man want a piece of land they can call their own, and Lennie wants soft, cuddly animals he can play with without hurting. But Crooks will remain in his lonely room over the stable; the old man will eventually get cast out, just as his dog was; George will go on wandering, rootless and homeless; and Lennie has to die. Where then does George's goodness, the focal point of the play, come from? The traditional religious answer would be that human goodness comes from God, the source of all goodness — but Steinbeck's world is utterly empty of God. For this author, the act of friendship and self-sacrifice is simply there, the assertion — and the only possible assertion — of humanness in a universe that does not care about human beings, that brings them into life-crispled in mind or body, that fills them with desires, and that denies those desires any fulfillment. George's goodness toward Lennie is a religious goodness in a world where religion has become impossible. Steinbeck's vision of life, deeply pessimistic yet not without hope, is fully realized in the wonderful production of *Of Mice and Men* at San Diego Rep. I urge you to see it.

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Skeleton Club

(continued from page 2)

The complaints against the police have not gone unnoticed within the department, according to several officers. "This whole thing is turning pretty sensational, with all the interest it's generated," says day-watch Lieutenant Don Biddy. "The department lost a little ground there because we got some bad publicity. At the same time, though, we are working toward a resolution. We are anxious to cooperate, but we have to maintain our posture of enforcement. It would be unreasonable for us to hold the manager of the club responsible for the behavior of each and every person down there, but you get people drinking a little and smoking a little, and the police refuse to be intimidated." Although Biddy claims the police are "working with the manager" to ease the tension, Fraser says she is unaware of such communication. The most recent incident in the chain of conflicts occurred April 12 during a concert featuring the Weirides, the

Crowd, and the Injections. "Three cops came in," says Fraser, "and looked around. They didn't see any booze or any problems. They said everything was okay, then they went outside. Two other cops came up to the first three and said they were going to cite me for excessive noise, because they said they could hear the band more than fifty feet outside the club. On one hand I have officers telling me everything's all right, and then two different cops come up and write me out a citation." The club's future is in limbo, awaiting the results of Sergeant Beckett's licensing investigation. According to Beckett, the chances of the dance license being approved are minimal, which means Fraser's chances of holding on to her concert license are just as poor. Despite all that has happened, the police maintain the Skeleton Club has been treated no differently from any other similar club. Says Lieutenant Don Biddy, "We have no desire as a police department to put them out of business." Fraser's legal fees have so far amounted to \$600—a

significant sum, she says, for a club that can barely meet its monthly overhead expenses of \$1100. "I'm not going to live like a pauper for the sake of punk rock in San Diego," she says. "I can't fight this. I mean, if the city and the police department don't want the Skeleton Club, then what chance do we have? It's just that I can't stand to see them stomp on something that shouldn't be stomped on."

—M.O.

Meet In Moscow

(continued from page 3)

crowd into the room, the vast majority tanned, fit-looking pensioners. They mill around tables filled with Russian literature, history, sociology, art. One or two Slavic accents mingle with the chatter, but ex-New Yorkers predominate. Near the front, one woman shares her travel plans in ringing tones. "So I'm going to take the side trip to Outer Mongolia. It's the opportunity of a lifetime!" Although Sparrer says the organization has seen few departures, one absence is notable: that of George Steinmetz, the founder

of this San Diego chapter. Steinmetz, now eighty-one years old, is a professor emeritus from San Diego State University, also the founder of SDSU's philosophy department, and perhaps one of its most radical veterans (he earned intense opprobrium for his refusal to take a loyalty oath during the McCarthy years). Steinmetz founded the local organization after directing similar groups in Los Angeles, but he says in the fall of 1978 he developed "acrimonious differences" with the Soviet friends. Today he dismisses them as "infantile New York leftists" who can't tolerate any criticism of the Russians. Steinmetz hastens to add that he personally has little such criticism; he merely thinks differences of opinion should be allowed. Consequently, ex-Steinmetz now is starting a new group, San Diegans for Detente, Inc. Former city councilman Floyd Morrow "probably will serve as president," Steinmetz says. No critical words surface at this Soviet Friendship Society meeting. Eager interest greets an announcement of the start of Russian lessons, then Sparrer

tells of the founding of a friendship society in Washington, D.C., to develop ties with Grenada, the newly socialist Caribbean island. (A spontaneous hat-passing nets fifty-one dollars in change for the new group.) An earnest young black man delivers the tribute to Paul Robeson, the black singer and actor equally famous for his commitment to Russian socialism. Then Sparrer talks of Lenin, whose name is "inscrutable from the struggle for peace, democracy, national independence, and social progress." Outside, the clouds mass and a few raindrops drift down as she concludes, "The Soviet Union and other socialist countries pursue a policy of universal peace, detente, and disarmament, and enjoy the understanding and support of all the broad-based, peace-loving forces worldwide." Above her right shoulder a poster of Robeson smiles down at her; next to it Lenin's image stares severely, his eyes focused as if on something very distant.

—J.D.

—Jeannette DeWyz and Mark Orwell

Off the Cuff

What do you do when you're down in the dumps?



Ed Conaro
Hair Designer
Pacific Beach

Get. That's the best way to get out of a bad mood. I don't think anyone would disagree with that. I go out and have a few drinks, party with friends, meet some new people. I get real bitchy, ornery—cranky, cranky—a good word. But I'm an easygoing person. When I get depressed, it's like once in a blue moon. I have this one friend who is always down in the dumps. His saying is, "I never have enough cash." He's from Buffalo. He says, "I left Buffalo 'cause people were pickin' on me. I come to San Diego and they're still pickin' on me." That cracked me up. Everyone in the world has problems.



Bill Wiltcomb
Carpenter
North Park

I just give up. I quit. I throw in the towel. When the world turns on me, boy... I try to drag as many people down there as I can. I don't know. Just get into situations where you can yell and scream at people and forget how depressed you are—just get holed at people. If I'm working for someone, I can bash their door jamba—leave smiles in their woodwork. It doesn't happen very often, maybe only a few times a week. A good way to get rid of depression is to turn it into aggression. You know, when I'm depressed, I don't even water my plants. I don't water them and they shrivel up.



Bonnie Southmayd
Single Parent
San Diego

If I would have a frustrating day here, I would literally do something like get in my car and go to Sea World. I don't really get miserable. When things don't turn out the way I want them to, I try to do something that's going to cheer me up. I would say the weather out here is a big lift. You know, people from here might think it's silly. I get on my bike or go to the beach, take a drive, go to a movie. Back East the weather is a big topic of conversation much of the time. People talk about how they wish the snow would melt. There's not much you can do to get out of a depression when it's pouring down rain or snowing.



Monica Agree
Clerk-Typist
Lakeside

I eat everything I don't like first and I save the best for last when I'm too full to enjoy it. That's the God's truth. I bite my cuticles, too...



Calvin Russell
Wool Presser
Logan Heights

When I get down I go sit and watch TV and drink a beer and think about it. There are a lot of things to get down about: high gas prices, ain't making enough money to deal with the cost of living, high bills... I usually turn on the news, see what eruption's going on in the world. It brings me out a little bit. I just isolate myself, really. No use taking it out on the streets and getting into trouble. I stick around the house and talk to my old lady about it. Usually she has some good advice. "Don't get all excited about it, it'll work out."

—by Lin Jakary

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Events, Theater, Music, Film

A Velodrome Of Velocipedes

What do Eric Heiden, Bill Walton, Dave Gilly, and nine or ten thousand other Americans have in common? They ride bicycles, and are licensed to race them. If you've been by the velodrome in Morley Field during the past week and seen bicycles going faster than you thought possible, and heard a sound that could be the wind if the wind had wheels, you've been in the presence of some of these bike racers, who are in San Diego to compete in the forthcoming trials to select the 1980 U.S. Olympic bicycle team. The team may not be going to Moscow, but they will race together elsewhere.

There will be twenty-three racers competing for the seven spots on the team; all twelve members of the national team, who automatically qualify to participate, plus three riders from sectional trials in San Jose, Kenosha, Wisconsin, and Trenton, Pennsylvania, and two of the possible three coaches' invitees.

There are four Olympic bicycle events: 4000 meter individual pursuit, with two pursuers starting from opposite points on the track; 4000 meter team pursuit, with two teams of four pursuers starting from opposite points; the winning team determined by the time of its first three finishers; 1000 meter, or kilometer, time trial with one man riding against the clock; and sprints, 1000 meter competition between two or three riders with only the last 200 meters timed. While the sprints are perhaps the most exciting of these events, as the sprinters jockey to be in the best position for the final 200 meters, the team pursuit—which will take place on the final day only—is the most thrilling, each four-rider team separated by a mere handspan between the back wheel of one and the front wheel of the next. Team pursuers take

adaptin to street fights at the end of a workin day in the world and don what I could to move past a bad case of the white middle-class blues. "East-on, brother, put down your knife and I'll put down the pipe and we'll do it right. Come on." It was just my life and it had moved back downtown with mornin and deatin and workin women lined up three-deep in the doorways.

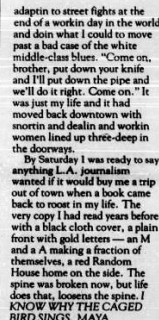
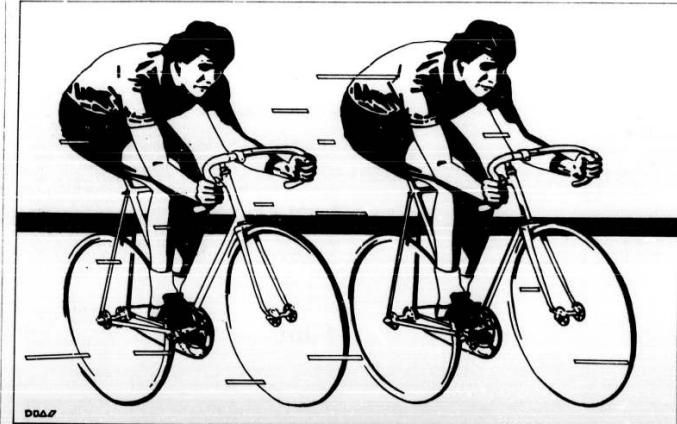
By Saturday I was ready to say anything L.A. journalism wanted if it would buy me a trip out of town when a book came back to root in my life. The very copy I had read years before with a black cloth cover, a plain front with gold letters—an M and a A making a fraction of themselves, a red Random House home on the side. The spine was broken now, but life does that, loosens the spine. I KNOW WHY THE CAGED BIRD SINGS. MAYA ANGELOU. I know why, Maya, the caged bird sings.

Sometimes rumon fly around that I say Maya Angelou is the best black woman writer in the country, when all I ever said was she was important to me—that reading that book had changed my life. That's all.

I circled the title, the words hovering in my head for a long time before I actually settled down to read it to the king-sized bed that was left over from my

On Maya Angelou

It had been a hard week with out of town newspapers asking me to reinvent the truth to suit their style and men downtown talkin to me about my poetry readings as strip shows. I was



middle-class marriage. Her story of grown up in her grandmother's store in Stamps, Arkansas unleashed memories I had done my best to bury in my California life. Rememberin who I was and where I came from I began to write as I'm sure she did as a way to move past it.

"About the Author" said she had toured Europe and Africa in Porgy and Bess, had taught dance in Tel Aviv, been the Northern Coordinator for the Southern

Christian Leadership Conference, written for newspapers in Cairo and Ghana. I tried to understand how within women get from Stamps to Cairo. When her second book came out, *Gather Together in My Name*, I read it lookin for information on the fare. But this part of her autobiographical pilgrimage ended when she was sixteen and I was left to look for my own roots.

Years passed and she went on to become her professional self. I would see her from time to time on some talk show being Maya Angelou. Once in awhile I would check out Just Give Me a

(continued on page 4, col. 3)

Celestial Conjunctions

Anyone glancing upward at night in the past few months could have witnessed part of a remarkable series of planetary peregrinations. Mars, Jupiter, and Saturn have been wandering back and forth in the sky across Leo and Virgo. "Planet" means "wanderer" in Greek, and all the planets move constantly, with nothing to stop them except a collision or the slightly slowing

process of the eons. Although the planets wander around considerably, they always do so within a broad east-west path called the ecliptic. Venus is now high and bright in Taurus in the west after sunset, having just sailed by the Pleiades—the so-called "Seven Sisters" that are actually six bright stars in a large cluster as viewed in binoculars. At the same time, Mars and Jupiter are high in the east, near the bright star Regulus in Leo. Jupiter is the brighter white one and Mars is the dimmer red one.

