

WANTED: HOUSE apartment May-July. Needed by responsible male, 24, here for educational program. Beach area. Port Loma to La Jolla preferred. Local references. 842-0799 (Econline).

OCEAN BEACH OCEANFRONT condo, 1 bedroom, view, furnished, laundry room, parking \$350/month. 286-4700.

WANTED: 1 BEDROOM summer suite in San Diego from 6/1-9/30 for young, responsible couple up to \$400 monthly. Call collect evenings (312) 869-9496.

DELUXE OFFICE SPACE, 450 square feet, \$275/month. Private restroom, carpet, partitioned, air conditioned. Key at Salway Insurance, 4974 El Cajon Blvd. 286-3020 or 284-1171.

WILL DO PAINTING and light maintenance in exchange for 3 bedroom apartment or reduction in rent. 296-9004.

\$200 ONE BEDROOM duplex unfurnished. Carpets, drapes, appliances no children or pets. Mature adults. 284-1302. No calls after 10pm please.

CONDO FOR RENT: La Mesa, two bedroom two bath pool jacuzzi, air partially furnished. \$350/month. responsible adults only. call 663-2991. 287-9962 evenings.

COLLEGE AREA (San Diego State) 1 bedroom, view, refrigerator, north of El Cajon Blvd. \$225/month. 286-4700.

PACIFIC BEACH large 2 bedroom, 1 bath apartment, security building, quiet 2 blocks to the beach. \$175. 275-0970.

JULY AND AUGUST: 2 bedroom, 1 bath reduced house 4 blocks from ocean in Birdrock. Furnished. Black refrigerator. Lantana living room, enclosed patio. 454-5174.

TOWNHOUSE, THREE BEDROOMS, two baths, private carport, double garage, tile floors, dishwasher, pool, kids, pet's only. \$275/month. 3880 Spingass, Oceanside 755-5443. 2715-434-4383 evenings.

1 & 2 BEDROOM OCEAN BEACH cottages. 4652 54th Street. Adults only. no furry pets. \$285-\$335. 297-7772.

\$400 TWO BEDROOM LUXURY unfurnished. Carpets, drapes, appliances. No children or pets. 284-1302. please no calls after 6pm.

HOUSE WANTED: Close to city, 4 or 5 bedrooms for a adult couple (25 plus), near responsible with excellent references. No pets or children. 268-7077 evenings.

ATTRACTIVE ROOM 3 bedroom home. East San Diego. Quiet non-smoker. 284-4388 or 280-8677.

1 BEDROOM APARTMENT, unfurnished. \$180/month. Laundry, stove, refrigerator, carpets, drapes included. Friendly neighborhood, near all 800 Franklin Ave., El Cajon. 444-3231.

BEAUTIFUL NEW 2 bedroom condominium, Trivoli area. Carport, mail. Only \$325/month. 942-0382.

2 BEDROOM IN MISSION BEACH, 829's to large 21, near, upstairs, upstairs. \$350. 459-2148.

LARGE 1 BEDROOM apartment near La Jolla Cove, available June 15-September 1. Furnished, items, ocean view, yard, walk to stores, buses. References required. \$300/month. 459-6009.

2 BEDROOM HOUSE to sublet for month of June and first week in July, ideal for vacationing friends or relatives. Beautiful Ocean Hills location. 234-4455.

\$350 A MONTH RENT payment can be turned into ownership payment. For details call 565-4524.

Real Estate

STARTER CONDO in beautiful Cardiff. Fresh paint, quiet location. Small down will take over the owner's FHA loan at \$41,517/month. See a loan Broker. 436-8201.

STARTER CONDO in Pacific Beach with bay and evening view. Near Mission Beach. Selling low \$79,500 and owner will carry second to reduce your down! Call 284-8771 (from San Diego) or 436-9201 (North County). Broker.

TAKE OVER 1/3 percent loan at just \$573/month! Three bedrooms, 3 bath, approximately 2000 square feet, fireplace. Owner will carry second to reduce your down! Call today 436-9201. Broker.

WEALTHY INVESTOR has money to loan on 1st, 2nd and 3rd trust deeds. Agent 574-0211 or 436-8792 evenings.

PACIFIC BEACH condos: Large 1 bedroom, 1 bath, fireplace, cathedral ceilings, must sell \$75,000. 2 bedroom, 2 bath, Crown Point, sunny unit. Owner/Broker. 270-6952 or 862-27512.

ASSUMED LOAN at 8.5 percent on 2 year old condo in Mira Mesa. Pool, jacuzzi, tennis courts, 1 bedroom, carpets, draperies, appliances included. 565-1100 after 5pm.

LA MESA, 2 bedroom, 1 1/2 bath, carpets, drapes, garage, pool, jacuzzi, salt water pool. Assume 8 1/2 mortgage. \$118,000. Owner. 459-9500.

ASSUMABLE 8 1/2 percent, \$109,500. 3 bedroom, 2 bath, fireplace, large kitchen, 2 car garage. 869,000 loan. 289 Village Plan. Vista, Encinitas. Owner. 438-7602.

LIQUIDATION SALE EVERYTHING MUST GO! 20-75% off



BAGGIES \$16⁹⁸ (Reg. \$30.00)

★ CHEMIN DE FER STYLES... \$9⁹⁸ (Reg. \$32)

★ SASSON..... \$24⁹⁸ (Reg. \$45)

★ JORDACHE..... \$31⁹⁸ (Reg. \$48)

1st Quality Merchandise

CLOTHES SCENE

6175 BALBOA (Between Bob's Big Boy and 805) 565-8477

SUNDAY 11-6; MONDAY SATURDAY 10-8

STILL PAYING RENT? Share equity or purchase option, \$400, new, two bedrooms, San Diego. Best view, security, pool, fully carpeted. 459-1340. Monday-Friday days.

2043 MOBILE HOME, 2 bedroom, air conditioning, closed porch, new carpeting, new roof, very good solid paint, pool, sauna, hot tub. \$12,000. 284-5127 after Sun.

447 PAYMENTS! Assume 10 percent FHA loan, 3 bedroom, garage, double mint. \$78,000. 485-0608 evenings and weekends.

NEW CONDO, Encinitas, 2 bedroom, 1 bath, assume 10 percent loan. Enclosed patio, double car garage, air conditioning, drapes, carpets, pool, sauna. \$74,500. 463-1496.

FOR SALE OR TRADE 40 acres Malibu, ocean view \$2500 per acre. 25 acres on Paradise Blvd., near proposed international airport. \$3500 per acre. Owner will carry debt. 270-2200.

MOBILE HOME, 60x12, expand, 2 bedrooms, sale, be-will need new hot tub, shop, vinyl. Rent \$100. \$14,250. Owner. 776-9665.

2 ACRE LOT near Hemet, Flat, super mountain view, near "equinox". Water and electricity available in street. Call and price completed. \$20,000. Good terms. 599-1254.

MISSION VALLEY, North Rm, 2 bedroom, 1 1/2 bath luxury home. Traveler with double garage, 2 terraces, tennis, pool, jacuzzi. All one 10% \$106,000. 498-5677 or 565-7155.

GREAT OPPORTUNITIES for buyers to assume low interest loans. Purchase with 10 percent loan. 437-9566 or 274-6585 early mornings.

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RESPONSIBLE working couple seeking wealthy investor to be co-owner in purchase of portable new home. Frank Torres. 280-5718 or after 6pm 436-887.

12 PERCENT beach financing for 90 percent of purchase price. Mission Beach, 2 bedroom home on RMA to Near Balboa Park. Build two additional units. 9 percent down, assume 10 percent loan. 437-9566 or 274-6585 early mornings.

GREAT STARTER investment. Two bedroom home on RMA to Near Balboa Park. Build two additional units. 9 percent down, assume 10 percent loan. 437-9566 or 274-6585 early mornings.

9% PERCENT ASSUMABLE LOAN on the lovely, all-wood, ocean view home in South Oceanside. 3 bedroom, 2 bath, huge garage, near 2 schools, beach, stores. \$119,900. 439-A-90.

MAMMOTH LAKES CONDO. Studio loft, 2 baths, fireplace, upstairs unit. \$72,800. Assume 10% percent loan. 272-1884.

BEST DEAL! Corner 9.5 lot, East San Diego, 2 bedroom, 1 bath home, 2-car garage. \$81,014 after Sun.

COLLEGE AREA, Cal-de-sea, pool, spa, 3 bedroom, family room with fireplace, 8 year old. \$30,000 down. You assume \$50,000 first. 1 car garage. \$100,000 at 12 percent. No brokers please. July 287-0364.

COUPLE with nice, small 3 bedroom Spring Valley area home, would like to trade up. Some cash available. Please call 462-8325. Let's talk.

I AM INTERESTED in buying residential homes from owners. Will pay fair price with flexible terms. Broker's don't call. 436-8210 or 467-4638.

TRAILER HOME, Solana Beach Bldg, 1 bedroom self-contained. Near Highway 163, 163 (downhill) before 3 p.m. Monday (closed Saturday and Sunday). All late private party ads. 25 words or less require a \$5 late fee plus 20 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

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REAL ESTATE AGENTS: Opportunities are infinite. Earn fantastic income only a few hours a day. Call 565-4524 for appointment.

OCEAN BEACH: 6 units plus 4 garages and Pacific Beach 4 units. Excellent financing and terms available. 273-0970.

CLAREMONT AREA: 3 bedroom, 2 bath house, double garage, fenced yard, Pullman baths, built-ins. Assume 9 percent loan, \$83,500. By owner. 272-2709.

I PROMISE YOU a new garden with this 2 bedroom, stucco, darling home. Only \$76,500. I'll play banker and carry the paper. Hunt! 321-7993.

2 BEDROOM: 1 bath house in Normal Heights. Assume 9 percent FHA/445 loan. Will take back second. 426-2413 or 449-1748.

VA ASSUME: or owner will carry first TD with \$20,000 down. Custom, 3 bedroom, not in flood area. Lakeside. \$119,900. Will cooperate with brokers. 443-2068.

NORTH PARK: great view, private canyon setting, 3 bedroom, 2 bath, 2-car garage. Assume 9 percent first, owner will carry second. \$114,500. By owner. 239-5617.

IMMACULATE 3 bedroom home in one of the nicest areas of California, nice house on the street. Assume \$60,000 FHA loan for \$500 monthly payments. \$87,500. Owner. 971-2949.

PANAMORIC VIEW, ocean, Mexico, Paradise Hills, \$80,000. C.T.M. assume 9-10 percent 8-10 percent FHA loan. 3 bedroom, 2 bath many extras, refrigerator, washer, dryer. 479-9498 after 6pm.

TIERRASANTA, TOWNHOUSE, 3 bedroom, 2 1/2 bath, bakery off master bedroom, 2 car fireplace, amenities. Assume 11 percent APR. \$80,000. Call with small down payment. \$120,000. 270-2388.

4 BEDROOM: 2 bath with pool, jacuzzi. Double garage, quiet neighborhood in Graceland. Low down, owner will carry or will sell VA with no down. 279-2431.

BUSINESS PLUS living area, bank building, Southern Missouri near Springfield. Central heat, air, 2 walk-in fridges, in lake and recreation area, free taxes \$15,900. Owner. 460-9609.

TRAIN FREE at new E.R.A. office in Scripps Ranch/Kearney area. A center in real estate may be for you! Contact 271-5000.

SACRIFICING: LEAVING AREA, assume \$48,000, 3 large bedrooms, 2 baths, dining room, den, garage, 1864 square feet. 34 acres. P.V.A. horses. Call. 578-5300. 748-0201.

MISSION BAY AREA, 3 bedroom floor, unique view home, large lot, great potential. Good financing. \$78,800. 270-5631.

3 BEDROOM HOUSE & two 2 bedroom duplex. Built for North Park, \$109,000. 25 percent down and owner will carry. 476-8287 or 270-1088.

MIRA MESA ADULT condominium, \$10,000 down, assume 10 1/2 percent loan. \$68,800. 2 bedroom, 2 deluxe baths, close to golf, air conditioning, pool, tennis, spa, saunas. 2 parking stalls. 566-1952.

PRIVATE PARTY seeks to buy house and/or buildable lot in San Diego or nearby area. Have some cash in VA, home build. Buyer. 2435 Wilbur Street, San Diego, 92108. No brokers please.

ASSUME FHA \$60,000 at 10 percent. Granite Hills, upgraded 3 bedroom, 1 1/2 bath, 2 patios. Huge lot for trees. Asking \$88,900. 2 bedrooms, 2 baths, 2 car garage. \$100,000. 455-1350 evenings.

UCSD 2 MILES away, University Towne Center in mile 2 or 3 bedroom condo by owner. All amenities. 2 1/2 baths, 2 car garage. \$100,000. 455-1350 evenings.

REAL ESTATE agents, we're in need of your flexible terms. Please call us for more information in your business. For appointment 440-7872.

WANTED TO BUY house with assumable financing. Foster La Jolla, Pacific Beach or Mission Hills. Principals only. Anthony 270-5685.

REAL ESTATE, near downtown, furnished townhouse for rent, 1 month, new, 3 bedroom, 2 bath, fireplace, pool. Rental 283-6332 or 462-2190.

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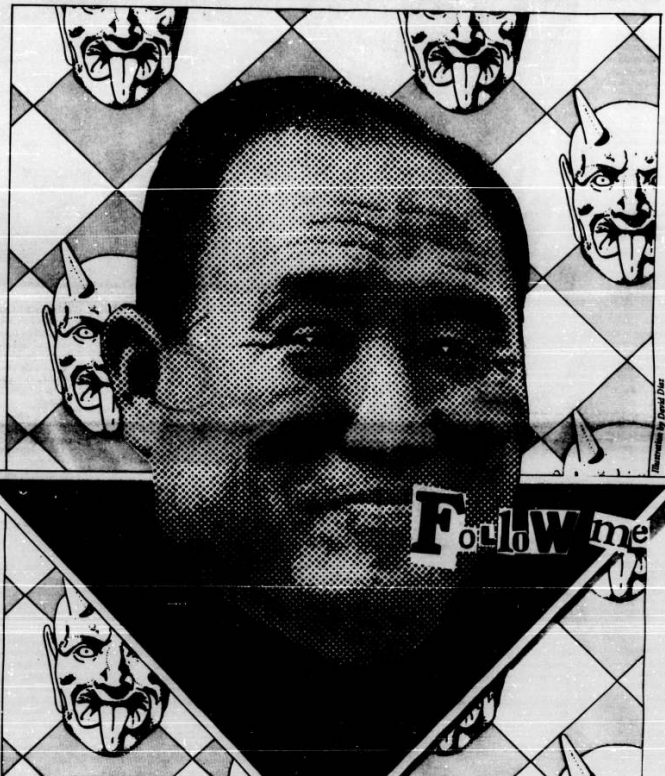
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READER

VOLUME 9, NO. 18, MAY 8, 1980 SAN DIEGO'S WEEKLY

Reverend Moon Wants You



She was different. It would be difficult to define that any more precisely. She wasn't dressed in any of the latest fashions, but she was dressed well. Her hair was pulled up into a bun at the back and coiffed with immaculate precision, not one dark auburn strand out of place. A pair of

By J. Michael Straczynski

(continued on page 8)

City Lights

Auto Motives

People would know what their neighbors were up to if San Diego were some little hamlet. They'd know which merchants were upright, for example, and which were not. That model of the small town inspires Rosemary Shahan-Dunlap. For the better part of a year she's been mustering the alacrity of a provincial busybody to poke her nose into other people's business — the car-selling business, in particular. Shahan-Dunlap hopes that her findings will make this metropolis seem a little more like a small town — and correspondingly increase the power of local car buyers.

For the past nine months, the thirty-year-old South Park resident has made it her unpaid mission to find out how many times each car dealer in the county was sued in the five-year period from 1975 to 1979. She figures that information can help to warn the public of likely dealer hassles. Such warning is something that Shahan-Dunlap only became interested in a year and a half ago, when trouble with a car dealer disrupted her own life.

The holder of a master's degree in English literature, she had just taken a leave of absence from teaching at the University of La Verne at the naval air station on North Island in order to do some extended literary research at the Huntington Library near Pasadena. But then a minor accident disabled her new Volkswagen Dasher, and the dealer she had bought it from, John Factor Volkswagen, failed to repair the car to the satisfaction of Rosemary and her Navy husband. Shahan-Dunlap's dissatisfaction finally prompted her to carry a pocket sign in front of the Lemon Grove dealership. She says then the dealer told her she was the only customer who'd ever had such problems. So she began checking and found that the dealer's statement was far from true. (She learned that Factor had been sued eight times in superior court in the five-year period, and more than twenty times in small claims court.)

Shahan-Dunlap, who looks a bit like the long-haired Mia Farrow back in the days of television's "Peyton Place," eventually persuaded the Factor people to pay back her deteriorated Dasher for \$6,000 and furthermore to pay an extra \$400 to cover additional expenses. But by then the experience had ignited in her a consumerist fervor. So she approached the local CalPIRG (consumer activist) group and proposed the legal research project. Under CalPIRG's auspices, Shahan-Dunlap began nudging into the county's five different courthouses beginning last August, assisted by a changing crew of volunteers. "In the beginning I didn't know what we'd find. I thought maybe the dealers would all be equally bad," she says. "Fortunately, that isn't the case."

The data supporting that



Rosemary Shahan-Dunlap

conclusion was difficult to obtain. At the onset, Shahan-Dunlap learned that the state licenses 169 dealerships in the county, about 150 of which she was able to identify by name. She and her helpers then painstakingly looked for each of those names on the superior, municipal, and small claims case indexes for every one of the five years. For every single case (some 1500 in all) they pulled the individual files and noted what the customer was suing, and what the resolution was. That research only concluded last week. Although Shahan-Dunlap and other CalPIRG workers haven't yet finished analyzing all the data (CalPIRG will be distributing thousands of copies of a report on the complete findings early next month), the young literature instructor says several clear patterns already have emerged.

She says that though most of the county's auto dealerships incurred only about four superior court lawsuits each in the five-year period, approximately a dozen had ten or more suits. Center City Ford, for example, had twenty-four suits filed against it in that period in superior court

alone, and several other dealers had comparable numbers. In contrast, Shahan-Dunlap points to the example of Lou Grubb Chevrolet in Poway, which has been sued only once since it opened in 1977. "If I had to get a Chevrolet, I'd get it from Lou Grubb," she concludes. Bureaucratic restrictions thus far have thwarted her and her helpers from getting information on the total number of cars sold by the various dealers, a factor which Shahan-Dunlap concedes affects one's interpretation of the figures. She says volume undoubtedly accounts for some of the difference in suit incidences, but she cites some evidence that it doesn't account for all the difference. She points to San Diego's Volvo, for example, which advertises itself as "first in [Volvo] sales and service," but has been sued less often than either the Westcott or Kirk Volvo dealers. Shahan-Dunlap further believes that volume is irrelevant to some of the practices of which the legal

research showed a few dealers to be guilty. She mentions Westcott Motors, for instance, which defended itself against nine superior court cases in the five-year period — including one case in which Westcott allegedly sold a customer a Datsun 240Z subsequently certified to be unsafe by the California Highway Patrol. Another suit against Westcott alleged that the dealership had sold a 1973 Mazda which in fact was a 1972 model. (Westcott argued that it didn't guarantee that the advertised model year was in fact the actual one.) "This doesn't happen everywhere," Shahan-Dunlap argues. "If it did, I'd say we consumers are just stuck. But I think people can avoid problems by avoiding dealerships that are having problems. Maybe that way the standards will be raised."

Besides revealing which dealers had notable numbers of unhappy customers, the research also surprised Shahan-Dunlap with some of the consumer pitfalls in the car business. She was startled by the large number of cases which involved car buyers who were injured in accidents while driving or being driven for test rides. She also learned that a handful of local dealerships were sued several times during the five-year period because customer cars were stolen while on the lot for routine repairs. (She recounts, for example, how Courtney Chevrolet was sued once in 1975, twice in 1977, and once each in 1978 and 1979, all as a result of various cars allegedly disappearing from its premises. "That's unusual," she claims, "because most dealers have no such cases.")

Another unusual misfortune counted by Shahan-Dunlap and her fellow researchers is the alleged sale of stolen cars, which prompted a few suits. One of the most bizarre involved a woman who bought a 1969 Cadillac Coupe De Ville from Artee Chrysler Plymouth in early May of 1978. Three months later the buyer claimed she was accosted in University Hospital's parking lot by someone who announced himself to be the car's rightful owner, the outraged car-shelf victim even called the police and had the woman arrested. Judges Shahan-Dunlap. "Most people would think that if you bought from a so-called legitimate dealer that something like that would never happen."

She says one of the most frustrating patterns to emerge is that certain dealers routinely appeal any cases they lose in small claims court, a move which drastically delays a resolution and which moves the individual events, which traditionally begin on a Wednesday and continue through the following Sunday, far to the right of the ticket booth, except for the Friday and Saturday night shows, both of which nearly sold out the 1500-seat Montezuma Hall. But even with the two big weekend shows, the five-day gala barely recouped half the \$9000 it cost to produce. "It's not really meant to break even," says Russ Wright of the university's cultural arts board, which administers the money for the festival, "but we expected it to do better than it did."

Whatever the reasons, the folk festival is in trouble. The event began in 1967 through the efforts of Lou Curtis, owner of Folk Arts Records on Adams Avenue in Normal Heights and founder of the Friends of Old-Time Music. The festival — begun as a celebration of authentic American folk music — gradually expanded through the past fourteen years to include folk music from Latin America, Africa, and Europe, and gained a reputation for being the longest, and longest-running, folk festival on the West Coast. The Associated Students of San Diego State has funded the festival through the cultural arts board, which uses the money to pay performers. But that funding, which has not been increased for the past five years, is insufficient to continue the festival as before, according to Curtis. "We're in something of a Catch 22 situation," he says. "We can't get the same number of well-known artists to play here

Just Plain Folk

Just Plain Folk

Just Plain Folk

Just Plain Folk

City Lights



Lou Curtis

because we don't have the money to pay them what they're worth. As a result, fewer people want to come to all the events. And now that the draw is down, they don't want to give us more money."

Associated Students vice president for finance Bob Moore says \$9000 has been allocated for the festival next year, the same amount it has received since 1976. No additional funding is planned, says Moore.

An increase in the festival's budget, though, would not necessarily solve all the problems. According to Wright, the problem may go much deeper. "Maybe our audience is dying off," he says. "I know for sure that the atmosphere was different this year. There didn't seem to be the same feeling among the musicians. There wasn't the

same rowdiness, and very little drinking. It seemed like a lot of the performers just came to the campus for their own performances and then left. In other years, it was almost like they lived here. Everywhere you went they would be having little jam sessions and passing the jug around. Not so much this year."

Curtis says he is certain much of the festival's trouble is related to advertising — or the lack thereof. Again, the root of the problem appears to be money. The cultural arts board, which is charged with the responsibility of promoting the event, has an annual advertising budget of only \$10,000 for all its activities, including concerts, lectures, films, and other events. Curtis says the folk festival requires a minimum of \$2000 to advertise the festival adequately, although only a quarter of that amount was actually spent this year. "I did some promotional work myself," Curtis says. "I did a couple of interviews on radio station KPFK in L.A. to try to drum up some interest. I also went on the Mac Head segment of the Channel 8 news and did an interview on KSDO."

In addition, Curtis printed and mailed thousands of advertising flyers at his own expense, and then sent the \$300 bill to the Associated Students.

On top of these problems,

purpose, the San Diego Friends of Old-Time Music incorporated as a nonprofit organization last January. The festival did receive a grant from the National Endowment to the Arts in 1976 (\$5000), 1977 (\$4000), and 1978 (\$3000). The grant was limited to three years, at the end of which time the recipient was expected to have found alternative funding, become self-supporting, or gone out of operation. At this point, the folk festival has done none of those things.

One local alternative source of funding upon which Curtis is casting a hopeful gaze is COMBO, an agency devoted to soliciting money and support for its member cultural organizations. "If we can't get money there," says Curtis, "we'll have to look elsewhere. We've got to get some outside funding money, though, there's no way around that." As an example of outside support for folk music, Curtis points to the Vancouver (Canada) Folk Festival and its annual budget of \$50,000, much of which is donated by private industry. "Canada has the right idea," he says. "It puts its traditional music right up there in importance with the ballet and opera. In fact, almost every country except America honors its own music. Here it's treated like an orphan."