Somewhat below, that is east, of these two planets is the dim yellow ringed planet Saturn, also in Leo. That's four of the five visible planets clearly available all at once. For a brief period in February, all five of the visible planets, including elusive Mercury, were to be seen at the same time—a rare event.

Even rarer is the triple conjunction of Mars and Jupiter now occurring. A conjunction is the close appearance of two celestial bodies—moon and planet, planet and planet, moon or planet and star. It is not caused by actual proximity of the planets, but rather by their alignment along our line of sight from Earth. Not since 1836-1837 have we had three consecutive conjunctions of Mars and Jupiter.

The current series began in December, was continued in February as Mars drifted away and then returned to Jupiter, and will be spectacularly concluded with the third and closest conjunction this next Sunday and Monday nights, as Mars returns once again to Jupiter. This time it will brush by at only 0.10 of one degree (a finger held at arm's length covers roughly two degrees of sky, depending on the size of your finger or the length of your arm). Such a close conjunction means that both planets can be seen in the same field of vision in a telescope, with red Mars glowing subtly near the large disk of Jupiter crossed by the two faint lines that are its enormous bands of clouds, and circled by its four Galilean moons that are

(continued on page 5, col. 1)

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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 80853, San Diego, CA 92138.

Dance

"A Question of Balance," a recital by local dancer Resanne Ring, will be sponsored by the SDSU Choreographer's Ensemble on Friday, May 2, 8 p.m., Studio Theater, Women's Gym, room 208, SDSU. 265-6821.

Local Dance Company, Dance Consort, will present the premieres of "A Voxel, Varsiously Voxelized" and "Quark" on Saturday, May 3, 8 p.m., Studio Theater, Women's Gym, room 208, SDSU. 265-6821.

New York Modern Dance Company Dance-a-Dance will perform in a program sponsored by the SDSU Choreographer's Ensemble, Sunday, May 4, 8 p.m., Studio Theater, Women's Gym, room 208, SDSU. 265-6821.

Sports

Padre Baseball, the Pads will complete their best season home stand with the lowly Atlanta Braves on Thursday, May 1, 1 p.m., San Diego Stadium. 281-4494.

Figure Skating champions from the U.S., Canada, Europe, and Japan will skate in an exhibition on Friday, May 2, 8 p.m., San Diego Sports Arena. 234-4176.

Soccer Soccer, the Socks will play host to Memphis on Saturday, May 3, 7:30 p.m., San Diego Stadium. 280-GOAL.

Michels Light Collegiate Tennis Championships ("Michels" makes a light beer!) featuring the top-ranked collegiate players in the nation (including top-ranked Jay Lapidus of Princeton), will get under way Friday, May 2 and continue through Sunday, May 4, San Diego Tennis and Racquet Club, 4646 Teelton Road. 275-3270.

Buffums/Kodel Mixed Doubles Championships, a tennis tournament composed of representatives from local tennis clubs, will take place Friday, May 2, 10:30 a.m., and Saturday and Sunday, May 3 and 4, 1 and 2:30 p.m., San Diego

and 4, 8 a.m. to 5 p.m., Rancho Bernardo Inn Tennis College. 755-0100. Rancho Bernardo. 487-2413.

U.S. Olympic Bicycle Team Try-outs will take place (despite the boycott) on Monday, May 5, through Wednesday, May 7, and Friday, May 9, all at 8 p.m. Thursday, May 8, competition begins at 1 p.m., San Diego Wedmore, Morley Field, Balboa Park. 283-1570.

Men's College Tennis, the Western Athletic Conference championships will be held Monday, May 5 through Saturday, May 10, all day, SDSU. 265-5547.

Racquetball Tourney, sponsored by Nessee and the Kidney Foundation, will offer preliminary competition on Friday, May 2 through Sunday, May 4, all day, with the trials on Friday, May 9 through Sunday, May 11, all day, Lancelotti Family Fitness Center Courts, San Diego, El Cajon, and Carlsbad. 297-0616.

Film

"Zoo of the World," a National Geographic film, will be unspooled on Saturday and Sunday, May 3 and 4, 1 and 2:30 p.m., San Diego

Natural History Museum, Balboa Park. 232-3821.

"Les Violons du Bal" will be screened with English subtitles as part of the "Never to Forget: Award-Winning Films of the Holocaust" series, Wednesday, May 7, 12:15 p.m., MiraCosta Del Mar Shores campus, Ninth Street; and at 7:30 p.m., First Presbyterian Church, Oceanside. 757-2121.

Library Film Series will continue with "Puffed-Up Dragon," "Rikki-Tikki-Tavi," and "Where the Wild Things Are" for children, Thursday, May 8, 3:30 p.m.; "William from Georgia to Jerusalem," Monday, May 5, 3:30 p.m.; and a travel series for seniors, including "Latanah Port of Golden Horn," "A Walk in the Forest," and "Africa's Vivid Velds," Wednesday, May 7, 1 p.m., National City Public Library, 200 East 12th Street, National City. 474-8221.

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

Classical Guitarist Pepe Romero will perform on Saturday, May 3, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 462-6900.

Chamber Concert, The Novella Ensemble will be presented on Sunday, May 4, 11:30 a.m., Marquis Public Theater, 3717 India Street. 798-8111.

Spring Harp Festival will feature performances by five harpists, Sunday, May 4, 3 p.m., United Methodist Church, El Cajon and 54th streets. 286-1092.

Festival of Indonesian Music and Dance, featuring gamelan orchestras and dancers from Java, Bali, and Sundra, will be presented by the Center for World Music, Friday, May 2, 8 p.m., SDSU Recital Hall, Sunday, May 3, 8 p.m., St. Paul's Church, Fifth and Nueces streets, and Sunday, May 4, 4 p.m., Mandeville Auditorium. UCSD. 265-4243 or 452-3229.

Palm Springs Contemporary Arts Festival will continue with a concert of computer-generated quadraphonic music from the Center for Computer Research in Music and Acoustics at Stanford University, Sunday, May 5, noon, performance lab, Palm Springs College, San Marcos. 744-1150 or 727-7529 x349.

"Mini-Concert" Series will feature soprano Carol Plantamura, Monday, May 5, noon and 12:30 p.m., Grand Salon of the Civic Theatre, downtown.

Radio/TV

NBA Championship, the best-of-seven championship series between the winner of the NBA Eastern (Philadelphia) and Western (L.A. or Seattle) conferences will be televised either live or tape-delayed at 11:30 p.m., depending on the whim of the network, on Channel 8.

Major League Baseball will feature the Houston Astros at Cincinnati to play the Rock on Thursday, May 1, 8 p.m., Cable Channel 2; and the Chicago Cubs at Cincinnati on Saturday, May 3, 10 a.m., Channel 39.

106th Kentucky Derby, from Churchill Downs, is the big one for three-year-olds, with my money put on Plugged Nickel to place, Sunday, May 3, 2 p.m., Channel 10.

Movies, interesting tripleheader

Music

Sonata Series, performed by German pianist Volker Banfield, will feature sonatas and preludes by Scriabin, Monday night, May 5; and with violinist James Negrevy, Bach sonatas in E Major, F Minor, and G Major, Wednesday night, May 7, and C Minor, B Minor, and A Major, Thursday night. All performances are at 8 p.m. in the Mandeville Recital Hall, UCSD. 452-3129.

Medieval Music will be presented by Alphonso X and Las Cavigas de Santa Maria on Thursday, May 1, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

"Exhibition/Festival of New Instrumental Resources," sponsored by the Center for Music Experiment, will include participation by Arthur Frick, Bert Turckley, Will Emerson, Grace Bell, Jonathan Glazer, and others, Friday, May 2, 8 p.m.; and Saturday, May 3, 10 a.m. to 5:30 p.m. and 8 p.m., Community Arts Building, 100 Third Avenue, downtown. 452-4383.

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Movies, interesting tripleheader

TO LOCAL EVENTS

will begin with the 1966 "Toucan Voyage" at 4 p.m.; "Bonnie and Clyde" at 6 p.m.; and "Cool Hand Luke" at 8 p.m., all on Saturday, Sunday, Channel 6.

"The Man in the Glass Booth," starring Maximilian Schell as a Nazi concentration camp survivor, will be shown on "American Film Theatre," Thursday, May 1, 9 p.m.; repeating Sunday, May 3, 9 p.m., Channel 15.

Howard Hawks/John Wayne Collaborations will include "Rio Lobo," their fourth and final western made together (1971), Saturday, May 3, 9 p.m., Channel 8; and the 1946 "Red River," the same day at 4 p.m., Channel 9.

"Showcase San Diego," a three-day highlight of local performing arts, featuring the San Diego Opera, the San Diego Folk Festival, San Antonio, Holla Centro, Dutch Lancers, Dance of the Universe Orchestra, and many others, will be broadcast Friday and Saturday, May 2 and 3, 6 a.m. to 2 a.m.; and Sunday, May 4, 6 a.m. to midnight. KPBS-TV (89.5).

Padre Baseball, more boredom and frustration seem to be in store as two road games with the New York Mets will be televised, Saturday, May 3, 11 a.m.; and the first game of a doubleheader on Sunday, May 4, 10 a.m., Channel 8.

Lyric Opera of Chicago Broadcasts will begin with Verdi's "Simon Boccanegra," Sunday, May 4, 1 p.m., KPBS-TV (94.1).

"Psycho," Alfred Hitchcock's 1960 shocker with Anthony Perkins and Janet Leigh, will be shown on Sunday, May 4, 6 p.m., Channel 6.

"Snack Previews," hosts Roger Ebert and Gene Siskel will make fools of themselves when entertaining the ridiculous question "Who is funnier: Mel Brooks or Woody Allen?" Thursday, May 1, 7 p.m.; repeating Saturday, May 3, 4 p.m.; and Monday, May 5, 11 p.m., Channel 15.

"United States," Larry Gelbart's (creator of "MASH") comedy/drama concerning contemporary marriage, starring Beau Bridges and Helen Shaver, has been given the axe by NBC, so this may be one of the last times to see the only regular series which challenges the formal boundaries of television as a medium, Tuesday, May 6, 10:30 p.m., Channel 39.

"Fawley Towers," starring John Cleese of Monty Python as a British hotel proprietor, will be televised on Tuesday, May 6, 11 p.m.; repeating Friday, May 9, 2 a.m., Channel 15.

"A Tribute to John Huston," presented by the Film Society of Lincoln Center, will feature clips of the director's work and speeches by Lauren Bacall and Richard Burton, Monday, May 5, 8:30 p.m.; repeating Sunday, May 11, noon, Channel 15.

Special Events

Indian Land-Rights Program, including a lecture on uranium mining, singing, dancing, and entertainment, will take place Friday, May 2, 7 p.m., Brooklyn Heights Presbyterian Church, 3025 Fir Street. 236-1064.

"Women Speak Out," a conference sponsored by the United Nations Association of San Diego, will feature speakers and workshops, Saturday, May 3, 8:30 a.m. to 3:30 p.m., First Unitarian Church, 4190 Front Street. 445-4711.

Marinette Road Race, the 32nd annual event, will feature 50 high school and junior high school bands and affiliated drill teams in marching competition, Sunday, May 3, beginning at 10:30 a.m.; Eighth and B streets, National City. 474-5400.

Cinco de Mayo Festivities will include dancing and other events on Saturday, May 3, beginning at 10 a.m.; The Mercado, 11844 Rancho Bernardo Road (744-6884); performances by the Hispanic Mexican Ballet and other entertainment on Sunday, May 3, 1 to 5 p.m.; Mission Valley Center (296-6775); bands, dancers, drama, music, and food, Friday, May 2, 11:30 a.m. to 7 p.m., Main Gym steps, UCSD; and a celebration on Sunday, May 4, 11 a.m. to 4 p.m., Grossmont College, El Cajon (465-1700 x 321).