Curtis must now contend with a competing festival held at Long Beach State University on the final Sunday of the local event. Curtis explains, "For the last two years, they've had a big country-folk concert on the last day of our festival. This year they had Emmylou Harris as the headliner, last year they had Doc Watson. A lot of people used to come down to San Diego from L.A. and Santa Barbara to our festival, but now a lot of them are going to the thing in Long Beach. So what I did was call them and ask why they were having theirs the same time as ours, and they said because our festival was a good tie-in with their festival." Curtis says he hopes to avoid that situation next year by scheduling the local event two weeks earlier. A short-term solution to the ills of the festival, according to Wright, might be to limit the local music celebration to only two days — Friday and Saturday. "If we did that," he says, "we would have enough money to go with just the top performers." Curtis, however, would rather see the funding increased and maintain the current five-day length of the festival. One way of doing that, he says, would be by gaining grants. For that

purpose, the San Diego Friends of Old-Time Music incorporated as a nonprofit organization last January. The festival did receive a grant from the National Endowment to the Arts in 1976 (\$5000), 1977 (\$4000), and 1978 (\$3000). The grant was limited to three years, at the end of which time the recipient was expected to have found alternative funding, become self-supporting, or gone out of operation. At this point, the folk festival has done none of those things.

One local alternative source of funding upon which Curtis is casting a hopeful gaze is COMBO, an agency devoted to soliciting money and support for its member cultural organizations. "If we can't get money there," says Curtis, "we'll have to look elsewhere. We've got to get some outside funding money, though, there's no way around that." As an example of outside support for folk music, Curtis points to the Vancouver (Canada) Folk Festival and its annual budget of \$50,000, much of which is donated by private industry. "Canada has the right idea," he says. "It puts its traditional music right up there in importance with the ballet and opera. In fact, almost every country except America honors its own music. Here it's treated like an orphan."

-M.O.

-Jeannette DeWize and Mark Orvold



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On Selective Perception

Your article concerning the rape of the art student ("The Charge Is Rape," May 1) reveals the difficulties inherent in the implementation of racial and feminine justice in America. During the last decade, American feminists, drawn chiefly from the privileged classes, have clamored for more stringent penalties for men who take undue liberties with their penises. Since rape is such a shocking and humiliating experience for the victim, it is impossible to refute the logic of this argument. But unfortunately, most men convicted of rape in America are black. This is true not only because blacks tend to be less sophisticated in their raping techniques and consequently more vulnerable to apprehension, but also because the system of criminal justice suffers from selective perception: it

incarcerates blacks on a much higher scale. What is the solution? I do not know. Maybe there is none. Meanwhile, let's continue watching the news about rising Third World turmoil.
Ramon O. Garcia
Golden Hill

Reporter's Pool

Having been raped once myself, I was most interested to read Joe Applegate's "The Charge Is Rape." Midway through, I was stunned and confused by his choice of words: "in the shallow and deep vagina." Sounds like a description of tide pools! I believe the anatomical terminology of labium majora and minora, and vagina, is more accurate. Please do not print my name.
K. B.
San Diego

Nursing A Grudge

As a long-time member of the American Civil Liberties Union, I recognize the civil liberties implications in the situation described in "Unpleasantness at the Skeleton Club" ("City Lights," May 1). It seems ironic that a nurse should own the Skeleton Club. I always thought a nurse should be sensitive to other people's pain. I thought a nurse would realize the damage done to hearing by proximity to amplified blaring rock music. I thought a nurse would understand the emotional and physical stress caused by

noise, especially to those in the neighborhood who might need to sleep or eat instead of listening to unwanted screaming vibrations (sometimes called "music"). Of course, she's only twenty-six. It is a commentary on our society that the police have to help educate a nurse. Good article!
Joanne Walther
San Diego

Blown Out Of Proportion

Concerning your article on the Skeleton Club ("City Lights," May 1), I just have to comment. I'd like to relate to you a little story of what happened on my first visit to the club on February 8. We arrived too late for the first

Letters

show, so we decided to wait for the second one. We bought our tickets, took a place in line near the door, and prepared to wait.

No more than maybe ten minutes passed when a number of police cars pulled in all around the front of the club. The officers entered the club with their flashlights and diplomacy, that unless we moved our butts from the area, we were all going to be hauled in for loitering.

Trying to explain to a mass number of club-wielding officers that we're standing here in line for a particular reason, and not just for a lack of anything else to do, is not a really savvy task. Let me tell you! Since we had already purchased tickets, and the first show was about to end, we had no overwhelming desire to leave.

I was about to explain our situation to the kindest-looking officer I could find, when a stamish took place on the corner. These cops and a rather hard-looking woman (who was a plainclothes officer, I found out) were wrestling with a small, young girl. It seems that she was under eighteen, therefore subject to the ten o'clock curfew. (I still question the legality of that, since she was not just hanging around.) She was pushed to the ground, threatened with pain, and thrown into the police car. Needless to say, my friends and I decided to wait in our car.

Well, we finally got inside, and we were having a marvelous time. The people were colorful and the bands were worth waiting for. But

(continued on page 20)

Letters

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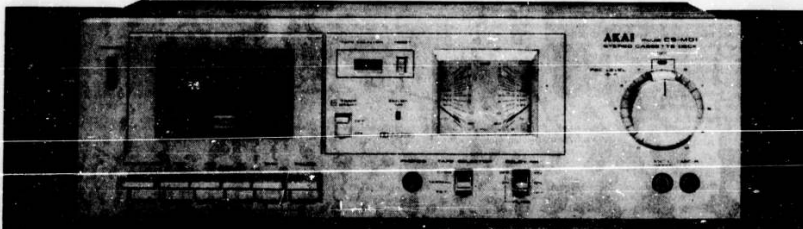
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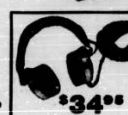


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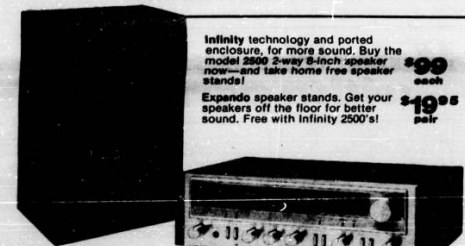
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

During the recent rains, I saw the most beautiful rainbow - a double one. What makes a rainbow double?

Marvin

San Diego

Any rainbow is caused by rays of sunlight that enter droplets of water (rain, mist, fog) and emerge with a slightly different shape. The primary rainbow, the brightest one, consists of rays that are reflected twice inside the droplets of water. The rays of the secondary rainbow are reflected three times, and hence are more dispersed and fainter. Most of the time the secondary rainbow is too faint to be seen; other times, when conditions are right, you may see two or even three rainbows, one atop the other, each fainter than the one below. In folklore, the rainbow is often considered to be an animal that has swallowed the rain. And according to the *Encyclopedia Britannica*, a double rainbow is sometimes conceived of as being bisexual.

Dear Matthew Alice:

How do I find a sports doctor? With all the people participating in sports in San Diego, there must be several good ones.

J.H.

Pacific Beach

Call the San Diego County Medical Society (565-8888) and describe your sport and the kind of doctor you think you might need. Even though sports is not a recognized specialty, the society knows which doctors work the most with athletes, and can supply you with the names of three or more specialists. Most sports doctors are orthopedists who help repair muscles, bones, and connective tissues. The society also has a committee of physicians who arrange for team doctors. If you get no



help at the society, ask your family doctor for a reference, or telephone the office of a professional team and ask to be put in touch with its physician.

Dear Matthew Alice:

After some years now, I'm just getting used to the noise of jets from Lindbergh Field. But late some nights I hear a noise that does not come from moving planes. It is a great, undulating roar that can be heard for many miles. Is it a static engine test or what? How does it escape the noise abatement controls?

Don Briggs

Encanto

Although American and Pacific Southwest Airlines sometimes test engines at night, the sound you ask about most likely comes from the North Island Naval Air

Station. From time to time, the mechanics at the Air Rework Facility are forced by a deadline to test an engine at night. They strap down a Phantom F-4 and run the engine at full power to make trimming adjustments that assure the engine's efficiency and reliability. That undulating sound is probably the afterburner - the power-boosting system for burning exhaust gases - which the mechanics switch on and off during the test. A spokesman for the rework plant said that most of the testing occurs during the day, and that a night test requires special permission from the officer in charge of the plant's production. A log is kept of night testing, so next time you hear the noise, note the time and call the plant commander at 437-6981. Your formal complaint will be reviewed by the base commander.

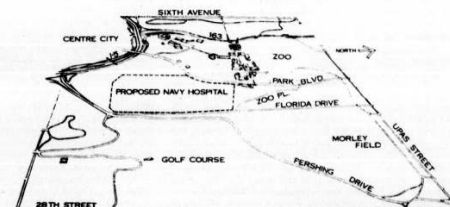
probably on the following day, but it won't bring any action so long as the test is found to have been "operational," or necessary to meeting an operation's deadline. Most of the engine testing at the base occurs in soundproof bunkers called test cells.

About a month ago some special testing was done to help diminish a noise problem at the base. The residents of Point Loma have long complained about the testing of a special warplane that is powered by the E-2 turboprop engine. Since the Navy does not intend to stop the tests, it decided to learn where the planes should be pointed to send the least amount of noise across the channel to Point Loma. Consequently, an engine was tested on several mornings in a row, with the plane each time in a different heading, while the noise was monitored nearby. Predictably, the base received a number of complaints from Point Loma residents who hadn't learned what the tests were for. The tests have now been completed, but the results have not been released.

At Lindbergh Field, testing occurs after midnight only when it is necessary to prepare a plane for a flight the following morning. And even then, the engine can be tested only at its idle level, which is fifteen percent of full power. Bud McDonald, the airport manager, said these tests cannot be heard beyond the roads that border the airport. "We get blamed for making a lot of noise," he said, "but this is one case where we're the quiet ones."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90863, San Diego, California 92136.

If you care about Balboa Park, please read this message



A lot of people are confused about the Navy's plan to build a new hospital in Balboa Park. Here are some of the more common misunderstandings:

Florida Canyon, in the heart of Balboa Park, has always been the Navy's favorite choice for construction of a new facility.

Not true. The Navy studied locations for a new hospital from 1972 to 1974 and Murphy Canyon Heights, near Tierrasanta, was determined to be the best possible site. It was only when Congressman Bob Wilson later changed his mind about favoring Murphy Canyon that the Navy was forced to consider less appealing locations, among them, Balboa Park.



There are no other places in San Diego fit for building a large hospital.

Not true. The Navy has acknowledged that at least one other location, better situated and less costly, would be suitable.

Debate is meaningless since the Navy can do what it wants, where it wants.

It's true that the federal government can condemn private and public land in the national interest. But Congress must grant the funds for such projects. Congressmen won't hand over the necessary money if they know there is strong public resistance.

The decision has already been made to build in Balboa Park and a new hospital there is inevitable.

Again, not true. There is considerable debate in Congress as to whether the Navy's current plans should be endorsed. Money for construction has not yet been appropriated. There is still time to act.

The proposed medical complex won't severely affect Balboa Park.

It depends on what you mean by severe. The intrusion of the hospital will effectively cut the park in two. Automobile congestion will increase dramatically. Our park will never be the same.



Here are four things you can do today:

1. Sign the three coupons below and mail them to Alan Cranston, Clair Burgener, and Lionel Van Deerin. These legislators can and will stop the Navy from building in Balboa Park if they know how you feel.

2. Make one telephone call. Between the hours of 8:00 a.m. and 5:00 p.m., call Mayor Pete Wilson's office (234-6330) and say to the receptionist, "My name is [Name]. Please tell the mayor that I object to a Navy hospital in Balboa Park under any terms. Please choose another location. Thank you."

3. Send a check to the Balboa Park Defense Fund, 835 Fifth Avenue, San Diego 92101. They are now in federal court on this matter and need money to keep the case alive for you. Volunteer your assistance by calling 232-7196.

4. Pass this ad on to a friend.

Thank you for caring enough to read this far. With your help, Balboa Park will survive this threat and remain what it was intended to be: a beautiful sanctuary for all San Diegans to enjoy.

Senator Alan Cranston
10960 Wilshire Boulevard
Los Angeles, CA 90024

Dear Mr. Cranston,

I want the Naval hospital built outside Balboa Park.

(signature)

(address)

Congressman Clair Burgener
880 Front Street
San Diego, CA 92188

Dear Mr. Burgener,

I want the Naval hospital built outside Balboa Park.

(signature)

(address)

Congressman Lionel Van Deerin
814 E Street
San Diego, CA 92101

Dear Mr. Van Deerin,

I want the Naval hospital built outside Balboa Park.

(signature)

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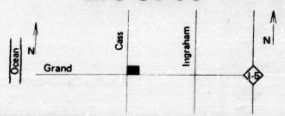
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Reverend Moon

(continued from page 9)

they only use the word "Father." Do you know who they're referring to?" He answered his own question. "Moon, that's who. But they don't ever say that, at least not at first. That's so the people don't know and assume it's the kind of thing they're already used to. Then when they do find out, they've already been doing exactly what the group leaders want them to." He smiled grimly. "Stick, isn't it?"

"Keep it quiet," John said, shooting us a sharp look. Jim gave me a knowing glance and then returned to his reverential stance.

When the invocation was concluded, a late dinner (it was ten o'clock by then) was dished out, which consisted mainly of vegetables and something that appeared to be fish. Taking in the bleak prospects, I began to wish I'd followed up, however surreptitiously, on my white-sugar diet with. At the very least it would have been quicker. Throughout the meal, Unification group leaders mingled with the visitors, who had apparently been brought in from San Bernardino, Los Angeles, and other places, as well as San Diego. Besides their unfailing, almost vacuous politeness, the other feature of the group leaders that stuck out was the fact that many of them, a clear majority in fact, hailed from a variety of foreign countries. While many of them were from Korea — Moon's country of origin — there were others from Germany, England, South America, and elsewhere.

I asked the group leader assigned to our San Diego contingent — Wolfgang — about the cultural mélange. "We believe that it is important to free the individual from the environment that has corrupted him and led him into a sinful life," Wolfgang said in a pronounced German accent. "When someone becomes a member of our group, we do all we can to free him from these restraints, from the agents of Satan who might try to interfere with his dedication to the Father."

"And how does one become a member?" "After the weekend workshop," he explained, "you have the option of staying on for a week-long retreat, followed by a full month of training in the Principles. Then, if the person is willing to make a total commitment, we do everything we can to relocate him, if possible, to another area, where his training and growth can continue uninterrupted."

It wasn't until well after midnight that we were led out of the meeting hall to a large bunkhouse — a five-minute walk downhill from the lodge. Between the long rap session and the trying drive, everyone was sore and bleary-eyed; at that point, a straw mat had been laid out just as welcome as a suite in the Sheraton Universal. As we plodded on through the darkness, I noticed a number of sentries patrolling the area, laden with flashlights, walkie-talkies, and dogs. Big mean dogs that were held tightly on a short leash.

"What's with the dogs?" I asked. "There are many people who do not like us," Wolfgang said, "who would do anything to destroy what we are trying to accomplish. We need security to protect ourselves, and dogs make excellent sentries. Their main purpose is simply to alert us to intruders. Otherwise they are quite harmless." As he spoke, a passing sentry's dog — a sizeable Doberman Pinscher — yawned, exposing a set of teeth that would do credit to a great white shark. I decided at that moment that skipping my usual evening walk might well be a discreet move.

The bunkhouse was exactly that — a large wood-and-concrete structure filled with rows upon rows of bunk beds built on steel frames. Running along the east wall was a double row of windows; a communal shower room yawned open at the far end of the building. I chose a lower bunk in the middle of the row on the eastern side, and Jim took the upper bed. We were each

given shower supplies for the next morning (there wasn't time enough tonight, they said), and lights-out was declared for twenty minutes later, just time enough to stow our gear and get into the narrow beds. There was to be no smoking, and after lights-out, no talking. They had no argument from me there. As soon as the lights were doused, I followed Jim's lead and rolled my wallet up into my jacket and then, using it as an additional pillow, collapsed into bed. Not too long afterward, just on the furthest perimeter of sleep, I thought I heard someone on the other side of the bunkhouse crying, softly. I never did find out who it was.

Shortly before dawn, one of the group leaders paraded down the aisle separating the two rows of bunks. "Wake-up time in ten minutes," he said. Marvelous, I thought. He's waking us up to tell us that in ten minutes he'll be waking us up. Deciding that it might be a good idea to beat the rush, I arose, picked up my towels and other supplies, and staggered toward the communal showers. The room was painted a dull white, with a long mirror along one side and a row of shower stalls along the other. Stripping down, I reached the inside one of the showers and turned on the hot water. I'd barely had time to blink when suddenly a large rat ran out from the shower stall directly between my legs. As a hardened reporter and writer, I reacted to this new development with calm and quiet dignity. "Rat!" I shrieked as I attempted a vertical run up the shower wall. "Rat, rat, rat, rat, rat."

The group leader came into the room. "Something wrong?"

"Rat!" I said. "Ugly, disgusting, dirty rat!"

"There are no rats in here," he said. "What you saw was probably a squirrel, or at worst a small field mouse."

"Squirrel my ass," I said, feeling my skin start a three-step pilgrimage from my feet to my neck.

The group leader shook his head and left the room, obviously unimpressed by my admittedly hyperbolic reaction. So with no other option open to me, I summoned up the macho I always kept on reserve for such occasions, ordered my skin to stop crawling, and stalked into the shower. It was definitely not starting out to be one of my better days.

Matters did not appreciably improve thereafter, for it was now time to pay for our meal ticket. The hour of indoctrination had come. In the wee hours of that Saturday morning, we were collectively paraded into the meeting hall, where a lengthy invocation was begun, again enlisting the support of the newcomers in a supplication to a vague Father. Many of us, stomachs making audibly clear their desires, were expecting breakfast. But we were informed at the end of the invocation that we were not to be fed until hours after the time being, we were to be separated into small groups, with each group taken one of the areas set aside for instruction.

Our group — about twelve altogether — was taken into a small, windowless, white room directly below the meeting hall. The room was stuffy and dimly lit, with several rows of old wooden chairs lined up in front of a chalkboard. We were seated quickly and informed that no questions would be allowed unless specifically solicited by the group leader, that we would not be allowed to leave to use the restrooms, and that we would receive breakfast when we had reached a satisfactory point in the lecture. With that, the group leader launched into a lengthy, point-by-point analysis of the Divine Principles as revealed by the Reverend Sun Myung Moon.

One hour passed. The creaky wooden folding chairs, which were at first only a mild distraction, grew more painful with every minute. But we were not allowed to stand, and whenever someone's reaction caused a momentary break in the group leader's lecture, he would back up and start again, emphasizing that every such delay would only result in more time passing before we would be fed. Another hour passed. His speech seemed to run together

(continued on page 12)

Restaurants

Film Bluff

ELEANOR WIDMER

The Restaurant: Lehr's Greenhouse
The Location: 2828 Camino Del Rio South (299-2828)

Type of Food: Seafood, fish, beef, chicken

Price Range: Entrées from \$6.95 to \$10.95

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Darryl Demitrios Tashbinder, head of DDT Enterprises and Movie Corporation, decided to call a meeting. For the last three years his company had lost millions and the critics had dubbed his films "box office poison." Though he had been making movies since the days of the Golden Twenties, he seemed to have lost his touch, and one after another his productions bombed. Reluctantly, D.T., as his associates called him, had to accept the inevitable.

Present at this meeting were his eminent director, Eric von Tauris; his production manager, Herman Gevald; and, of course, a woman known as Writer, so called because of her definitive work *Cyanide and Sex*, which had started the world in the Sixties. The old man, D.T., kept her around because he was often at a loss for a proper classy word, and as soon as he snapped his fingers, she provided it. Take the word "classy," for example. D.T. no longer used it — he said "panache" or "cachet," and these words were worth the thousand a week he paid Writer.

Swirling around in his chair, D.T. gave the assembled group the bad news. "We can't compete with movies like *The Fog*, *Halloween*, or *Alien*. People want to scream, want to have nightmares. He glanced at Writer. "What do you call it when people are after you or you call them 'they're after you'?"

"Paranoid," she replied. "All right. They pay four bucks for their paranoia? That's their business. The world is so lousy that the only way they can express it is at these scary films." D.T. paused. Everyone nodded except Writer, who was reading *Being and Nothingness* throughout the meeting. "My idea is this," he said. "We have to diversify. We have to do it now. What I say is, let's open a restaurant. Loew's went into the hotel business, we'll go into the restaurant business."

"Brilliant," said von Tauris. "It boggles the mind," said Gevald. "It will be, it will be..." D.T. snapped his fingers. Writer looked up and said, "Existential."

"It will be positively, absolutely existential. Not only that, we'll make a fortune. Here's my idea." Von Tauris and Gevald leaned forward. "What kind of props do we have left over in the studio?"

"Mean, from one of our old epics? Statues, columns, stuff like that?" D.T. asked. "We have tons from *Ben Hur*."

"And how about something modern?"

Wrote Buckminster Fuller a fortune once.



"You mean from the set of *Dancing on a Pansy*?"

"That's it, that's it exactly!" exclaimed D.T. "Outside it will look like a greenhouse, and at night we'll have thousands of bulbs in the ceiling, just like in *Dancing on a Pansy*. We'll take all the statues from *Ben Hur* and we'll put them everywhere for atmosphere. Now, here's the clincher. I have five acres of flowers and plants on my estate, which I have been donating to charitable institutions. What I say is, charity begins at home. We'll fill this restaurant full of plants, flowers, and corages. We'll even have these for sale. And we'll have white cane gazebos from *One Sunday in the Park*, you know, panache. And we'll call this place..." He snapped his fingers.

"The Greenhouse," answered Writer.

"That's show biz!"

Then they devised a special green salad. What they did was break up some ordinary iceberg lettuce and throw on some white goop laced with bits of pineapple and macadamia nuts. The tourists loved it, the health food addicts praised it, and kids with a sweet tooth wolfed it down because they thought it was a lettuce sundae. And the price was right — only \$1.50.

Of course, von Tauris and Gevald had trouble with hollandaise sauces, which tended to curdle or separate, so they tried it — clever devils — was fry the filet of sole, and this way the customers could taste the bread and not worry about the sauce that had separated. The papaya

was one of their winners, especially for a crowd that loved fruit and nuts. They baked it with papaya and served it with walnuts. The inside was a little pink and raw, but what did the customers expect for \$8.50? All the entrées came with short-grained rice and long-boiled zucchini.

And everybody loved the atmosphere. It was so noisy and so crowded, people never felt lonely. They could get acquainted with the couples at the next gazebo because the waiters and waitresses, all dolled up in tuxedos, just like in the Busby Berping films, couldn't get the food on the tables since they had to go over to the various birthday parties, as many as four waiters at a time, and sing "Happy Birthday to You." Then they handed over a piece of birthday cake with a candle on it, and those who got into the mood clapped and sang along. The others could fill up on French bread and butter. They gave a whole loaf, didn't they? And sweet butter in little silver packets. (If you didn't want to eat them, you could pop them into your pocket and take them home to the kids.)

Children loved the Greenhouse because they served sherbet between courses, a whole green glob of it, to cleanse your palate from the sweet salad to the entrées studded with fruit. It was a classy touch. D.T. had to admit it himself, and never mind the curdled dressings or the long wait for service or the noise. Also, the women were given tiny carnations with pins. Was that panache or was that cachet? D.T., von Tauris, and Gevald fed over themselves with ecstasy when they discovered that so many people loved the floral arrangements on the tables that they actually brought them (each and every bit of flora was discreetly marked with a price tag. Let those who will, make scary movies. DDT Enterprises had a product that wouldn't bomb.)

Everyone admired the apple strudel, especially raisin freaks, who happily pointed out that there were more raisins than apples. For \$1.75 a slice, and all the raisins you could eat, it was unquestionably a terrific bargain.

Lines formed nightly outside the Greenhouse; it was such a success. No reservations were accepted, except for parties of five or more, so couples waited up to an hour, unless they arrived very early. Some said it was worth it to have those plants in your face. After all, if you got tired of waiting, or you really didn't care for the food, you could always nibble on a bird of paradise or a creeping whatever. Afterward, you could go downstairs to the cabaret, which was covered with mirrors and gave you a chance to look at yourself instead of the jungle.