Tenth Annual Women's Festival of the Arts, sponsored by the Center for Women's Studies and Services and its student chapter, will continue with "Woman to Woman," a feminist film, Friday, May 2, 7:30 p.m., Council Chambers, SDSU; Theatre Pandora, Saturday, May 3, 8 p.m.; Council Chambers, SDSU; and an art exhibit, continuing through May

Black Singer, Dancer, Actress, and Playwright Maya Angelou, author of "I Know Why the Caged Bird Sings," will be featured on Thursday, May 1, speaking on "Feminism and Women's Studies" at 9 a.m.; "Black-White Perspective," 10 a.m.; and "Literature and the Creative Process," 11 a.m., Little Theatre, room C7, and

Docent Lecture, "Less is More: Mies van der Rohe" will be discussed by Ida Rigby, Friday, May 2, 10 a.m., Copley Auditorium, San

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

"Don Pasquale" Preview will be given by James Schwabacher as part of the San Diego Opera Town Hall Lecture Series, Monday, May 5, noon, Tom Ham's Light-house, Harbor Island Drive. 232-7636.

"Art and Artists" Lecture Series will continue with Anna Barana and Bill Gaglione taking a look at the Futurists on Tuesday, May 6, 7:30 p.m., room 412, Art Building, SDSU. 265-6511.

Conservationist David Brower, founder of Friends of the Earth, will give the second David MacBain Memorial Lecture on Tuesday, May 6, 8 p.m., Mandeville Auditorium, UCSD.

"UCSD New Poetry Series" will continue with Chicano poets Xelina, the author of "Ku," and Gina Valdes, Wednesday, May 7, 4 p.m., Revelle Formal Lounge, UCSD. 452-2533.

Planetarium Lecture Series will continue with "Last Sunrise," a view of the sun, Wednesday, through May 28, 7:30 p.m., planetarium, Palomar College, San Marcos. 744-1150 or 757-7529.

"An Evening of Jewish Humor" will be presented by Rabbi Samuel Benzer on Thursday, May 1, 7 p.m., room 107, Third College Lecture Hall, UCSD. 452-3400.

"Two Visions of Immortality: The Tomb of Tutankhamen and the Copic Gnostic Writing," a slide/lecture presentation on the understanding of life after death found in the religion of ancient Egypt compared with the understanding of immortality held by early Christians in Egypt, will be delivered on Thursday, May 1, 8 p.m., Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

"So You Want to be a TV Star" will be the topic of a lecture by Channel 10 entertainment editor Greg Dumas, Friday, May 2, 10 a.m., room 111A, Administrative Complex, UCSD. 452-3409.

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Series" of local bays, harbors, and waterways, will be exhibited through May 11. San Diego Art

Mexican art from the pre-Columbian era to Modernism, will be featured through May 23, Man-

work had impact beyond media hype. When I met her friend

(continued)

and from page 1)

be able to observe the
of Mars as it slowly

eam of a bike in front —

Grylls set that record in 1978 and he could

ing times are 7:00 p.m.
except Thursday, May 8,

Velocipedes

[continued from page 10]

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...slows a bike down more than in Mexico City, where

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is the individual pursuit
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Grylls set that record in
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year; and possibly in 1984.

The 1980 Olympic Games will begin next Monday and conclude on Friday. Starting times are listed daily except Thursday.

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Olympic trials will
Monday, May 5 and
Friday, May 9.
are 7:00 p.m.
Thursday, May 8.

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Dr. Amy Chu
Ph.D. in Psychology
University of California, Los Angeles
Los Angeles, California
90095-1553
Tel: 310-825-1234
Fax: 310-825-1234
E-mail: amy.chu@ucla.edu
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Gil Scott-Heron has appeared so many times at the Colman that an intermittent visitor to San Diego could be misled into believing that he's a local performer. There is a temptation to decide an artist who comes to this town so regularly, the cynical mind starts wondering if he's unemployed or comes cheap or is on the make. I must admit that I have indulged in such thoughts about Scott-Heron, but that is solely because he is a booming presence. In fact, I'll miss him this time. I count on catching him in the near future. Psychologists, marriage counselors, lovers, and parents have a simple phrase to describe such an attitude: it's called "taking someone for granted."

Scott-Heron and the Midnight Band return to the Colman tonight, Thursday. With all of the international and domestic crises percolating and threatening to boil over these days, Scott-Heron deserves to be credited as one of the few jazz "refugees" from the Series who continue to address social issues. He is didactic but he's also clever. He couches his sermons with analogy, funky jazz or lush orchestral arrangements. It's a good dramatist with a sharp sense of humor and a subtle understanding of the complexities of the English language, a cross between Richard Pryor and St. Francis. (Before the latter became saintly.) Some critics have accused Scott-Heron of being nothing more than a knee-jerk radical. They maintain that the things that he complains about — war, racism, inflation — are banal subjects familiar to everyone who reads a



GIL SCOTT-HERON

daily newspaper. Maybe. But if political conscientiousness ever becomes a negative quality, then we are all in trouble. Scott-Heron is an angry cuss, but on topics such as drug abuse ("I-got Duff"), shifty politicians ("The Blues"), and the general feeling of hopelessness and uselessness among the American proletariat ("Winter in America") he has also proven himself to be an eloquent cuss. His street-wise acumen is so acute that, despite the fact that his language may seem vulgar or facetious, it reveals a mind which is more attuned to the way we

common folk feel about conditions in this country than most politicians or political columnists. In his description of the documented murder of a drunken Mexican at the hands of Houston policemen ("Jose Campos Torres"), Scott-Heron ends his poem by saying, "I became so you couldn't call a spade a motherfucking spade! I had said I wasn't gonna write no more poems like this I made a mistake." For one, hope that Gil Scott-Heron risks many more mistakes.

Following Scott-Heron at the

Colman will be Taj Mahal. Friday evening, Mahal is very entertaining, and I hope it will appear conceding that I label him a black folk music revivalist. I've enjoyed his work throughout his career, but I've always felt there was something a mile too academic about it. He plays the blues well, he understands New Orleans rhythm and blues, and has done quite a bit to remind reggae fans that that music's roots stemmed from American influences as well as Jamaican. In other words, he's an expert architect who knows developments, illustrates how they led to something new, and manipulates them. He's made a fabulous college instructor. The same could be said about John Mayall and Paul Winter, who will also be at the Colman — Mayall on Wednesday and Winter on Sunday. Mayall is one of the undisputed granddads of the British blues movement. Everyone knows that he provided working starts for Eric Clapton, Peter Green, Mick Taylor, Aynsley Dunbar, Jon Harrison — practically the whole roster of who's who in the English music scene. In the last seven or eight years, though, he has been more fondly praised for his former accomplishments than for his current ones.

As for the Paul Winter Consort is concerned, I'm not sure they belong in a jazz music category at all. Like Oregon, Winter has always gathered together a talented crew of musicians who seem more comfortable when delving into pop, classical, or chamber music. They are good at what they do, but what they are too finished for jazz, and too relaxed and amiable for "serious" music. Instead of offering the best of both worlds, the Winter Consort just waltz back and forth against the middle. (When you try

with musical clichés, how can you expect a music critic not to resort to literary ones?) Unlike the (lamented and philosophically inclined) Revolutionary Ensemble, for instance, I never sense that the Paul Winter consort stuff themselves. They merely want to please, to play pretty stuff that will not offend anyone. They play fuzzy jazz for aging rock fans who wish to elevate themselves culturally. This is not the most vainglorious week. Aside from the previously mentioned shows at the Colman, the only other show scheduled will take place at the Skeleton Club and the Zebra Club. Both clubs have been closed in jeopardy recently (see "City Lights" in this issue for more about the Skeleton's woes). There are times when you have to give in, but you never have to give up. Here's hoping they persevere. Anyway, tonight, Thursday, there will be a benefit at the Skeleton Club which will feature various local musicians who are donating their energies to save San Diego's favorite new-wave club. The future of the place hinges in part on the support (meaning money) that is generated. Among the bands will be the Penetrators, the Unknowns, and DFG. The situation is not yet so dire for the proprietors of the Zebra club. Still, anyone who wishes to have such offbeat entertainments remain as weekend alternatives to rock or television or disco, should attend the shows of the club Friday (featuring DFG and the Cowardclub) and Saturday (featuring Fingers and another unnamed act). Also on Saturday, Vengance, R.V. and the Hubcap, and the Shins, three new-wave acts, appear at Golden Hall.

— Steve Samadina

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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday, 10:15 a.m. to 11:00 p.m. Send your comments and photos to: READER'S GUIDE, P.O. Box 80003, San Diego, CA 92138, or call 235-4036 Friday before 9 p.m.

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San Diego Concerts

Pat Travers and the Midnight Band: Claremont, Thursday, May 1, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

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Pat Travers and the Midnight Band: Claremont, Thursday, May 1, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

Vengeance, R.V. and the Hubcaps and the Shell: Golden Hall, Saturday, May 2, 8 p.m., Convention and Performing Arts Center, 235-6503.

Paul Winter Consort: Claremont, Sunday, May 4, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

John Mayall: Claremont, Wednesday, May 7, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Todd Rundgren: SDSU Amphitheater, Saturday, May 24, 8 p.m., 265-6947.

Genesis: Sports Arena, Monday, May 26, 8 p.m., Sports Arena Boulevard, 488-4171.

Joe Perry: Pacific Theater, Tuesday, May 27, 7:30 and 10:30 p.m., 4642 Coast Street, Pacific Beach, 488-0531.

Blue Parrot: 1298 Prospect Street, La Jolla, 454-9131; Bill Coleman Trio, Jazz, Wednesday and Thursday, 10:30 p.m., 4642 Coast Street, Pacific Beach, 488-0531.

Boothouse: 2040 Harbor Island Drive, Harbor Island, 291-8010; Ron Bolton Group, contemporary, Tuesday through Saturday, New Music, contemporary, Sunday and Monday.

Bob Lefauve Music Center: 1400 Rossmore Street, La Jolla, 454-9131; 222-6686; Open stage, Friday; Roger Ballou, old style blues, Saturday.

Boon's: 2888 Pacific Highway, downtown, 291-8555; Oh Ridge, contemporary, Tuesday through Saturday; Scrimshaw, contemporary and country, Sunday and Monday.

Boatyard's Old Place: 1025 Prospect, La Jolla, 454-9262; Steve Voss, contemporary, Wednesday and Thursday; Jim Hawley, contemporary, Friday and Saturday.

Bourbon Street West: 315 South Highway 101, Solana Beach, 755-5161; The Trio Cabaret Band, discoland, Friday and Saturday.

Bullerup Lounge: 2045 East Valley Parkway, Escondido, 743-2422; Don Tennison, contemporary, Thursday through Saturday.

Caliphi's Piano Lounge: 3102 Fifth Avenue, Hillcrest, 298-9495; Gil Winner, jazz, Wednesday through Saturday; Mary Ann Escamilla, vocal, Friday and Saturday.

Coak and Cleaver: 140 South Serrano Avenue, Solana Beach, 481-8238; Rick Fagan, contemporary guitarist and vocalist, Friday and Saturday.

Coak and Cleaver: 2329 Center City Parkway, Escondido, 741-2404; Sordani Castaneda, contemporary, originals, vocals, and guitar, Thursday and Friday.

Country Bumpkin/Dance Machine: 1602 Palm Avenue, Imperial Beach, 429-1161; Country Bumpkin, Country/Casanova, country western, Wednesday through Sunday; Ducktail Revue, 504 rock and roll, Monday and Tuesday; Dance Machine, Quick Band, top 40 rock, Wednesday through Sunday.

Cutler's: 7380 Gateway Plaza, San Carlos, 460-6402; All Times, contemporary, Friday and Saturday.

Da Vinchi's: 626 E Street, Chula Vista, 427-8880; Rex Potts, contemporary, Friday and Saturday.

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Clubs

The Alamo: 3093 Claremont Drive, Claremont, 276-2240; Ernie Wood and Blazing Saddles, country, Tuesday through Sunday.

Albino's: 1009 Camino Del Mar, Del Mar, 755-6144; New Era featuring Marguerite Page, jazz, Tuesday through Saturday.

Albino's: 1201 Hotel Circle South, Mission Valley, 291-1023; John Whelan, jazz pianist, Tuesday through Saturday.

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Coming: May 7-Push

May 9-Another Kicks Press Party featuring the showcase of the month spotlight artist. Read about them in Kicks Magazine—see and hear them here.

May 10-Saturday night live world record artists THE STAND BYS (opened for The Clash) announces their first vinyl release party with San Diego's own mod rockers THE CARDIAC KIDZ and LAND PIRANAH (featuring KGB's heart throbs Jim McGinnis). Also CHOICE.

May 17-THI DINETTES returns home on Armed Forces Day with THE BUSBOYS.

I must admit I was hesitant in booking the dinosaur of rock, CHILD, last week. After seeing Rick Reed and all his golden locks shucking away and the girls screaming and pointing over him I knew I did the wrong thing. But seriously, thanks to Child & Tramor for a really good show. Special thanks to all you dino-rockers. Where did you all come from? Now air conditioned.

enter tainment

Thurs. May 1, 8 & 10:30 PM

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Fri. May 2, 8 & 10:30 PM

TAJ MAHAL

Sun. May 4, 8 & 10:30 PM

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Wed. May 7, 8 & 10:30 PM

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JOHN RAY AND STEPPENWOLF

Wed. May 14, 8 & 10:30 PM

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READER'S GUIDE TO THE MUSIC SCENE

music: Tuesday through Saturday
disco, Monday, Porfirio
Restaurant, Jacques Bellet, piano,
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Sunday afternoon, Sundowner
Lounge, Leslie Gold, piano and
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Peppa Middleton, vocalist, Sunday
and Monday, Jacques Bellet,
piano, Monday through Thursday,
Pyramid, show and dance music,
Tuesday through Saturday.

Show Biz: 1421 University Avenue,
Hilcrest, 291-1551, female
impersonators, Wednesday
through Sunday.

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

Split: 1130 Buena Avenue, Bay
Park, 276-3993, Spanish country
rock, Thursday, Jerry Roney and
the Shames with special guests
Rose and the Screaming, rock
and new wave, Friday and
Saturday.

Springfield Wagon Works: 5255
Keckley Villa Road, Kearny Mesa,
565-2272, homefolk,
contemporary, Friday and
Saturday.

Springfield Wagon Works: c/o
North Second Street, El Cajon,
440-5757, Amber Band country
rock, Thursday through Saturday,
Shella Harris, country folk, Tuesday
and Wednesday.

Stratton Oaks Resort Ranch:
Boulder Creek Road, Desperado,
445-4179, live music, country rock
and requests, Friday and
Saturday.

Su Casa Restaurant: 6738 La
Jolla Boulevard, La Jolla,
454-0369, Eirehon Ramon, guitar,
Paraguayan harp, and flute,
Tuesday through Sunday,
accompanied by Christina
Ramon, guitar, Friday through
Sunday.

Swan Song: 4287 Mission
Boulevard, Pacific Beach,
272-7802, Denise Jeller with Bob
More, jazz, Thursday through
Saturday.

Sweeney's Nightclub: 135 North
Highway 101, Solana Beach,
755-3010, Incognito, new wave,
Thursday through Saturday,
auditions, Tuesday, NRG, rock and
roll, Wednesday.

Thai Plaza Place: 2022 S El
Camino Real, Carlsbad, 434-3171,
Cottonmouth D'Arcy, Discoland
jazz, Friday, bluegrass, Saturday.

To Leo's: 6333 Mission Gorge
Road, Mission Gorge, 280-9544,
Nightwing, contemporary
listening, Wednesday through
Saturday.

Tom Ham's Lighthouse: 2150
Harbor Island Drive, Harbor Island,
291-9110, Sandoval and Saye,
contemporary, Thursday through
Sunday, Donna Cole, variety,
Monday and Tuesday, Sandoval
and Saye, contemporary,
Wednesday.

Trillon: 2530 South Highway 101,
Carlsbad, 436-8877, Shangers, new
wave, Tuesday through Saturday,
Bordertown, rock, Sunday and
Monday.

Trillon: 6011 El Cajon Boulevard,
East San Diego, 583-3246, Easy
Money, rock, Wednesday through
Saturday.

Trojan Horse: 6719 University
Avenue, East San Diego, 582-1070,
from Band, rock, Wednesday,
Thursday, and Sunday, New
Spoons, rock, Friday and
Saturday, Phil Harmonic, rock,
Monday and Tuesday.

Turquoise Lounge: 5975 Severin
Drive, La Mesa, 455-1525,
Open 11:30 a.m. to 2 a.m. and 5 p.m. to
7 p.m. and 9 p.m. to 11 p.m., to
Midnight Sunday, closest Monday.
Advance reservations recommended for
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Sat. **Spindrift** danceable music

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SUNDAY AND MONDAY MAY 4-5 **Strangers** ALL WELL DRINKS 1/2 PRICE

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Yeah Yeah Yeah

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You'll hear his like "She Loves You," "All My Loving," "This Boy," "Love Me

Do," "Please Please Me" and much more. New to San Diego, Joe Witkin, lead guitar

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CURRENT MOVIES

the prize. Richard Farnsworth earns the coveted Ben Johnson Award for his clean and true performance as an old cowboy called "Dodge" Jim Davis, a past recipient of that award, appears all too briefly as one of the henchmen of Jason Robards, who acts easily enough for a Victorian melodrama. With James Caan and

his personal metaphor for the entire war (a complete fabrication, but never mind that either). This scene has a lively imaginative quality, a claustrophobic propinquity in its staging, a gutting duration, a bit of ending from Robert De Niro that approximates the pumped-up intensity of an athlete just prior to the Big Game, and,

from the blows to his pride by keeping himself picked to the gills. When he sees that his corporate bosses have in mind the same sort of laundry show, career for an over-the-hill, twelve-million-dollar racehorse, his cowboy morality is reawakened, however, and he makes off with the beast in a not particularly subtle sequence set

Flores — Odd sort of chap, this Flores. Address calls and doesn't like people who don't. Disagrees with all females, enjoys a romp of Scotch (neat), sticks to a diet, and dispatches the Thesaurus crossword puzzle in under ten minutes. But just the man you want on the job when a band of terrorists hijacks a multi-million-dollar oil rig. Good show. With Roger Moore, Anthony Perkins, Michael Parks, and James Mason. Directed by Andrew V. McLaglen. 1980. ** (Sports Arena 6, University Towne Centre).

The Fog — Another in the post-NIGHT OF THE LIVING DEAD line of single-projection horror movies in which the action proceeds at lightning speed and in a straight line, like a break-away open-field touchdown run, rather than the more artful broken-field kind. The proposition here, laid out in a campy recitation by the hammy John Houseman, concerns a crew of ghostly mariners coming ashore in a luminous fog to fulfill a hundred-year-old curse against the picturesque California town responsible for their drowning. The first premonition of their coming is poorly imagined in terms of lights turning themselves on, bottles rattling, car windows shattering, and the like, and the attacks themselves are discouragingly repetitious and surprising only in their uncertainty. The rest of these ghosts are former legends leads us to expect at least some ghastly make-up, but we don't get even that. Adrienne Barbeau, Tom Atkins, James Lee Curtis, Janet Leigh, and Hal Holbrook. Directed by John Carpenter. 1980.

Foul Play — Comedy thriller assembled by the Dr. Frankenstein method, from the assorted body parts of past brilliants. This sort of grab-bag, scissoring, and sewing procedure is apt to create some spectacularly some aesthetic squanderings, but the result is usually a reasonably well coordinated and good-looking Chevy Chase, in his first big film role, gets only an occasional chance to show the sniffling, winking eyes of comedy he cultivated on SATURDAY NIGHT LIVE. He shows himself the good sense not to force his charms where there is no chance. He'll rather be raised by Dudley Moore as a would-be swinger who has acquired his technique from men's magazines and adult book stores, and by Burgess Meredith when he faces off against Rachel Roberts in a present-day hotshot. TV newswoman (Jane Fonda). The hats-off to rugged individualism is bound to remind you of LONELY ARE THE BRAVE, if you have ever seen that sleep on the vanishing American cowboy, although the subject has undergone drastic purification as a romantic vehicle for the two twinkling stars. One rather charming scene in which Fonda listens attentively as Redford expounds on the Western countryside in geological generality, familiar to every grade-schooler, suggests the more intriguing possibilities of playing the hero as a horrible bore. With Willie Nelson and John Saxon. Directed by Sydney Pollack. 1979.

The Electric Horseman — A former rodeo champion (Robert Redford) notices endless degradation as a commercial ambassador for a breakfast cereal, protecting himself

against the glitter of Las Vegas. As soon as he has been aroused to action, he leaves off drinking and acting dimwitted, and takes up in his movie. Christopher Walken, John Savage, Meryl Streep, and John Cazale. 1978. ** (La Palma, 57 and 8).

Dracula — Directed by Tod Browning at a funeral pace, and starring Bela Lugosi with flashlights shining in his eyes to add to his looking sinister. The choice moment in this embalmed classic is the demured light Dwight Frye sends up from the ship's hold. 1931. ** (University Towne Centre, 5/2 and 3 midday).

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Coal Miner's Daughter
George Grizzard. Directed by Alan Paulus. 1978. ** (New Valley Drive In).

The Deer Hunter — Michael Cimino's Vietnam War story centers around an "ours not to reason why" trio of mindlessly patriotic Middle Americans from a small Pennsylvania steel town. Three hours long, in the tradition of bourgeois established by the Second World War stories of Norman Mailer, James Jones, Herman Wouk, and Irvin Shaw, the movie has an enfeebling lack of dramatic focus, of overall form, of individually interesting scenes, of social context, and of point of view. There is at least one interesting scene — the one where the three Pennsylvania pals are reunited in Viet Cong captivity in happy improbability, but never (and that) and where Cimino introduces Russian roulette as a Viet Cong torture technique and as

as a final bonus, a rousing outburst of Errol Flynn heroics, which, taken all together, give it a solidly difficult to find elsewhere in the movie. Christopher Walken, John Savage, Meryl Streep, and John Cazale. 1978. ** (La Palma, 57 and 8).

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CURRENT MOVIES

Beauty School Dropout — Fantasy sequence, and Travolta's "Stranded at the Drive-In" lament. (This last number memorializes, once and for all, the classic double-entendre snack bar advertisement in which a hotdog bun commands a waiter to do something before it invites the obedient waiter to enter its cozy folds.) Travolta is given rather little to do, although he is encouraged to do it over and over again. As oddball, and funniest, moments come when he is put through a series of athletic trials all identical to Buster Keaton's in COLLEGE. This noisy, blowy musical is so cliché-minded (slumber party, Lovell Lane, high school boy, drag races, etc.) that it inevitably strikes a few resounding cultural chords, but it has no idea how to develop them into a harmonious whole. With Stockard Channing, Eve Austin, Sid Caesar. Directed by Randal Kleiser. 1978. ** (College).

Heart Beat — Reviewed this issue with Rick Nolls, John Heard, and Seely Spacok, written and directed by John Byrum. (Sports Arena 6, UA Cinema 1; University Towne Centre).

Heaven Can Wait — Warren Beatty's satirical remake of HERE COMES MR. JORDAN, has the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry). It is scrupulously clean, moderately irreverent, reverent, and refreshingly so. Such qualities were rampant in the Depression years when this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics fit with current California interests: industrial pollution, the dwindling purpose population, health foods, and the L.A. Rams' Super Bowl prowess. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the blandly fraudulent villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a latter-day New York and the theater, and she possesses a true, sympathetic feeling for people who are not like her and she. Draylans plays an avert-garlic actor, which somewhat excuses his habitual fustling and fumbling. Marsha Mason, Simon's real-life wife, is an outstanding representative of middle-classness, and Quinn Cummings, an owl like gift, is as precocious as any Henry Jones juvenile. There seems to be a lot of know-nothingness compressed into every Simon one-liner, and yet there is always a kind of hurry to change the subject, which acts as a disclaimer, a disclaimer Simon likes to hear and run. He would be ideally suited to the treadmill working conditions of a TV series, if only there were enough money in it. Directed by Herbert Ross. 1977. ** (Mar Drive In, Inn 5/2).