The Greenhouse was making money so fast the waiters stopped singing "Happy Birthday" and sang "We're in the Money" instead. The only one who seemed unable to get into the proper spirit of things was Writer. Every now and then she'd pick up her head and mutter, "Voltaire was right. It's best to cultivate your own garden." Then, on a Greenhouse postcard, she wrote in a rebellious hand, "Avoid This One."

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Reverend Moon

(Continued from page 10)

In an endless stream of words, the chairs had become an agony, and the single thought uppermost in everyone's mind was just to get out of there somehow.

We entered the third hour nearly numb. People in the group who had at first voiced opposition to some of the leader's points of theology were now nodding simply out of the tired wish to get this thing over with. I even found myself unconsciously doing the same thing. Anyone found nodding off was quickly reprimanded, and that much more time was added to the length of the lecture.

By the time we were finally allowed to limp wearily out of the room, eyes slowly readjusting to the bright light outside, the sun was nearly at high noon. We were told that we had done well and that we would now be fed. On hearing that, I flashed back over my collegiate training in clinical psychology, and the many instances we were required to train a white rat to exhibit the bar-press response, using food as the principal inducement.

Even lunch — for that's what it now was — did not come without a price. Another invocation was pronounced, and this time the references to failure were less vague. Although the name Moon was never mentioned, there was little doubt that it was indeed to him the invocation was directed. Other changes, subtle differences, were also noticeable. Gone now were the smiling faces and the strained gaiety. Although politeness and courtesy, when possible, were still the order of the day, there was now a grim determination. There is, after all, little time for play in the business of conversion. In this case, they emphasized, occasional harshness was only for our own good. I now saw the reason behind the hike — sore-footed and bone-weary — we were led back into the instruction room

"We'd like to establish ourselves on a campus like UCSD, since they're a little brighter and richer over there, but for now we'll have to settle for the San Diego State crowd."

cern, and was really all for the best, though we might not recognize that fact at the moment.

Following lunch — again a slim mixture of vegetables and a bit of fish — the idea of getting some rest, even if only for a few minutes, was a matter of some gravity. But this, too, was not to be. As soon as the last of the meager fare was finished, without seconds of any kind, an exercise period was declared. Everyone was required to participate, with no exceptions. Some were drawn off into a volleyball game, while the rest of us were taken on an hour-long hike down around the lodge and past a small creek to land alongside it.

"All right," I said, "I just wish I could sit down. I feel as if I could sleep for a week."

"That's the idea," he said. "They want to wear you out. This makes you a little more open to what they say."

I had to admit that it was working. It looked as though some of our group were ready to listen to anyone or anything, provided that they could sit down in the process. I was beginning to feel a bit dazed myself. Still, I consoled myself with the thought that it couldn't possibly get any worse.

It was wrong. After returning from the hike — sore-footed and bone-weary — we were led back into the instruction room

again for another session. This one lasted even longer than the first. It dragged on late into the afternoon, without a break.

This time, however, we were required to participate more fully. We were told to recount episodes which emphasized the futility of our lives, to point out where other hopes had abandoned us and left us alone in a hostile world, to describe in detail our own inadequacies and inabilities, then to contrast them with the seeming opportunities offered by the Unification movement. Many of the group offered such information readily, almost eager to please, if that was what it took to get a positive stroke and possibly an earlier exit. It did, in fact, result in a brief, five-minute break. But this was then followed by yet another lengthy period of indoctrination. When one speaker tired, another was called in to continue, often picking up in exactly the same place, and continuing in virtually the same style and point of view.

In time, one speaker blurred into another, and amid the eye-straining, backbreaking weariness, a message began to emerge — that the crucifixion heralded in Christian theology was a mistake, that humanity had fouled up again, that the only way to set matters right again was to send a new Messiah, that the time for the Messiah was now, that he would come from the East, that he would be a

preacher and a holy man, that he would acquire political power, and that he would come from Korea. Korea. Moon was from Korea. The leader stopped, letting the group come to the intended conclusion on its own. Korea . . . Moon . . . Moon was the Messiah, the Son of God incarnate, come into the world in flesh.

That was the first conclusion. The second conclusion I made on my own: I wanted to get the hell out of there as fast as possible. The persuasive techniques they were using were good, too good. I could see several members of the group beginning to weaken, and this only in the first day. Between the hopelessly inadequate food, the attempts at mental and physical exhaustion, and the constant indoctrination, I could see a classic pattern of persuasive conditioning — brainwashing, if you will — and I wanted no part of it.

After we were finally released for a light, late supper, the portions of which seemed even smaller than before, I asked Jim how things were on the second day. "Worse," he said. "A lot worse."

"Then why do you do it? Why do you keep coming here, if it's as rough as you say?"

He thought about it for a long moment. "Lots of reasons. There's fresh air and food, for starters, and even though they can get pretty tough at times, at least they don't knife you for ten cents. It's not your money they want anyway. This is what they want," he said, tapping his forehead.

"So for me, it's kind of like a contest, me-versus-them, a game to see who's the stronger. It's sorta like playing chicken with a train — if you win, it's great."

"But what happens if you lose?" I asked.

He smiled a crooked smile. "Those are the risks, man. You pay your money and you take your chances. Anyhow, I haven't got anyone or anything out there."

He said, indicating the world outside with a jerk of his thumb. "So you tell me. Where else am I going to go?"

He had a point.

(Continued on page 14)

Viennese Four Play



Amadeus String Quartet

JONATHAN SAVILLE

Personality is one of the great mysteries of our existence. Novelists and dramatists have depicted it and psychologists have analyzed it, but in its actual manifestations it has a power and an immediacy that overwhelm anything one can say about it. Personality is especially mysterious in a musician, whose language of tones seems to be so far removed from the usual ways of expressing character — and the mystery becomes even more startling when we are confronted not with the individual personality of one musician but — as was the case last week with the Amadeus String Quartet — with the collective personality of four.

(The Amadeus appeared as the last concert in this season's series by the La Jolla Chamber Music Society.)

It is not, of course, surprising that the Amadeus musicians have in fact developed a collective personality. They have been playing together for thirty-four years, and by this time it is as though the group consisted of a single person with eight arms, like a Hindu deity. What is amazing is the difference between the players' day-to-day characters — amiable, cheerful, easygoing, courteous, cultivated — and the musical personality they have collectively created. This is a personality of tremendous incisiveness and intensity, one in which energy, fullness, and richness are constantly overflowing in an expression of abundant life. The indications in the score — the *pp* or *ff* or the dynamics, the expressive marking such as *animato* or *con fuoco*, even the signs that mark a staccato, or the downbeat, or a held note — these are not used as mere guidelines for a working-out of the performance; rather, each one becomes the occasion for a dramatic event, the realization in action of a whole vivid world of thought and feeling. A crescendo, for the Amadeus, is an explosion; a singing line is the outpouring of a passionate heart; the entrance of a second theme is a *coup de théâtre*; a swell within a note is a pulsation of the entire body; and a sprightly Haydn *menuetto* is the apotheosis of human and divine joy.

What this means is that it is impossible to let your mind wander when you are listening to a performance by the Amadeus. There is no filler here, no idle material between high points, no moments when the temperature and respiration rate subside to a normal imperceptibility. Something of immense consequence is always happening: the most insignificant grace note grabs hold of your consciousness and propels it along with the force of a windstorm. High drama in the music evokes in the Amadeus such an all-devouring compulsion of impassioned will that the listener is left with scarcely any will of his own; he must follow where the musicians lead, as in the fantastic mime in canon of Haydn's "Quintet" Quartet (Opus 76, No. 2). This does not mean that the Amadeus players are limited to music that is domestic, Dionysian, tragic. They are equally at home in the sentimental, the gypsy-like, the poignant, the whimsical, of such a work as Dvorak's "American" Quartet (Op. 96) — but even here a tender lyrical motif blooms with the gorgeous emotional exaggerations of violin music in a Viennese waltz garden, and the carefree melody of the final movement is less a casual expression of sunny happiness than a vehement outburst of slightly coarse jollity.

In short, this is the most Viennese of quartets, in spite of the fact that its three Austrian members have lived in England during their entire adult careers. Their musical personality combines rich pastry, Fritz Kreisler, the melodramatic double suicide of Crown Prince Rudolph and Marie Vetsera, all-night dancing on Sylvestabend, the peacocks in the Stadtpark, the fogs of the Donaukanal, Baron Ochs, Gustav Mahler weeping after the performance of his Sixth Symphony, Sigmund Freud's consulting room with its crowded collection of knickknacks, the paintings of Klimt and Kokoschka, Sunday afternoons in the Prater where the trees are once again blossoming, whipped cream, the Marchallin with one eye damp and the other dry, the old ladies, the lovely girls, the ironic joke, the unconscious, and tales from the Vienna Woods. It is therefore only natural that what the Amadeus Quartet is best at is the great tradition of central European music with its focal point in Vienna: Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak.

No wonder, then, if some members of the audience at Sherwood Hall last Saturday felt themselves in a state of anxious dis-

orientation when they discovered that the Haydn and Dvorak on the program had been joined by such an outsider — geographically, chronologically, and spiritually — as Benjamin Britten.

Nevertheless, the performance of Britten's Third Quartet (Op. 94) was the true miracle of the evening, for while the Amadeus certainly did not turn Britten's fascinating work into a piece of Viennese music, their collective personality asserted itself in this performance with not the slightest loss of identity. The composer's last work, completed just before his death in 1976, the quartet was written expressly for the Amadeus, and though its idiom is not that of Haydn or Brahms, it makes full use of the typical Amadeus characteristics: the emotional intensity, the dramatic strength, the absolute unanimity of style, the rich tone, the ability to bring each passage, each moment, to flourishing life, and the ineluctable power with which the mind of the players grips the mind of the listener. Britten's music has never been so brilliantly served by its performers as this last quartet was, in the hands of the Amadeus.

The style of these players, and their usual repertoire, dictate the expectations of the audience — and it should be said, for those who were put off by the Britten, that if they were (as was only proper) expecting Schubert, it is no wonder that they were disappointed. I found the Britten quartet to be a glorious musical experience, but there is no sense in pretending that it has the scope or the stature of the other works on the program. That is not Britten's fault; it is a matter of a changing musical language that no longer permits pieces like the Haydn or Dvorak quartets to be written. The Classical-Romantic period of central European music, which was the Amadeus's Olympus of the art, and higher than the home of the gods it is not possible to go. What characterizes that music is a perfect fusion of all the disparate elements: form and feeling, ideas and their working-through, intellect and sensuality, melody, rhythm, harmony, texture, color, and structure. That epoch has passed, and it will not come again.

Take the element of melody, for example. If you know the music of Haydn well, you can remember hundreds and hundreds of fine tunes; Haydn thought in terms of melody, and when he thought melodically

he was at the same time thinking rhythmically (for the rhythmic profile of the melody was part of its idea), harmonically (for the tune implied, and often literally outlined, various chords), texturally (for the tune was surrounded by other voices, accompanying it or imitating it or commenting on it), and structurally (for a given kind of tune virtually demanded a given kind of large-scale musical structure).

Who, in contrast, can remember the melodies of Benjamin Britten? There are indeed melodies in his works, including this Third Quartet, but the melodies are no longer intimately connected with functional harmonies and their dramatic unfolding, and the deep connection between melodic motifs and overall structure has become so weak that it seems merely arbitrary if it is perceptible at all.

The last movement of the Third Quartet is a case in point: it is a passacaglia — that is, a piece built over a continually repeated bass melody. The bass theme in the great passacaglias of the past are stupendously memorable — think of the rhythmic power, the clear-cut shape, the grand harmonic implications, of the theme in Bach's Passacaglia and Fugue in C Minor or of that in the last movement of Brahms's Fourth Symphony. Britten's passacaglia theme, however, with its detached notes, its arbitrary intervals, and its lack of rhythmic profile, is little more than a principle of structure — a dead end if only by focusing one's attention on the structure alone that one may undergo a truly absorbing musical experience while listening to this movement.

Similarly, the exquisite adagio at the very center of the Britten quartet cannot speak to you at all if what you want is a lovely, flowing, cantabile melody, or even if you are listening for those dramatic confrontations and resolutions that make the Classical-Romantic style the quintessential theater of the heart. What Britten is really interested in here is the ethereal tone color of high string harmonies, played without vibrato in the manner of the boy soprano in an English cathedral choir; the chief ideas of the movement are not tunes, rhythms, or harmonies, but the otherworldly textures of these long, slow, almost motionless harmonies, in various combinations of the four instruments. I suppose it is true that the essence of music is more thoroughly realized in a movement by Haydn, in which there is a great deal more of what makes music meaningful. But it must also be remarked somewhere in Haydn's vast and magnificent output can one find a movement with the particular magical effects of this central movement from the Britten Third Quartet. It is not just that Haydn never happened to think of this sort of music; Haydn's style, the great and all-encompassing style of which he was such a master, absolutely precluded such music, which belongs to a totally different imaginative world.

There will never be anyone — including, it need hardly be said, the Amadeus Quartet — who will prefer Britten's Quartet to do so would be to be ignorant of the art of the music. But it would be equally foolish to turn a deaf ear to the so fascinating and beautiful, in its own way, as this Britten quartet. The Amadeus Quartet, with their collective musical personality that lives and breathes the great Viennese classics, has not done so; and if we trust these fine musicians, as their wonderful playing ought to make us do, then we should allow them to teach us this new language that they speak as eloquently as they speak the old.

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The Court Joust

By David Helvarg



Ted Bumer

Photograph by Jim Carr

The 16th-floor of the San Diego Chamber of Commerce building is not where you would normally expect to find the office of an old-time "movement" lawyer, but then Charles Theodore "Ted" Bumer does not conform to the usual media image of the radical mouthpiece. He neither threatens terrible metaphoric vengeance upon the judges, courts, and systems that disagree with him — as a William Kunstler might — nor does he speak darkly of sinister corporate-government conspiracies surrounding him — a La Mark Lane.

If anything, Ted Bumer (pronounced "boomer") delights in his role with an irreverent, somewhat cornball humor, downplaying the troubles that have resulted from his decision, more than a decade ago, to give up a successful civil law practice and devote all his time to criminal law.

The cases he's worked on read like a laundry list of San Diego's recent activist history: the UCSD 21, the Del Mar 4, the Street Journal/Brown Baret conspiracy, the Collier Park riot, the Solar strike bombing, the O.B. police sweeps.

"I'm something of a First Amendment freak," Bumer explains as we sit in the library of the modern, well-appointed office he shares with three other lawyers. Heavyset, with a ruddy complexion, salt-and-pepper hair, and bushy dark brows that have been seen to laid dramatically during a prosecutor's summation to the jury, Bumer, at age fifty-six, refuses to fade gracefully into his golden years or the golden lifestyle of Southern California.

"I'll suffer for weeks for that," he

smiles ruefully, returning to the library. "You're just looking for a fight," says Linda Gentile, his young law clerk. "No, really..." he says, his smile broadening as he snaps his fingers a couple of more times, looking around to make sure Cathy is watching.

Gentile, a recent graduate of USD law school, first came to Bumer last summer on the recommendation of public defender chief Lou Katz. The jail program she had been working on ran out of funding and she needed a supervisor to help continue her work informing prisoners of their legal rights. "I got a real feeling of competence working with Ted," she says. "I feel I've learned more with him in the last six months than during two and a half years of law school. He's willing to divulge tricks of the trade. He's not a fanatic."

Born and raised in Ohio, where his father taught math at Kenyon College, Bumer dropped out of Cornell College in 1963. Bumer was part of a group of Point Loma residents who objected to the plans on environmental grounds and filed suit to halt a bond issue. They also argued for an alternative plan involving water reclamation and conservation, an idea that is only now beginning to get serious consideration.

But the real issue that transformed him and millions of others in the 1960s was the growing U.S. involvement in Vietnam. "I was opposed to the Southeast Asia war from early in the Kennedy administration," Bumer recalls. "I thought the U.S. had sold out the Vietnamese, that we'd switched on a deal. The U.S. had pledged to go along with the elections in '56, but since it was clear that Ho Chi Minh was the runaway favorite in any fair elections, the Eisenhower people sabotaged the agreement and put their own man in. I felt that was pretty scummy. My wife opposed the

war more actively than I did. Back in the early Sixties, before there really was an antiwar movement, she used to go down to the post office and participate in these silent vigils every week. I didn't participate really until I became involved in representing people in court. People who opposed the war and got caught up in demonstrations were often arrested and charged with different crimes by the police in an attempt to stifle dissent."

Bumer's first big antiwar case, which he refers to as marking the end of his "straight" law practice, came in 1969, when he used the city of Oceanside after that city denied the Citizens Mobilization Committee, an anti-Vietnam War group, permits to march and use the Oceanside stadium for a rally. He got them their permits after a lot of publicity and threatening talk of "not letting traitors march on the streets of Oceanside." The march concluded peacefully, despite some heckling from Marines based at Camp Pendleton. "My law practice ended very quickly after that," Bumer says. "Clients stopped coming in. I think it was not so much that they disapproved of what I was doing as much as a kind of general fear of boisterousness." He pulls a dog-eared copy of Bertrand Russell's *Will to Doubt* out of his attaché case and thumbs through it in search of a quote on the role of the man

who refuses active involvement, but fails to find it.

It was his wife Betty who later that year suggested that he give up civil law and devote full time to criminal defense of San Diego's various dissenters, knowing full well this could lead to financial difficulties for the family. "There's no question that his practice suffered when he started defending these young people who were having such problems," says Mary Harvey, a well-known civil liberties lawyer in San Diego. "I think there was a kind of guilt by association. If you defended radicals, you must be one yourself. And of course there were so few lawyers around willing to take on these cases, willing to defend clients who not only represented unpopular causes, but generally had little or no money to pay for their defense. It just piled up on Ted."

"It was very educational for me," Bumer says. "I remember around 1970 going down to take complaints at a community center in Southeast San Diego following a series of shootings. The only people who came in that day were the local Black Panthers, who wanted to complain about police harassment. At first I thought they were exaggerating, but after investigation I discovered that, if anything, they were understating their case. Police would pick them up on the street on suspicion of



Attorneys Ted Bumer and Peter Young, Del Mar 4 defendants Peter Bohmer and Peter Mahone, 1972

various charges, hold them for seventy-two hours, and then let them go. Often times they'd be released only to get picked up again on their way home. More recently, of course, it's come out that the FBI had been playing different factions off against the Panthers here, which resulted in several killings."

In 1971 Bumer defended Carlos Calderon, a member of the Brown Berets, a group of Chicano militants. The Berets put out a paper called *El Barrio*, a joint effort with the underground *San Diego Street Journal*. Calderon was charged with solicitation to murder, manufacturing fire bombs, and criminal syndicalism after *El Barrio* published a diagram showing how to make a Molotov cocktail. (A year earlier the *New York Review of Books* had published a similar diagram on its cover.) Shortly after the paper appeared, a Molotov was found under a bush near the offices of the San Diego Board of Education. The police obtained a search warrant and broke into the *Street Journal* offices, where they found the layout sheets for the newspaper. Calderon's fingerprints were on the layout sheet of the page showing the diagram. Bumer got Calderon free of the various charges and in the process filed a demurrer that resulted in the criminal syndicalism law (which banned "any doctrine or precept advocating, teaching,

or abetting crime, terrorism, or sabotage to accomplish a change in industrial ownership and control or affecting any political change) declared unconstitutional in California.

In July of 1971, Bumer was back in Oceanside, where he successfully got activist Tom Hayden acquitted of obscenity charges, which were filed after Hayden used salty language at another antiwar rally. Some of Bumer's wit, unappreciated by local law enforcement officials, came through in his written response to the charges when he argued to the court, "Since if [the obscenity] was used in the City of Oceanside, home of the United States Marine Corps, it is unlikely to have offended community standards."

Bumer became known for his use of innovative tactics in his legal defenses. "He tended to have a loose, kind of plodding style in court, but sometimes he'd step out of character," says Frank Gormlie, former editor of the *O.B. Rag* and several times a client of Bumer's. "I remember during the trial of the UCSD 21 [in which twenty-one people were arrested for trespassing after they blocked access to the university chancellor's office with a picket line], we were all seated following a recess, waiting for the session to begin again, and nobody could find Ted. Suddenly from the hallway we hear Ted's voice booming and the doors fly open as he walks down the center aisle, arms waving, addressing the judge on some procedural matter. It was great theater even if nineteen of us were later convicted."

"I remember being arrested for trespassing at a State University hearing downtown when they were trying to fire Professor Pete Bohmer," recalls Rick Rothman, a former student activist at SDSU and now president of Solar Transitions, a San Diego solar company. "I was supposed to be inside the building as a witness even though there was a demonstration going on outside. Just before I was arrested, this guard came over and mumbled something to me which I couldn't understand. Apparently he'd told me to clear out. During my trial, Ted asked him what specifically he'd said to me, and again it was indecipherable. 'You would please speak up, you're mumbling,' Ted told him. That broke up the courtroom. Nonetheless, I was convicted. Ted turned to me then, smiled and shrugged. 'You win some, you lose some,' he said, which was exactly what I wanted to hear at the time."

(Continued on page 18)

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Letters

(continued from page 4)

Attila's Greatest Hits

Jonathan Saville has a right to his opinion about *The Biko Incident* ("The Second Death of Stephen Biko," April 24), but one cannot help but be astounded by his view that music by the Supremes and others is "barbaric." It would be interesting to see him expand on this idea. What does that mean by barbaric, and in what way does the Supremes' music deserve this adjective?

F. D. Smith
La Jolla

You Just Missed An Eleven

On reading Gordon Smith's somewhat entertaining and highly informative article on the San Diego Transit Corporation and proposed mass-transit projects in San Diego ("Winding Through Suburbia," April 24), I was somewhat disappointed that when discussing government funding of our bus system he mentioned Proposition 11, the oil price tax measure, which is on the June 3 ballot. He did, however, mention two proposed laws which would adversely affect government funding of San Diego Transit: Proposition 9 (Jarvis II) and the gas station owner's initiative, which may not make the ballot.

If Proposition 11 passes, an estimated \$38 million per year will go directly into mass transit in the San Diego area, and by law at least forty percent of that money must go to the bus system. Proposition 11 would also generate funds for research and development of alternative transportation fuels.

Roger Kat
Citizens to Tax Big Oil
San Diego

Must Be Looped

Just as Gordon Smith's fine article appeared, San Diego Transit (SDT) came forward with its guaranteed solution (doubtly guaranteed to fail) and to alienate the community for its perceived financial irresponsibility.

SDT and Stubb's antediluvian approach does nothing to ameliorate the townsmen's problem (not the company's) with outdated equipment, the absence of a good advertising campaign, a pitifully outmoded route structure, and graphics that came to life no earlier than World War II.

Where should SDT begin? For one, with a computer-assisted route design. At present, no feeder lines are used in San Francisco, Denver, and elsewhere. Instead, as your article pointed out, every bus must loop back to Horton Plaza — like dogs conning around the only hydrant in town. The overflown, wasted driver hours and fuel, and the gross inefficiency are expensive for us all. There's a better way.

Two, the Republican-oriented fare system should be reviewed and altered. At present, express riders pay a fifty percent premium, as if good bus service belongs only to the rich and privileged and the rest of us slobs can ride for fifty cents! Wrong, wrong, wrong. SDT should have a single fare system. Express service helps the community, the company, and encourages ridership; it should not penalize the users.

Reverend Dunning
La Jolla

Belly Overflows With Dole

I am writing in response to an editorial comment about Dick Dale by your staff writer, Steve Emsdina, in the April 24 issue of the *Reader*. I cannot understand why you would allow for an "editorial article" to be written about a performance prior to show time. As far as I am concerned, any benefits we may have derived from advance advertising were negated by that "pre-show" review.

Now, to answer Mr. Emsdina's

article: First, I had trouble understanding half the words, but the ones I did understand painted a picture of a man who forms an opinion without any knowledge of his subject. In his own words, "It bespeaks a culture alien to me." I wouldn't be surprised if he had never seen or heard Dick Dale. He said of Dick Dale's music that it is just dumb. Well, I and over 1000 other people who came and saw an ultra-high-energy show, put on by a multifaceted musician who plays guitar, harmonica, drums, saxophone, trumpet, and probably several other instruments, backed by an equally talented band, disagree with Mr. Emsdina's assessment of the show. In our five years of live entertainment, we have never had four encores to any show, as he did Saturday night.