Grease — Plasticized, inflated, and brutally grotesqued replica of the 1950s — a dull, oily, 1970s replica with 1970s music, dance, and condescension infiltrating the Byrkyen and lobby-ex-milieu, and some pleasant musical numbers, a parallel constructed. But the prurience between John Travolta as the football stadium brawler and Olivia Newton-John as the high school lunch tables; Frankie Avalon's

displays deep maternal instincts toward the boy, and the boy, and the boy. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an "item" in the Hollywood gossip columns. With Jack Warden, James Mason, Buck Henry, and Dean Cain. 1978. ** (Center 3 Cinema 3).

In the Heat of the Season — It has, coincidentally, a few things in common with mere pornography, the almost nonstop leavensing, the un-wavering ardor and infinitely renewable energies of the lovers, the playful, the perspiration-soaked bodies of the actors, the fastening, orange-lyric, the vicarious, anti-psychological point of view, the standard themes of medical experimentation with, and your not saving of human sexuality, and maybe a few other things as well. Despair those things, Nicchia Dattila's talk-of-the-town movie doesn't come close to its best competition with "Brand X" American films. It deals very seriously with an intensity of emotion next to which the great majority of movies, not only sex movies, turn pale. It appears to be pretty well-headed about this, fact, but, but the material, in the laughing, it is gone into here, is just sufficient for short-story length; and Dattila, who has a weakness for oversteering a metaphor, runs it well into redundancy. 1976. ** (Klen, 5/8 through 8).

The Jerk — The main escape hatch of Steve Martin's stand-up routine is the schizoid way he switches from one persona to another, allowing him not just a sense of detachment from his own gags, but a sense of abandoning ship. His restriction here to a single personality, the adopted son of a black entrepreneur, though scarcely consistent, and though bounced around a good deal by the shaggy-dog story, seems a bit like indulgent surrender. What makes it the more welcome is that as a comic actor he enrolls in the old Jackie Gleason-Lucille Ball school, which means that any line (or unfunny line) is made funnier if spoken at a below. With Bernadette Peters; directed by Carl Reiner. 1979. ** (La Jolla Village Plaza, Inn 5/2).

Just You and Me, Kid — Teenage runaway is doddering old vaudeville, who has just suggested she go up to his bedroom and pick out something to wear. "How do I know you're not some kind of pervert?" Doddering old vaudeville to teenage runaway who has just emerged from the trunk of the Pierce Arrow stark naked but for a deflated inner tube. "Just take a look at me." Teenage runaway, after a long look, giving doddering old vaudeville another shot at a punchline: "How do I know you're not some kind of pervert?" Doddering old vaudeville trying again: "If I were, I'd have had cards printed." Brooke Shields here seems already past the age where she can clearly try to be cute. So where does she put George Burns? With Lorraine Gary. Directed by Leonard Ben. 1979. ** (Campus Drive In).

Kramer vs. Kramer — A variation on the theme of THE CHAMP, much more mundane but not much less audacious about a woman's life widower raising a child on his own when the mother goes off to find herself and the custody fight that ensues when she returns eighteen months later as a Whole Human Being. The movie is arranged in short and simple and sweet scenes that chart the emotional ups and downs of the father-son relationship. There is almost no deception and no development in the plot. It is as though the up moments and the down have been portioned out by an emotional dietitian and dispensed in concentrated, capsule form. Careful, neat, no mess. With Dustin Hoffman, Meryl Streep, Justin Henry, and Jane Alexander. Written and directed by Robert Benton. 1979. ** (Garden Cinema 4, Campus Drive In; Fashion Valley; La Jolla Village Plaza Twin 1).

Lady and the Tramp — Re-issue of the 1955 cartoon from the Disney studio. (Fantasy 2, Sports Arena 6, University Towne Centre).

Little Oranges — Two teenage girls from opposite sides of the tracks enter a virginity-losing contest at summer camp. Mostly vulgar and vacuous, saddening and soiling. But Kristy McNichol, merely suggesting Tatum O'Neal stride for stride through the first several laps, suddenly puts on a burst in the stretch and runs away with the movie, and very likely the viewer's heart as well. Directed by Ronald F. Maxwell. 1980. ** (Carmine Cinema 4, Cinemas).

Love at First Bite — George Hamilton has his moments in the role of a Count Dracula who migrates to New York when the Rumanian government commandeers his castle as a training facility for Nadia Comaneci and the rest of the Rumanian Olympic team. But on balance, this vampire apolo-

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1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

MAPLE DINING TABLE with 6 chairs. 48" round, or 60" oval (with leaf). Good condition. \$150. Pam 231-1951 8-4.

Motivational Tape Center, 1429 Garnet Ave., Pacific Beach, 463-4111.

PROFESSIONAL MASSEUSE wishes to develop infant massage technique with you and your newborn. Teress 235-4095.

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**Big Cinco de Mayo
Celebration!**

Ole! Watch the brave Bull challenge the daring
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Oaks.

Sun. May 4 - 1:00 pm

Bear Bust follows Bullfight
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4,000 feet high in the sky,
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MAY 1, 1980 3

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keyboard player for
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aka. MASH 75-9849

ELECTRO-HARMONIK
phaser 200. Doctor Q
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POWER BOOSTER, for
lights, new \$25. Holley
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456. Doug 568-0087 or
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BASS FOR SALE, also
good combination, brand new
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GIBSON E-B, bass, set
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4011-8415 everything
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How about selling my
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PIANO, ANTIQUE UP
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"HELP, HELP" talent but
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TAPCO #10094 14 ch
case. Perfect \$500. 1
channel. Speakers 1
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\$125. 468-5189

SYNTHESIZER, Yamaha
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must sell, with
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PORTABLE DISCO J.C.
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QAK PIANO, very unusual
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GUAR PIANO, for sale
great condition, Acia
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AKA BANGLO, 3000
Marine Club \$600. High
pump organs. 602. Make
high jump. \$1000

TAPCO 8001 STEREO
high end of low impedance
input, gain, bass, treble
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channel, \$200. 299-2323

WANTED, Uredy, Teac,
graphic equalizer/Teac
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"KILNY" IN CONCERT
Ocean Beach, May 18th
Get down a rock and roll
drum. 276-0024

PIANE SHIFTER, Bob
\$36, mike stand \$15. 266

PUNK ROCK LYRICIST
form. Looking for rock
guitar. Always takes out
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STEEL PEARL, a
in-bet cymbals, throne, in
Blue color finish. Excel
or 358

HARRISCHORD, guitar
number 7 Hubbard. Good
recording equipment like
instrument. \$200. 222
westlands

BASISST WANTED, the
must need, all night
recording experience, no
other. 566-2650

16 CHANNEL PEEVEE
Peevee, 4 band
\$795. Phane Lynne
270-8983

CLASSICAL GUITAR in
New, Shaver
moving out, footstool
402-0772 evenings

MOVING OUT, footstool
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1985 FERRARIE with cab
conversion. Asking \$28000
\$3000 firm. Canv 125 w
speaker in cabinet. 456-2008

SHURE SM 58 microphone
like new. 575-3740

PA SYSTEM WANTED
minimum 100 watt RMS
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Antique Clothing
May 20

Model apr., 12"
resistant, a
\$28-79.7

energy-band hair
and much
East County

condition,
string steel
acid condition.
size \$225.7

JAZZ-oriented
are energy and
R-755-5682

1971 Earth-
case, \$750
natural finish,
2 for 1, 2 per
University Ave.

and needs a
must be com-
BB 274-6212

STER, black plastic
white plastic

resistant, rubber
1 day mon-
other apn.

150A, Technics
model, \$125/pair

Micro-Harmonia
type would be
incredible. Free

RCA STEREO combination,
(radio-tape) and record player,
June, \$100. 755-6860

2 ALTEC MONITOR boxes.
Acoustic 250 watt, \$250 with
\$250; Invert 150 watt \$127.
\$250 plus accessories. 755-5682

MARLBORO practice apr. G.
427-6754

THANK provides unique glimpse
through their original composi-
tional instruments in quality.
449-5738 if you need a concert.

JUST OUT OF STORAGE: A
Two amplifier, \$600. Russell &

WANTED: Guitar, bass player
their professional talents along
clubs and singer. All originals
in practice Monday, Wednesday
Circle 239-8008.

PIANO, \$600 or offer. Miscellaneous
tone and fresh, Japanese make
be driven and tested, over \$1,000
per box. 449-5738.

P.A. FOR RENT, Yamaha PA
way all, effects, stereo mixing
part, week, or other.
In practice Monday, Wednesday
Circle 239-8008.

100 WATT KUSTOM amp, 3-
band eq, effects, stereo mixing
part, week, or other.
In practice Monday, Wednesday
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JBL SPEAKERS, four standard
incredibly sound from 15" stand-
alone drivers and tweeters, over \$1,000
per pair for \$595. 449-5738 see
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FENDER STRAT, black with white
Rosewood Fenderhead has been
and has a brand new Fender 15"
Sawtooth for \$450. 453-1633.

UNIQUE RECORDS, Spivey
Allen, Larry Baskin, 1950's
group, see page 20-24

[illegible][illegible]

AMBITIOUS COUPLE needing more income. Unusual opportunity for a well-trained, well-educated couple. Part time or full time. 400-7873.

ON THE JOB TRAINING available for hard-working people. 16-21. Get paid while you learn. San Diego Community College. Call 221-7333. Professional. College. Degree. Skills. SKIP Program. 232-7585.

NONSMOKERS paid to reduce smoking. Free material for a self-addressed stamped envelope. Smokers' Lib. Box 2848, Los Angeles, CA 90022.

OUTSTANDING OPPORTUNITY unusual (prob. Ambrosia) isolated. Use money? General sales manager, sales managers, salesperson. Experienced or inexperienced. Mind Dynamics Development. 284-4388 or 263-4308.

TYPIST-PUBLIC RELATIONS Excellent entry-level position in rapidly expanding human resources consulting firm. New La Jolla Village Professional Center. Theresa 432-5951.

FEMALE DANCERS WANTED Completely clothed. \$8 per hour. Part time. 460-7141.

WILL THE LADY who answered my ad in Reader for a part-time occasional typist. The lady in her 50s who lives in East San Diego. Call Frank 282-0707.

BILINGUAL SECRETARY needed for small business. General office duties, type, file, phone, etc. Full time. Start at \$3.75 per hour. 282-8053.

HOUSEKEEPER WANTED 1 day a week in State College area. Must be thorough and dependable. 287-0231.

WILL FURNISH LAND seeds, water, etc. for enthusiastic, knowledgeable people. Offerer to plant native wild organic garden for shares only. Normal Heights. 282-6444.

CREATIVE TALENTED apprentice sought by professional writer. Hard, but nononsense approach to marketplace. Reply with SASE, letter, work sample. Writer Box 42342, San Diego, 92138.

WANTED MALE 23-31, goodlooking, tennis professional. B.S. degree in biology. (Honor student) seeks part-time work in sports or science related field. No Agency. Stateside. 285-5282.

LET THIS ARMY distributor get you into the Army world where researchers don't affect your income. Full or part time. Call 275-8778 or 222-8534.

WANTED LIVE-IN attendant/homemaker over 25 for disabled woman. 31. Noncommittal. Paid wage \$663 per month. Highest. 291-7145.

MALE AND FEMALE dancers wanted for unusual opportunity for a well-trained, well-educated couple. Part time or full time. 400-7873.

DELTA CAREER SYSTEMS a sure way for executives, managers and professionals to find the right position. Delta conducts 3 type, cultural self-marketing programs. At least a full-time-back guarantee. Information 450-5800.

CHIEF, WRITER'S HELPER ghost writer. Best offers considered by mail only. References exchanged. Joanna Shea. 741 Elm Ave., Chula Vista, CA 92010.

LIVE-IN ATTENDANT needed for female. Personal care, housework. Part time. 400-7873. Available La Mesa area. Good opportunity for college student. 460-8415.