Had we put on a bad show and received an unfavorable review from Mr. Emsdina, I would not be upset. But the fact that he shot it down without any basis other than a personal musical preference infuriates me.

Dave Hodges, the management
and host of *Billy Jay Tavern*

Haul Of Fame

If there's one thing I like it's baseball. If there's another thing I like it's good writing. If there's one thing I really like, in case you're still interested, it's good writing about baseball ("A Sense of Yams," April 17). This kid Smith is a phenom, a comer, he's found his way into the bigs for the long haul.

E. Flynn
Del Mar

Problems? What Problems? I Don't See Any Problems

Southwestern Cable TV ("City Lights"), two employees were quoted as indicating the company does not provide adequate service to subscribers because of lack of manpower and equipment. There were several inaccuracies in the

article which we feel should be clarified. It is true, the company has experienced tremendous growth, which means anticipating the proper work force is difficult. However, a culture alien to me. I wouldn't be surprised if he had never seen or heard Dick Dale. He said of Dick Dale's music that it is just dumb. Well, I and over 1000 other people who came and saw an ultra-high-energy show, put on by a multifaceted musician who plays guitar, harmonica, drums, saxophone, trumpet, and probably several other instruments, backed by an equally talented band, disagree with Mr. Emsdina's assessment of the show. In our five years of live entertainment, we have never had four encores to any show, as he did Saturday night.

As to specific points raised in the article, the first is the situation surrounding Fashion Hills Condominiums. Though Mr. Kurovski stated there were no residents there last August who wanted to subscribe, requests for service were not made until December. Further, the project, which was planned in 1972 — before ATC owned Southwestern Cable — sat idle for five years. The cable could not be installed at that time because of the franchise renewal process. Southwestern's performance was found superior to Mission Cable's in response time to service calls. (Overall, Southwestern was rated better in examination of service-call reports.)

As to the description of the tower located problems, there were several inaccuracies. Southwestern has a receiving antenna on Mt. Poway, not Palomar. Further, the company's service area includes Palomar, University City, and Chula Vista, as well as Rancho Bernardo, La Jolla, Scripps Ranch, Mira Mesa, Pacific Beach, and Del Mar, but not Poway. That covers the entire county and is serviced by Mission Cable, not Southwestern.

While the company is seeking a new antenna site, we currently meet all FCC specifications for reception quality, and in no way mean every technician will have every tool, however. The more expensive tools (several hundred dollars each) are shared between the company's technicians, and the company feels keeping costs down, costs which would have to be passed on to subscribers, is good business operation.

The company also has no reason to reuse old parts which cause reception problems. Almost without exception new parts are used. If a replaced part is still considered serviceable, it will be used to perform a test to make sure it performs up to FCC and other standards before it is installed.

Third, the article implies Southwestern Cable TV has a three-year probation period in the new twenty-year franchise with the city. This is not really a probation period, but rather an agreement to review the company's performance at that time because we requested an additional ten-year extension to the twenty-year term already granted. If Southwestern Cable performs to the city's expectations, including providing a studio in the new office facility and extending cable service to previously unserved areas, the company has the option, at the city's approval, to extend the franchise. In fact, when the city engineer reported in March, 1979, that the city's approval, to extend the franchise, was inadequate, and substantial design changes were necessary before service could be provided at standards set by the company. Because it is a multiple-family residential unit, Southwestern Cable cannot provide service without a signed contract permitting access to the buildings to construct the system. A contract was submitted to Fashion Hills for their review and signature in March, 1979, and an executed copy has not yet been received. The real reason Fashion Hills does not have cable service are not due to manpower shortages.

Secondly, Mr. Phelan's allegations about improper and inadequate tools are simply not correct. As a result of the increased technical crew, new tools have been added, according to scheduled work plans. That does

mean every technician will have every tool, however. The more expensive tools (several hundred dollars each) are shared between the company's technicians, and the company feels keeping costs down, costs which would have to be passed on to subscribers, is good business operation.

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A Clear Case



Robert Goulet

Jonas Gleason

CHRISTOPHER SCHNEIDER

My Fair Lady, which is probably Alan Jay Lerner's most popular musical, was based on George Bernard Shaw's retelling of the myth of Pygmalion, the sculptor who created a statue of a woman so perfect that he fell in love with it. Another of Lerner's most popular musicals, *Gigi*, tells virtually the same story. And then we were given a third and distinctly inferior version of the Pygmalion legend: *On a Clear Day You Can See Forever*, of which the current touring production will be playing at the Fox Theatre through May 10.

My Fair Lady and *Gigi* were both about the molding of a young woman. In the former, Henry Higgins and his cohorts conspired to turn Eliza the flower girl into Eliza the lady. The audience of *Gigi* was kept in suspense as to whether Gigi the rebellious girl or Gigi the courtesan (as her family wanted to see her) would predominate. The heroine of *On a Clear Day* is more seriously divided in her identity than either Eliza or Gigi; she has two personalities.

Reincarnation, rather than schizophrenia, is the cause of Daisy Gable's conflict. She has her present personality, a somewhat clumsy yet charming young woman who smokes cigarettes relentlessly. Her other personality is that of Melinda Wells, an English aristocrat of 1704. This second personality is revealed when Daisy goes to Mark, a psychiatrist specializing in hypnotherapy, in search of a cure for her incoherent addition. Once under hypnosis, Daisy starts speaking in a strange voice with an English accent — Melinda's voice. Mark is fascinated, having found by accident what seems to be a verifiable case of reincarnation. Another reason for his fascination is that he is falling in love with Melinda (the eighteenth-century Englishwoman).

When *On a Clear Day* opened in 1965, it had some satire of big business and conformism, in the style of *How to Succeed in Business Without Really Trying*. Daisy's fiancé, Warren, wanted to be led by a big corporation which demanded the utmost respectability from its employees and their wives. It was partially because of this that Daisy went to the psychiatrist for help, since the corporation disapproved of nicotine addiction. This angle has been played down in the current version of *On a Clear Day*. Now Warren sings his one good song early in the first act and then virtually disappears. None of the material about Warren and the big corporation is particularly amusing or memorable. It does, however, help explain Melinda's presence in *On a Clear Day*; she is there so that her independence of mind can contrast with Daisy's meekness in being compelled by Warren to conform. This also provides the psychiatrist with an opportunity to play Henry Higgins to Daisy's Eliza Dolittle, helping her to become a decisive, independent woman.

It's difficult, though, to believe that Daisy really becomes independent. That's

because Lerner makes the same mistake in *On a Clear Day* that he made in *My Fair Lady*: creating a conventional romantic ending that compromises the intentions of his story. In the original myth, Aphrodite took pity on the sculptor's unrequited love and brought Pygmalion's statue to life. Shaw used this transformation as a metaphor for the creation of a vital, autonomous woman. Like the heroine in Shaw's *Caesar and Cleopatra*, Eliza Dolittle is an unforged young woman who learns how to be strong and independent thanks to the highly criticized yet never consummated relationship she has with a knowledgeable older man. But Lerner turns the statue back into clay, as it were, when he has Eliza return to Higgins at the end of *My Fair Lady*. The same thing happens to Daisy. She gains enough assertiveness to tell Warren off (something we learn second-hand, showing us the perfunctory nature of the material concerning this shadowy fiancé). But then Daisy returns to Mark the psychiatrist for the tiresomely predictable final clinch, thus repeating the familiar message that, in a conventional musical comedy, for a woman to be independent means to submit to the right man. There are some unpleasant resonances to the Mark/Melinda/Daisy romance. Late in the show, once Daisy (who believes that she's being treated for her cigarette problem) realizes that Mark has found another woman in her and that it is this other rather than Daisy herself with whom Mark is in love, Mark tries to persuade his patient not to leave him. He tells her that they can't give up halfway through this great experiment. That would sound a lot better if it were Henry Higgins talking to Eliza, since he at least was giving Eliza a chance to express herself articulately and to advance in the social world. But what has Daisy to gain from these experiments? Only Mark, who tells her in the final fade-out that it was really Daisy whom he loved all the time. This is after he has been taking advantage of her without her knowledge — violating, in reality, the inmost part of her self when she is utterly unable to do anything about it — in order to romance Melinda. It's no wonder she exclaims, "Stop using my head as a toilet!"

There's not much difference between the original *On a Clear Day* and the version presently being performed at the Fox. The only changes involve the adding, cutting, and rearranging of a few songs — generally to Mark's benefit. One happy inclusion is "Go to Sleep," a song originally written for the film version of *On a Clear Day* in which Daisy tries to resist Mark's attempts to hypnotize her. The worst thing about the new show, as well as the surest sign of the spuriousness of Lerner's admiration of independent women, is the addition of a new villainess: Susan, the behavioral scientist who is Mark's partner. Susan isn't really a character at all; she's merely there to be nastily authoritarian, in contrast with the spontaneity of Daisy (who, to the accompaniment of my inward groans, at one point calls Susan "Sir"); her other function is to display her jealousy by maliciously playing for Daisy the tapes of Mark talking to Melinda.

The music for *On a Clear Day* is by Burton Lane, a fine composer who is probably best known for his score for *Finian's Rainbow*, as well as the songs "Everything I Have Is Yours" and "How About You?" *On a Clear Day* is not one of his better scores. The title song is a miracle of melodic and harmonic invention. The rest of the score, however, is disappointingly conventional — a fact which isn't helped by the uncredited arranger's depressingly perky charts. (Why is it that so many musical-comedy songs sound so banal?) Is Jonathan Tunick, the man who orchestrated *A Chorus Line* and most of Sondheim, the only arranger who prevents them from sounding like elevator music? The only other good songs are "Go to Sleep" and "What Did I Have That I Don't Have?" The former has a nicely simple melodic cell, although that cell doesn't develop into anything. The latter is a winningly useful ballad which Daisy sings when she learns of Mark's love for Melinda. It's that instantly recognizable type of ballad in which the melody takes small steps while the bass line ascends and descends chromatically. A good example of this sort of song might be Kander and Ebb's "Maybe This Time" from the movie *Cabaret*.

Dancing is always a problem in Alan Jay Lerner shows, since he tends to write "bookends" to borrow a term from Arlene Croce) rather than "dancicals" or musicals. The choreography by Danny Daniels is guaranteed to provoke applause; unfortunately, it doesn't mean anything in the context of the show. Chorus and unimaginative as it might have been, the original capering about in the middle section of "S.E. Bernard Cohn" (surely the least poetic song title I've heard in some time) at least showed Daisy's exultation in her new-found love for Mark. Now she sings it while doing exercises with her friends, and it's merely a matter of gymnastics. This and the number at the beginning of the second act, where Mark's students sing "Yankee Doodle," don't ask why, in connection to the show is even more tenuous — give the impression of being numbers dropped into *Clear Day* for no other reason than to have a big, splashy, audience-winning display.

It's a mystery to me why this show is headed as a vehicle for Robert Goulet, who plays Mark. Daisy gets all the best material while Mark merely stands there and sings. Goulet's part may have been expanded, but all that involved was giving him more songs. His voice, which sounds more bass than baritone these days, is in very good shape. He's given no chance to act, however. Consequently, all one sees on stage is an impassive façade of a man who occasionally emits a juicy tone.

Jonas Gleason is as luscious to the eye as Goulet is to the ear. He plays Henry Higgins, and he's a marvelous sight. He's given no chance to act, however. Consequently, all one sees on stage is an impassive façade of a man who occasionally emits a juicy tone.

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Letters

(continued from page 20)

could Southwest's pictures be considered "lousy"?

While the article implies there are problems, the company has already corrected them, or the problems were simply not accurate reflections of the situation.

Thank you for allowing us to present the company's position in this matter. Southwest Cable is proud of the high service standards it sets, which are constantly evaluated.

Jerry Schwartz, General Manager
Southwestern Cable TV

The Whip

In an article which appeared in your April 17 issue, "City Lights" entitled "All Over The Place," your reporter identified a request for assistance from the businesses in the Twelfth and Market Street area as "a grandstand play."

The meeting that your reporter speaks of was called by the businesses who were upset about the number of drunks who are disrupting business activity in the area, because of the location of the county's Alcohol Inebriate Reception Center.