NEED EXPERIENCED landscape artist with strong grasp of graphic design to assist in publications production. Freelance or part-time. Close to Pacific Beach. 273-7768.

VOLUNTEER AND M.F.C. in positions. Apply in person. Monday, April 1, 1980. 461-2545.

\$385.00 WEEKLY GUARANTEED work 2 hours daily at home (\$175.00 for one hour daily). Free brochure. A.W. Box 1333, La Jolla, CA 92034.

WANTED SALESPERSON for beginning audio-visual company. No experience necessary but knowledge of medium a plus.

YWCA PACIFIC BEACH maintenance person needed 4 hours daily Monday through Friday. 282-6444.

WORK ON ORGANIC FARM in exchange for room and board. Work and team organic. No money. No experience. No deposit. No cycling. etc. Vegetarians only. 758-8997.

NEW COMPANY EXPANDING West Coast. established track record. created by ex-employees. Very profitable management level. Appropriate opportunities for interviews first. Qualifying couples. John 460-3377.

VACATION TIME is a thing. Start earning for that trip now. Earn the extra income you need by working a few hours a day. 225-8056.

GOOD DELIVERY POSITION available. Must be 18 or older with good driving record. Have own car. Insurance. We pay gas. 468-0040 after 5pm.

CALIFORNIA-POETS-IN-Schools paid published poets \$37.50 per hour workshop conducted in public and private schools (grades K-12). Ask for Michael Castro 283-0141.

PAID ON THE JOB training. If low income and interested call 233-1741. 9:30-12:00 or 1:30-4:30 on Friday for information.

MAKE SUPERNUTRITION your business. Join the Life Force network. Earn cash and bonus selling pure natural plantain food supplements. Richard 887-1753.

WILL THIS YEAR be one of continuing economic progress or one of continuing economic stagnation? Don't let the recession that good jobs no longer insure a good life cause you some concern? For the solution to minimize continued dependence on a work-a-day existence, take the time to receive. Personally, a viable alternative for economic mobility. Barry 421-8185.

PART TIME DRIVER wanted to drive diesel SDSU students car to various social events. \$3.50 per hour. 284-9183.

BARTENDING WAITRESS and waiter (cocktail and food) program, men and women. 1 or 2 week program. Full and part time employment available. Free job placement. Century School of Bartending. 233-0184.

BE A BARBER/STYLIST Royal Academy of Hair Design. 825 Fifth Ave. Terms available. Phone 238-3239.

WANTED SALES REPRESENTATIVE for small art-innovated clothing company. Need. New part. call. 500. 285-2827.

YAMAHA XSR600 New year time, shocks, battery. Electronic ignition. K&N's aseptair 55 psi mpp from this clean, reliable, hard running bike. 360-9900.

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1977 PORSCHE 924, excellent condition, new, mechanically sound. AM/FM stereo cassette, light green metallic exterior, tan cloth interior, 20,000 miles. \$8500 firm. 223-4590.

340 DUSTER, whole car for parts, like new bucket seats. 583-8831.

1971 OLDS DELTA 88, 2 door hardtop, tan, dahlwood, 4 brand new radial tires, new battery, new fuel pump, power steering, air conditioning, met condition. 8679. 488-4900.

WANTED: 1967-69 VW Bug, running or not. I have an engine. No engine or poor engine OK, need good transmission. 284-5504.

EXTRA CLEAN 1974 Fiat 3, 1.9, low miles, many extras, must see to appreciate. \$3500. Healthy like. 2-1512, almost new. 2-18570 x132Z, good trade, at an Fiat-styled steel wheel. 1-15 13 XAS, like new, \$195. 481-8575.

2000 STOCK 1977 Dodge Van, stock. Look perfect. Olive green vinyl. \$20 apiece. Kathy 470-0181.

1963 PONTIAC LEANS classic, 18 mpg, \$4000 actual miles, good condition. \$475 or best offer. 1971 Olds Delta 88, 86,000 miles, recently overhauled, new tires, muffler, etc. \$175 or best offer. 270-7795.

1979 FORD FAIRMOUNT wagon, 17,000 miles only, 4 speed manual, 1st class condition. \$4750. Inwood 454-0916.

1979 PINTO RUNABOUT, automatic transmission, red with black interior, runs and looks great. Gas saver! \$1300 firm. 270-7088 or negotiable. \$62-098.

1974 CAPRI, V6, 4 speed, good gas mileage, good runner, minor body damage. Best offer. 785-0508 weekdays after 4.

1973 CAPRI, good condition, needs body work, asking \$650. 486-2700.

1979 BMW 320i, deluxe features, excellent condition, must sell, uses regular gas, good economy. 755-7034 or 481-5790 or 293-3340 (34 days).

1966 VW PARTS, rebuilt engine, \$300; coolant kit, \$25; suspension, \$100; wheels, doors, wrenched shell, fenders, built pan with tire, other parts, make offer. 294-2054.

1974 PORSCHE 914, 5 speed, 1.8 liter engine, air conditioning, AM/FM stereo. Plus many extras. Immaculate, black on black. \$950. 275-2885 or 562-1581.

1978 MG CONVERTIBLE, Tahiti blue, immaculate, showroom condition. Lots of extras including AM/FM stereo cassette with power amplifier. Will take almost anything. \$65-5041 or 270-3331.

1977 DODGE TRADESMAN 800, 6 cylinder, automatic, 43,000 miles, custom interior, excellent condition, great gas mileage, ask... \$4000 or best offer. 435-2047.

STEP VAN 18, 1 ton, 330 Chevy, 2 speed, moving to Alaska, must sell. \$2500 or best offer. 435-2003.

1977 PORSCHE 924, excellent condition, new, mechanically sound. AM/FM stereo cassette, light green metallic exterior, tan cloth interior, 20,000 miles. \$8500 firm. 223-4590.

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2000 STOCK 1977 Dodge Van, stock. Look perfect. Olive green vinyl. \$20 apiece. Kathy 470-0181.

1978 HONDA CIVIC, 23,000 miles on new engine. Rebuilt 4 speed transmission. New tires, paint. AM/FM cassette. Regular gas. 40 mpg. \$2650. 697-1053.

1969 ALFA ROMEO 1700 Spider convertible, New York engine, new clutch, top, and spare parts. All new. \$1500 or best offer. 562-1571.

HAVE A RIF in your yard? Cars, furniture, water, dishwashers, etc. Call to advertise for repair, saving costly transportation. All work guaranteed. Dean 295-1243.

1979 AUDI 100LS, 4 door sedan, 4 cylinder, 26 mpg, regular gas, automatic transmission. AM/FM radio cassette, new tires, excellent condition. \$2075. 487-2887 or 578-0348 after 5pm and weekends.

1977 TOYOTA CELICA GT, Urbank, air conditioning, AM/FM stereo, 3600 miles, excellent condition. Must sell. \$480. 481-8837.

1975 FORD PICKUP with camper shell. Good condition. 60,000 miles, take over payments on 8 percent loan. Eleven payments left. Make offer. 272-4255.

1967 RALLYE Kallit Sport Coupe, 1.1 liter engine, new brakes, good tires, 4 speed transmission, engine overhauled. 20,000 miles ago. \$900. 275-2887.

1969 DODGE Van, 73,000 miles, very good running condition, automatic transmission, \$1300 or best offer. 481-8037.

1960 MERCEDES CLASSIC 190, 4 cylinder, equally 20 mpg, rebuilt engine, new parts, interior, brakes, full overhaul. \$4500. 272-9207.

1966 CONVERTIBLE BUG, AM/FM stereo, 36,000 miles, excellent condition. \$800. 287-2905 after 5pm.

1979 CHEVY CAPRICE CUSTOM Classic. Sunroof, power accessories, loaded. Take over lease \$217 per month. \$62-400.

1967 FORD MUSTANG 4 cylinder, automatic, air conditioning, new paint, rebuilt transmission and brakes, good condition. \$950. 266-3377.

1969 CORVETTE for sale, T-top, excellent condition. 427 hydraulic, 20 mpg, low miles, always garaged. \$60. 278-0810 evenings.

VW HOLLEY CARB, 300-hp, for sale. Price includes chrome single jet manifold. \$45. 729-6291.

1945 FORD COUPE, partially restored, 354 Ford engine, completely rebuilt. Muddy body, built to do the paint and upholstery. \$4000. 583-8668.

1971 CHEVY ENGINE block and crank, 4 door, 300 hp. \$200 firm. 270-8770.

FATFISH, 1973 MAVERICK needs good home! Copper metallic with black vinyl interior, good mpg. \$1395. 569-0887 evenings.

1969 FALCON WAGON, roomy gas saver, clean, mechanically A1 throughout. 8 cylinder, automatic, power steering, looks good, runs great. Strong competitor. \$750. 452-7564.

1972 MERCURY COUGAR XR-7 convertible, 312V, automatic, power steering. AM/FM. 296-2432.

CHEVY TURBO 400 transmission. Wrecked my 1969 SS Chevy with new rebuilt transmission. \$400 firm. Tom 296-2000 after 5pm.

1978 HONDA ACCORD, air, AM/FM, 28,000 miles, 30 mpg, regular gas, \$5250. Mike 262-5327.

1976 DATSUN B-210, 38,000 miles, 4 door, excellent condition. \$2800. Wm 454-2277 or home 452-0221 after 5pm.

IF CABOVER CAMPER with loading jacks, excellent condition, bulane stove, refrigerator, lights, hookups. \$350. Bud 774-7595.

1967 RALLYE Kallit Sport Coupe, 1.1 liter engine, new brakes, good tires, 4 speed transmission, engine overhauled. 20,000 miles ago. \$900. 275-2887.

1969 DODGE Van, 73,000 miles, very good running condition, automatic transmission, \$1300 or best offer. 481-8037.

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FATFISH, 1973 MAVERICK needs good home! Copper metallic with black vinyl interior, good mpg. \$1395. 569-0887 evenings.

CAR COVER, new. Flat 1977 Toyota Celica. \$60. 275-8729 or 436-5343.

1974 VEGA, not running. Body and interior in good shape, needs mechanical work. \$500 or best offer. 297-1611 days. 488-3878 evenings.

1967 VOLKSWAGEN SQUAREBACK, Sunroof, original paint. Carefully maintained, low books and records. \$1200 or best offer. 222-1923 evenings or early morning.

1974 ALFA ROMEO SPYDER convertible. 16, 43,000 miles, excellent condition and mileage. Good cover, radio, mag. new top. \$4800 or best offer. 440-4118.

1979 VW CAMPER with built-in stove and refrigerator. Many extras including tape deck and squatter. Like new. \$10,500. 235-8743 or 297-8885.

1978 DATSUN PICKUP, air conditioning, roller hill, heavy duty bumper, tachometer, mechanically sound, needs body work. \$1150. 272-7903.

1965 CLASSIC VOLKSWAGEN convertible. Good engine, great mileage. New paint, top chrome, air rubber. Bags with black interior. Top. \$2975. 742-3697 evenings (Eaton drive).

1965 MUSTANG, 6 cylinder, 190, 4 cylinder, equally 20 mpg, rebuilt engine, new parts, interior, brakes, full overhaul. \$4500. 272-9207.

1976 CORVETTE, brown, tan leather interior, 4 speed, T-top, quad stereo, air conditioning, 36,000 miles, excellent condition. \$800. 287-2905 after 5pm.

1979 CHEVY CAPRICE CUSTOM Classic. Sunroof, power accessories, loaded. Take over lease \$217 per month. \$62-400.

1967 FORD MUSTANG 4 cylinder, automatic, air conditioning, new paint, rebuilt transmission and brakes, good condition. \$950. 266-3377.

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FATFISH, 1973 MAVERICK needs good home! Copper metallic with black vinyl interior, good mpg. \$1395. 569-0887 evenings.

ROLLS ROYCE MODEL 1, scale \$220. 7.60 x 1.5 inch iron truck rim. \$25. Mark V-wheel cover. \$14. 1980 Mercury manifold, carburetor. \$50. 748-3244.

1965 MUSTANG, body damaged will sell for best offer. Call 379-0508.

1978 VW BUS, 2 bed, 26,000 miles, 22 mpg, excellent condition. 474-6416.

1965 CHEVY II, Good body, transmission, brakes, front end. Needs new engine. 6 cylinder. Best offer. Call anytime 224-6198.

1974 MGB CONVERTIBLE, brown/tan, mag. new exhaust, new master cylinder, air horns, luggage rack. 27-30 mpg. Call 225-8370 or 231-6333. Larry Harvey.

1964 DOODGE DART, 5th gen, automatic, good condition, new tires and brakes. \$450. Call Rob 270-1814 or 272-0280.

1963 FORD FAIRLANE, 221 engine, runs good, automatic. Needs some body work in good condition. \$700. 284-2292 between 8 & 9pm.

1972 MUSTANG 4 door, good transportation, body and interior good condition. \$700. 285-7632, 6 pm.

1968 DODGE VAN for sale or trade for a small car. 481-8037.

1979 ZEN CAMARO, 10,000 miles, mild condition, 4 speed, power steering, 411 rear, power steering and brakes, sunroof, custom interior. Power AM/FM cassette, and extras. Best offer. Ask 566-7786.

1978 CHEVY NOVA 4 door, air power steering, brakes, excellent condition. \$1850 or 7 272-8137.

1978 VOLKSWAGEN Squareback automatic, 2200 cc, 4 speed, 20 mpg, 2000 miles. \$1100. 275-1544 or 458-1377.

1965 MINI COOPER, rare innocent model, excellent condition, new engine, 40 mpg on regular, easy parts and service. \$1900. 272-8137.

MERCEDES 2200 diesel, head needs to be rebuilt, best offer. Wayne 235-7787.

1971 CADILLAC, perfect condition, brand new tires and bumpers, just imported. Must sell, best offer. Kevin 578-1231 after 5pm.

1971 MERCURY CAPRI, 4 cylinder, 78,000 miles, must sell, best offer. 745-8611 evenings.

DATSUN OWNERS! The next Datsun Club meeting is 12 May at La Palma Restaurant, 8199 Clement Main Blvd. at Bm. Come join us! Jim 449-8056.

GO-CART 8 hp, belt-driven, lightweight, new paint, great tires. \$275. 274-4653.

1974 FORMULA 350 Firebird, clean, air, AM/FM, power steering and brakes, metallic paint, and only 39,000 miles. Must see. \$2775. 236-6686, keep trying, must sell. 7390 offer. 286-8673 tires.

1965 CORVAIR, \$400. BM 483-4493.

1973 MAZDA RX3 wagon, met condition, 19,000 miles, trailer hitch, excellent tires, mechanically perfect, acting as inherited other car. \$1250. 270-9646.

1979 TOYOTA PICKUP SR5 longbed, like new condition, red with silver trim, new tires. \$4500. 436-0593.

1965 CHEVY PANEL TRUCK, new paint, good tires, AM/FM stereo, Flung good, 566-8146.

1968 VOLVO, good transportation car. \$800. 477-9437.

1973 PLYMOUTH FURY II, excellent condition, 1 owner, all extras. 70,000 miles. \$1150. 565-7100 after 5:30pm.

1967 VOLVO PARTS from a 122-6 station wagon. 272-1544.

1979 ZEN CAMARO, 10,000 miles, mild condition, 4 speed, power steering, 411 rear, power steering and brakes, sunroof, custom interior. Power AM/FM cassette, and extras. Best offer. Ask 566-7786.

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FREE GAS!

3,000 miles of free gas with the purchase of a Vespa moped or scooter



Big Apple or Bust
**VESPA
BRAVOS
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12-month warranty parts & labor included
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If your hairdresser isn't taking time to listen to you... Take time to listen to us. Full Staff... Trained in the study of... Natural Hair Texture, Behavior Problems, and Growth Directions
Try Us, us, we really care.

Janice's Precision Haircutting
Monday-Friday 9-8 Saturday 9-6 SUNDAY 10-4
Appointments not necessary

We use only the finest products available.

Crimpers Ocean Beach 2973 Newport Ave. 224-2726
 Chula Vista 4162 Park Blvd. 426-2833 (Elks only)
 Hillcrest 297-8380 (Karen only)
 Pt. Loma 4766 Pt. Loma Ave. 223-2643

Soft Contacts
1 pair \$79.95
2 pair \$110

We have contact lenses that are air flow, micro pores, silicone, bifocal, astigmatism, oxygen permeable & cosmetic.

Plus a free pair of designer frame sunglasses

Glasses Special!
2 pair for the price of one '48'

Selected frames. Single vision standard size and power. Clear glass. We have fantastic price reductions from standard to designer frames. *Professional services not included.

Dr. Alan Leventhal O.D., Inc.
A professional corporation
San Diego 7484 University Suite D 464-8323
Sports Arena 723-2133

Dr. Neville Cohen, O.D.
Mrs. Mena Cohen, Suite 107 across from Alamo 566-9900

LOOKING FOR PERFECT tenants? Professional couple seeks perfect rental. 2 bed room, near beach, under \$500. La Jolla. Call Mr. 274-6732.

SPACIOUS 2 BEDROOM. 2 bath. Mira Mesa. Fireplace, washer, dryer, built-in, \$300. No pets. 755-9542 or 578-2939.

\$350 FOR LUXURY Mission Valley condominium. Parking, new carpet, carpeting, drapes, pool, sauna, jacuzzi, club room, gymnasium, and bubbling brook. Near Fashion Valley. 452-5700.

LA JOLLA. 2 bedroom, 2 1/2 bath, new. All kitchen amenities, including trash compactor and microwave oven, racquetball court, tennis pool, spa. Near UCSD and University Towne Center. \$500. 452-0285.

YOUNG ARTIST. 23, employed part time by Illustrator, but still poor, needs a place to live. Excellent health and can work for rent. John 285-4012.

VISITING SCIENTIST, seeks furnished 1 or 2 bedroom apartment, studio or small house beginning September 1985. Up to \$500. 453-0104 or 4242 8102.

LARGE MOUNTAIN HOUSE. 120 acres of Redwood forest, Mendocino County. \$600 monthly. Available for 2 years starting summer 1985. J.L. DuVigneault, Star Route 1180, Philo, CA 95466.

1 BEDROOM APARTMENT North Park near Adams & 805, refrigerator and stove. Available May 15. \$200. 225-1781 after 6pm.

LARGE 3 bedroom home, north end of Mission Valley, view, yard, washer & dryer, garden space. Employed male, no smoking, non-smoker. \$167. 578-5247.

PACIFIC BEACH, extra large studio with above, completely furnished on bus line, near shops, vacant, singles over 25 only. \$250 month. 273-7175.

1 BEDROOM APARTMENT, \$215, new carpet and paint, near 805/51 shopping and bus, no pets. 4318 Meade. 282-5831.

WANT TO RENT? drummer needs studio type apartment in C zone or close to bus line. \$200 price range. Have good references. Rick 286-8649.

WANTED TO RENT. A quiet house in the Point Loma area beginning June 1 (under \$200). I am fully employed, cat, Pamela Brown 327-5444 or 417 days.

1 BEDROOM APARTMENT, duplex in Pacific Beach, 4 blocks to the bay, quiet neighborhood, near and clean. Furnished or unfurnished. Available May 1st. \$275 per month. 270-5658 or 283-5998.

TWO (2) bedroom house for rent, June 1st to August 31st. Pacific Beach, block from ocean. 274-8685 or 488-9049.

\$210-\$225, nice 1 bedroom unfurnished apartment. The kitchen and bath, w/conditioning, off-street parking. 32521 1 1/2 miles, Inland OK. No pets. 395-3407 or 298-9911.

NORTH PARK, 3 bedroom, 1 1/2 bath, dining room, fireplace, refrigerator, family room, large, carpeted, drapes, large fenced yard. 2-level. Available June 1, 1985. \$335 month. 756-0586.

\$235, LARGE 1 BEDROOM unfurnished apartment. Air conditioned, heated pool, recreational room, pool table, saunas, no pets. Inland OK. El Cajon. 579-0909 or 298-9911.

PACIFIC BEACH, block to Bay, 3 bedroom complex equipped, near 8th. \$250 per week or \$600 per month. Perry 270-7280.

LARGE MOUNTAIN HOUSE, 1800 sq. ft. Redwood forest, Mendocino County. \$500 per month, available for 2 years starting summer 1985. J.L. DuVigneault, Star Route 1180, Philo, CA 95466.

OCEAN BEACH, quiet cozy 2 bedroom cottage, carpeted, refrigerator, stove, some furniture, yard, steps to beach, no pets. \$450. 4755 Bernadine, 458-4266 or 458-4266.

COUPLE DESIRES house with room for animals and garden. Prefer rent to own, long term lease. No pets. 452-0285. References available. 283-8125.

ENCINITAS, 1 bedroom apartment on Neptune near StoneSteps. Utilities included. Newly furnished. \$300 month. Ken 426-7144 or 487-4162 weekdays.

2 BEDROOM, 2 bath on Inland in Carlsbad. Pool, hot tub, \$400 month. 729-6887 evenings.

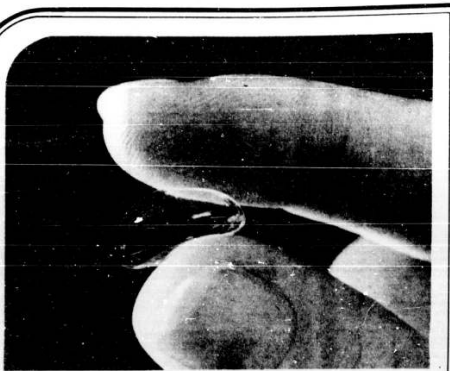
POINT LOMA TENNIS club town, house, 2 bedrooms, 1 1/2 bath, covered parking, lawn, pool, jacuzzi, sauna, club house. \$1395. 224-6479.

3 BEDROOM HOUSE for rent near College Grove. Very quiet, country like setting. \$500 a month. Children and Pets welcome. Available May 1st. 293-0288.

\$500 NEW CONDO, 3 bedroom, 2 bath, Mission Valley above Stadium includes spa, and other amenities. 279-1011 after 5pm or anytime weekdays.

FASHION VALLEY, large 1 bedroom condominium in the Franciscan. 371. Mini-condo! Upgraded! \$345. Small 1 bedroom in Mission Valley. \$300. 481-5444 or 455-7910.

IN MISSION HILLS, 2 bedroom, 1 bath. Hardwood floors, fireplace, National Forest, golfing, brick-paved patio, fenced yard. Excellent condition. Available June. \$520 a month. 298-4440.



Beauty aid.

Any beauty expert will tell you that makeup should be applied so delicately that no one knows you're wearing it.

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STUDIO, CLEAN new unfurnished studio with above, refrigerator, carpet, drapes, fenced, and Small pet OK. \$170 utilities paid. Paradise Hills. 270-6490.

RESPONSIBLE, working, student couple seeks shelter near 805/51 (stairs or stone). Have 2 mellow, friendly dogs. 222-4115 take 19pm.

NEW MISSION VALLEY condominium with complete recreational facilities. 2 bedroom, 1 1/2 bath, concierge in front. \$450 month. Dave 255-3397 or 448-5087.

\$175 STUDIO UNFURNISHED, well bed, carpets, drapes, appliances. Mature single, no pets. 384-1302. Please no calls after 6pm.

7 ROOM, 1 1/2 bath, new. Garage, low maintenance, citrus, North Claremont. Prefer professional couples, small pet, child OK. \$500 per month. \$200 deposit. Lawrence 271-0052.

\$550, 1 BEDROOM and DEN (second bedroom) unfurnished condominium, 2 baths. Bay front building built-in, beach access, pool, sauna, adults, no pets. Available now. 275-1927.

CONDOMINIUM in Mission Valley, 2 bedroom, 2 bath, pool, jacuzzi, recreation and laundry facilities. 2nd floor with balcony, soft view. 2 bedroom, 2 1/2 bath, 2 bedrooms, 4000 square feet, old world stone. \$880 per month. 270-4877 evenings & weekends.

SMALL FURNISHED house, East San Diego. 2 bedrooms, 2 baths, 2 bedrooms, 4000 square feet, old world stone. \$880 per month. 270-4877 evenings & weekends.

\$275, PACIFIC BEACH, 1 bedroom furnished/unfurnished, pool, laundry, near shopping. Use. Quiet, no pets. 1521 Cheladony. 270-1660 or 459-8784.

HOUSE APARTMENT needed by responsible male, 24, here for educational program. May-July. Beach area. Point Loma to La Jolla preferred. Local references. Encinitas. 945-0729.

FURNISHED room. Available while you search for a permanent residence in San Diego. Use area. Only 272-7875.

STUDIO, LARGE, furnished, heart of Hill, private kitchen & bath. 2nd floor. Clean, quiet, secure. On the bus line. Available now. 3922 8th Avenue. 354-6278.

GARAGE - Pacific Beach, dry storage only. \$40 a month, rented quarterly. See owner at 1455 Grand Avenue or call 270-7285 or 578-4771.

\$215, LARGE MODERN 1 bedroom apartment at 2942 4th Street, 1 block to school in a quiet pleasant neighborhood near bus line. 450-0685.

\$225 SPACIOUS STUDIO, North Park. 1 1/2 bath, concierge in front. \$450 month. Dave 255-3397 or 448-5087.

\$300 A MONTH is money down the drain. Own for what you are now. Interesting? 255-4311.

CHARMING OLD MEYER cottage to responsible person with car. \$150 school year, with daily after-school child care. \$350 summer. 755-0530 or 452-3509.

\$260, 2 BEDROOM UPPER, unfurnished. Carpets, drapes, appliances. No children or pets. 284-1002. Please no calls after 6pm.

\$450 SPECTACULAR downtown bay view Mission Hills. 2 bedroom, 2 bath townhouse. Soft level carpets, drapes, stove, refrigerator & 652-9782 weekends or evenings.

SOUTH MISSION Hills mansion, beautiful view. 2 bedroom, 2 1/2 bath, 2 bedrooms, 4000 square feet, old world stone. \$880 per month. 270-4877 evenings & weekends.

SMALL FURNISHED house, East San Diego. 2 bedrooms, 2 baths, 2 bedrooms, 4000 square feet, old world stone. \$880 per month. 270-4877 evenings & weekends.

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FURNISHED room. Available while you search for a permanent residence in San Diego. Use area. Only 272-7875.

3 BEDROOM, 2 1/2 bath, condo, El Cajon. Pool, jacuzzi, tennis court, clubhouse. 1 small child, no pets. 225-4281 days or 453-0500 evenings & weekends.

\$410 PER MONTH, 2 bedroom, 2 bath, pool, garden view, adult complex, pool, jacuzzi, near Highway 5, available immediately. 270-5411.

2 BEDROOM DELUXE condo with pool, jacuzzi, clubhouse, panoramic view to bay, ocean, city. All built-in, refrigerator, \$485. 274-3125.

SAN MARCO, 2 bedroom, 2 bath, cathedral ceiling, family room, garage, fenced yard, fireplace, microwave, automatic sprinklers, nearly new, water paid, \$550. 250-5027.

WTCM OF INFLATED gas prices needs to move closer to work near UCSD. 1 bedroom, 1 bath, pool, jacuzzi, call 224-6797 or message at 275-1052.

LA MESA, 5/6+ bedroom, 3 bath, exclusive open beams, ocean view. 697-8653 or 293-3118.

CONDOMINIUM, furnished, Baltimore Drive. La Mesa. 2 bedroom, 1 1/2 bath, dishwasher, built-in, fireplace, 2 pools, jacuzzi, sauna and gym. \$450. 460-4333 or 479-4030.

STATIONARY MOTORHOME \$80 a month. \$500 deposit, self contained, except shower, nice quiet part of North Park, 15 minutes from SDSU. 282-3007.

MISSION HILLS condo with fantastic view. Looking for responsible, neat female, 25-35. Own room. \$250 plus deposit and all utilities. Kathy 298-0771 evenings.

TOUHOUSH FOR RENT, beautiful new 2 bath, 1 1/2 bath, Mission Valley, air conditioned, fireplace, pool, jacuzzi & covered parking. \$475 month. 588-0868.

WANTED UNFURNISHED cottage or duplex apartment to \$250 and end of May by psychologist with caretaking reference. Near park or beach. 484-4731.

2 BEDROOM HOUSE, central heat & air, fenced, \$400 month, no pets. 4772 Mar, Ocean Beach. 225-4687 after 6pm.

\$140 MONTH UTILITIES paid, very small rustic furnished house, ideal for single, big yard. Grossmont Park. 450-7595.

STUDIO APARTMENT South Mission Hills area. Large yard. All utilities paid. \$160 month. First month rent and deposit required. 239-1206 or 291-8623.

MISSION BEACH, large 1 bedroom apartment, very clean, new paint & carpet. 100 yards to the beach. No pets. \$275 per month. 292-1522 or 578-4750.

GOLFERS PARADISE, Bismarck resort, Encinitas. Spanish house available day, week, month. Swim, tennis, golf, ocean view. 291-7993.

\$620, 1 BEDROOM DUPLEX unfurnished. Carpets, drapes, appliances. Adults only. No pets. 284-1322. Please no calls after 6pm.

PRIME MISSION VALLEY condo, 1 bedroom, pool, jacuzzi, tennis, fireplace, utilities paid. Available now. \$275. 297-1445.

CONDO FOR RENT, Lake Murray Boulevard/Navajo Road, 3 bedroom, 2 bath, 1200 square feet. Pool, jacuzzi. Adults, no pets. \$415 & \$150 deposit. 291-5883.

FOR LEASE SECOND floor approximately 10,000 square feet at 20 cents. Near Gaslamp. Storage, sales or offices. Contact: Aye Spicer 231-1951.

SPACIOUS 2 bedroom, 2 bath condo. San Carlos. \$400 month. Includes pool, jacuzzi, sauna, recreation room. Available May 1. 235-8000 days or 687-1827 evenings.

\$200 PER MONTH, very small house, unfurnished. Yard, close to all. East San Diego. Prefer females. 291-1909.

MISSION BEACH, 1 bedroom furnished cottage with yard, available now. \$295 plus September, the \$275 plus utilities. No pets. 800 Liverpool Court. 452-5726.

WANTED: 1 BEDROOM under \$280, near State College for 2 neat responsible adults with very small quiet dog. AnnMarie 298-8028 or 454-0771.

CONDOS FOR RENT, \$300 monthly, will sublet condos with pool in University City for July & August. 452-4352.

3 BEDROOM, 2 BATH, condo, Del Cerro area. \$475 monthly. Rent condition, pool, jacuzzi, clubhouse. 295-4989 or 297-7449 evenings.

\$340 MONTHLY, 3 BEDROOM house, fenced yard on canyon, 2418 Shamrock, San Diego (north of 94th & 80th). Children, pets. 281-4893.

1 BEDROOM NORTH PARK, \$215, newly remodeled kitchen, appliances. Nice furniture. Near 805 & University. Child, animals OK. No pets. 281-7129.

CUPLE wants to live and perform in, 1985-1923 if you know or have available space.

WANTED: 1 BEDROOM apartment, furnished, available June 1. Pacific Beach, Mission Bay area, under \$250 monthly. Susan 486-7875.

NORTH PARK, comfortable 2 bedroom duplex, available June 1. \$300 monthly, with 1 bedroom for apartment or sublet. Contact C. Dove 285-9600 or 295-5081.

\$400, FLETCHER VALLEY Villas townhouse, 2 bedrooms, balcony off master, 1 1/2 bath, fully carpeted, drapes, stove, refrigerator, dishwasher, washer & dryer. Fenced patio, pool & jacuzzi. 295-2342.

1 BEDROOM APARTMENT to sublet mid June, July & August at \$200 monthly, with \$100 deposit for damage or phone bill. Contact C. Dove 285-9600 or 295-5081.

2 BEDROOM, 1 1/2 bath, condo on Mission Bay in Pacific Beach area. Pool, spa, sauna, security. \$500 month. 270-4584.

\$275 PACIFIC BEACH, 1 bedroom furnished/unfurnished, pool, laundry, near shopping. Use. Quiet, no pets. 1521 Cheladony. 270-1660 or 459-8784.

WANTED 2 BEDROOM house or condo, Pacific Beach, starting July 1 for college in August. Good location. \$200 or 454-8784.

2 BEDROOM, UNFURNISHED apartment, stove, refrigerator, carpets, drapes, natural wood kitchen. North Park area, adults only, no pets. \$225 monthly. 297-1597.

OFFICE SPACE for rent to hearing aids person. Good location. Rent \$250. 293-3817.

BEACHSIDE LIVING on Sanitita Park, Golf Links. Looking for responsible, neat female, 25-35. Own room. \$250 plus deposit and all utilities. Kathy 298-0771 evenings.

FURNISHED HOUSE, Point Loma area, 4 bedroom, 2 bath, large fenced yard. Available 222-7134. See References required.

\$200 MONTHLY, 1 BEDROOM in East San Diego. Newly refurbished, stove & refrigerator. C43 University Avenue. Convenient to all, utilities paid. 265-0122 or 287-4768 evenings.

THE READER PUZZLE

No. 104 Frame Work

By Don Rubin

Recording the strikes and spares and pinfall in bowling is a little like counting on your fingers (maybe worse, when you consider that three of them are usually stuck in the ball). All you really need are the numbers.

Using the data we've provided (and a good pair of bowling shoes), you should be able to re-create each of the following strings — their marks, their opens, and all the significant pinfall — about as easily as you make a 7-10 split. Here, we'll even start the first few frames for you.

©1980 Don Rubin

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 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

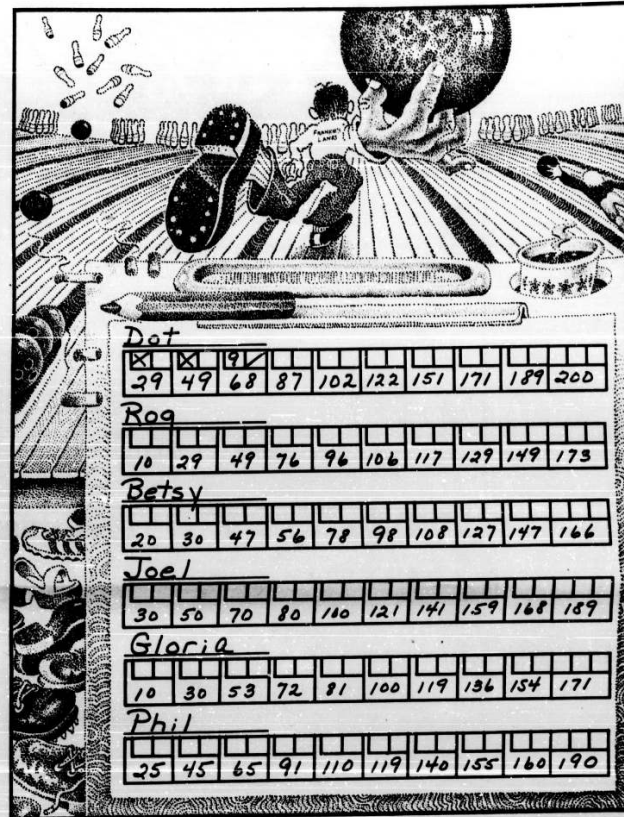
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).

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.



Winners of Answers to Reader Puzzle #102, Be Sirus

Well, things are really looking up. Only a handful of our readers had any trouble at all with our skylines, and the number of correct solutions was simply astronomical (702 versus 87).

The Pincock, the Phoenix, the Swan, and the Crane were probably the toughest of the constellations to pick out of our scrambled universes. But, Sirus! folks, there was absolutely no excuse for coming away from this puzzle with anything short of a perfect score.

If you liked what you saw, and want more, we're presenting a book called *The Stars by H.A. Rey*.

The following luminaries will be receiving T-shirts for their heavenly bodies:

1. Julie Honer, El Cajon
2. Daniel E. Cherney, Coronado
3. Toni Castaneda, San Diego
4. Chevalier White, San Diego
5. Felix Rodriguez, San Diego