The reporter further stated that it was politically motivated because Supervisor Jim Bates is a candidate for Congress and that insiders mentioned me as an appointee to fill Bates' seat on the board. Supervisor Bates was invited to attend and asked me to attend as

his representative because the board of supervisors was in session. It has been a common practice for Supervisor Bates to respond to requests for assistance regardless of where a person lives. In the five years I have been on his staff, we have not responded to these requests by saying, "You live on the wrong side of the street," or "You are not in my district."

There were no other board members present nor were there staffs. The business owners asked me to help resolve the problems. I informed them that I would advise Supervisor Bates and report back to the group within thirty days, which is standard time for this kind

of report.

I was later advised by Tom Hamilton's staff that they had been informed about the problem and would like to handle it. We then mutually agreed that Supervisor Bates would provide the businesses with the report he promised, then Supervisor Hamilton's office would handle it from there.

The reference the article made to my attendance being politically motivated is totally untrue and the business area in question is not in the Forty-first Congressional District.

Our office continues to have a positive relationship with all board offices in spite of articles written such as this and I do hope your reporter will not continue to assume that only supervisors

representing a particular district get invited to meetings in those districts.

In future articles please give Supervisor Bates credit for trying to help people instead of setting him as a whipping boy to fill a space in your paper.

George Stevens,
Executive Assistant to
Supervisor Jim Bates

Erratum

Harry Steinmetz, professor emeritus at San Diego State University, was incorrectly identified in the May 1 issue's "City Lights" section. We regret the error.

—Ed.

Off the Cuff

Is the Iranian crisis causing tension among students?
(USIU Campus West, April 30)



Ali Akhaleh
Computer Science Student
Muscat, Oman

Well, if they know who I am, it's okay. They think all people from the Middle East look alike. Like now I was here and an American came by and bumped me on the shoulder. I said, "Hey, I'm Lebanese, I'm not Iranian." So he said, "I'm sorry." When the hostage situation started, all of our friends were telling us not to go out. We never have had fights. I've heard on the streets of San Diego they do tease Persians — show fingers, throw eggs, make scratches in the cars, tell you to go home. Sometimes when they see a guy with black hair and a black mustache in a good car they scream, "Give the hostages back." I don't have a car. When they find out you are not Iranian, they are nice to you.



M.A.
Engineering Student
Iran

The problem is, there are fifty humans caught over there. . . . Carter doesn't think Persians are humans, too? Do you believe that in twenty-seven years, whatever the C.I.A. did in Iran, that those people killed, were they not human, too? We are not born terrorists. I don't know anything about the terrorists in Iran. I know as much about the U.S. government as I do about the Iranian government. That's why I'm here to study. A lot of Americans know what's happening. It's past; it's history what happened in Iran — you can read about it in the library, you can see documents. So the situation's not chilly. I mean, it is not cool. Many of us haven't been back for years. We are concerned.



Linda Brennan
Undeclared Major
American

Well, you walked right into a bomb threat, so that might tell you something. A security guy came into class and said, "Would you please evacuate the building?" They canceled classes this afternoon. I saw this guy selling newspapers that said, "U.S. Hands Off Iran." There was a group of Iranians on one side, football players and Americans on the other side. The Americans and football players were just yelling, "Get a decent job!" The guy said it was his constitutional right to sell papers. Usually, everyone talks to one another. There is segregation in the cafeteria — blacks, Chinese at one table, Michigan and Connecticut at one table. But today's the worst day because of what's happening in Iran.



Tony Quilarte
Physical Education Student
American

We are really upset. Now these waste products are antagonizing us. It could be explosive any minute. They can get that Iranian literature out of here. I don't like that I feel real antagonistic toward every one of them. Part of the administration wanted that guy out of here and part of them didn't — that guy passing out militant papers. I think the bomb threat was made up by the administration to get those assholes off campus. I'm glad we tried that rescue in Iran. If we get back the hostages, fine, but don't show that punky film on campus — *The Iranian Revolution*. If they leave us alone, we'll leave them alone.



Gilata
Business Student
Kenya

Yes, very much. I just came here for a class. Some of the American students were opposed to the showing of a political movie. They canceled classes. There's a very tense anti-Iranian feeling. You can see writing on the walls, there is verbal abuse. I just feel that the American students and the administration should let the Iranian students see what they want to see. The whole situation has been escalated by the display of the American bodies in Iran. These American people complaining here have mostly a macho image and think they are representing the views of all the students. I think they represent a minority. People here are very conservative. They just want to do their own things.

—by Lin Jakary

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Our Very Own Contemporary Dance Ensemble

San Diegans who enjoy dance can now have a professional dance troupe right in their own back yard. The troupe, called the Contemporary Dance Ensemble, was formed last September by the San Diego Ballet Association under a one-year grant from CETA. San Diego Ballet had to cancel its 1980 company season due to financial difficulties and is still trying to raise money to pay its debts, estimated to be in the neighborhood of \$150,000. The money from the grant, however, has enabled the Contemporary Dance Ensemble to continue to offer a varied program of entertainment and education in dance, free of charge, to any civic or cultural organization in the county who can provide the necessary dance space.

"One of the things that's different about us," says dancer/choreographer Ricardo Moyano, "is that in one concert we can present the whole spectrum of dance. Pointe, ballet, and shoe. That's dancers' idiom for ballet, modern dance, and jazz dance. The nine dances in the Contemporary Dance Ensemble's repertoire include an intense modern dance work set to the music of Bela Bartok in

Section 2 Events, Theater, Music, Film



Ricardo Moyano, Ed English, Mariano Diaz, Jackie Rose, Kelley Grant

which the dancers wear masks, symbolizing the way people tend to hide their true feelings; *Indra*, a modern dance work which was inspired by east Indian dance movement; and *To Dream of Spring*, a quiet flowing work. Classical ballet is represented by the romantic *Hobeg Suite*, to music of Edward Grieg, and by the Prokofiev story-ballet *Peter and the Wolf*, while *Chrysalis* is a more contemporary ballet, incorporating both ballet and modern movement.

There are two jazz dances: *Sweet Lucy*, danced to the "L.A. jazz" of Raul de Souza, and *Night In Paris*, with music by the rock group 10cc. Finally, there is a flamenco dance by company member Marlene Gaele.



Cats, Cats, Cats

I have always had a tender feeling for Friends of Cats, Inc., an organization that is truly a staunch friend to my whole species. When, because of cataphobic or cataphobia, an owner must abandon his cat,

colleagues and relations live in jolly groups of eight or ten in rooms comfortably appointed with cat furniture. The whole shelter has a capacity of 280. What could be worthier — and more fun — than to support the shelter by going to the third annual Household Cat Show this Saturday? All proceeds from the tax-deductible admission fee will be used for the operation of the shelter; the workers at the show are volunteers; and even the rental fee of the Scottish Rite Center, where the show will take place, has been taken care of by an anonymous donor. Thus, your two dollars will go directly into the kitty. The participating cats, I am glad to say (I myself coming from a lineage under the august patronage of Mohammed Alley), are not to be judged by their purity of blood but under the more rational categories of condition, cleanliness, and outstanding physical characteristics. There will be hundreds of rosettes awarded, as big as pie plates, for the oldest cat, the cat with the bluest eyes, the cat with the kindest tail, the cat with the most toes, the blackest cat, and so forth. The best of best award, the huge and famous Morris trophy, will be presented in solemn ceremony by Sandy Lennas, honorary national chairwoman of Friends of Cats.

Much as I approve of this show and its worthy purpose, I must say I consider it something of an insult that my fellow cats are to be judged as mere pieces of flesh, without taking into account their moral, spiritual, and intellectual qualities. Few people seem to be aware of our ancient classical heritage of



Execution Sequence/Death of a Princess

Death Of A Princess

An Anglo-Arabian film about a Saudi Arabian event has sparked an international incident that would seem improbable in fiction and is just as improbable in fact. *Death of a Princess*, publicized by its producer as a "nonfiction movie," is a dramatized re-enactment of the 1977 execution of an adulterous princess and her lover, and the investigation of a British journalist into the circumstances and implications of the execution. Anthony Thomas, the journalist who is called Christopher Ryder in the film, was told and tells us many different stories about the princess, and many different explanations of her actions — most of which reveal more about the informants than about the princess. The film is in the guise of a detective story, with the persistent journalist conscientiously sifting the evidence and following up all the leads. In the end, Christopher Ryder succeeds in uncovering most of the facts, and Anthony Thomas persuades us of his objectivity along the way. But whether this is so has become less interesting than who the film has offended the royal family that is the Saudi government.

The Saudis protested the film's premiere on a British television station, expelled the British envoy in Saudi Arabia after it was shown, and has threatened Britain with economic sanctions for having allowed the film to be aired. They have expressed similar, though milder, displeasure to the Netherlands, where the film was also shown, and now to the U.S., where it is scheduled to air next Monday, May 12 over PBS stations across the country. Some of the stations have canceled the program. There is talk of a legal injunction against televising the film. And there is a rumor that Thomas was offered a quarter of a billion dollars to suppress the film.

Perhaps it's the claim made in the film that sexual promiscuity is the occupational hazard of a bored and uneducated princess, and the scene depicting Arab women as predators choosing their sexual prey. Or it may be the charge that Saudi Arabia is an autocratic perversion of the democratic nature of Islam, and the accusation of the government's repression of a planned military coup. Or could it be the question, raised early on and never answered, that the princess might have been sexually abused. But whether this is so has become less interesting than who the film has offended the

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 80803, San Diego, CA 92188.

Dance

Spring Dance Concert of the Grossmont College dance department will feature ballet, jazz, and modern dance choreographed by faculty and students. Thursday through Saturday, May 8 to 10, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2177.

Original Modern Dance Works will be performed by the Company Dancers, Friday and Saturday, May 9 and 10, 8 p.m., Studio/Theater, room 208, Women's Gym, SDSU. 265-6821.

"Pease and the Wolf" will be performed by the Concert Dance Ensemble of the San Diego Ballet Company, Saturday, May 10 and 11, 7:30 p.m., Marquis Public Theater, 7171 India Street, San Diego. 298-7674.

Jazz Dance will be presented by Sincerely Jazz, Sunday, May 11, 8 p.m., Studio/Theater, room 208, Women's Gym, SDSU. 265-6821.

Film

Library Film Series will continue with *Puffed-Up Dragon*, *Riki-Tiki-Tavi*, and *Where the Wild Things Are* for children. Thursday, May 8, 3:30 p.m., National City Public Library, 200 East 12th

Street, National City. 474-8211.

"Northern Lights," a film about the struggles of small farmers in North Dakota at the beginning of this century, will be shown by the Committee for World Democracy, Friday, May 9, 7 p.m., room 107, Third College Lecture Hall, UCSD. 452-3362.

"Mohammed—The Messenger of God," a film about the birth of Islam, the Moslem religion, and its founder Mohammed, starring Anthony Quinn, will be shown on Saturday, May 10, 7 p.m., room 220, Fine Arts Hall, Grossmont College, 8800 Grossmont College Drive, El Cajon. 464-1980 x211 or 465-1700 x321.

"Storm," an Omnimax film exploring the effects of the atmosphere on us, and *Comic Frons*, a mixed media presentation showing the influences of comic energies on us, will be presented through the summer. Seubon H. Fleet Space Theater, Balboa Park. 238-1213.

Music

Sonatas for violin and klavier by J.S. Bach will be performed by Jason Nigrey and Volker Benfield, Thursday, May 8, 8 p.m., Mandeville Recital Hall, UCSD. 452-3329.

East German Composer Paul-Henri Dietrich will discuss and present his compositions using tape examples, Friday, May 9, 8 p.m., Center for Music Experiment, 408 Warren Campus, UCSD. 452-4383.

Opera, the spring season will open with *Arrigo Boito's Mefistofele*, in Italian, Friday, May 9, 8 p.m.,

Sunday, May 11, 2:30 p.m.; Wednesday, May 14, 7 p.m.; and Saturday, May 17, 8 p.m., Civic Theatre, downtown. 236-6510.

Chassidic Liturgical and Folk Music will be sung by the congregational choir, Friday, May 9, 8:15 p.m., Beth Israel Congregation, 2512 Third Avenue, Hillcrest. 239-0149.

Music Festival at MiraCosta College will feature performances by the college's jazz band, the Spartan Singers, and the Jazz Band Ball Orchestra from Poland, Sunday, May 11, at 3, 4, and 5 p.m. respectively, Main Gym, MiraCosta College, One Bernard Drive, Oceanside. 757-2121.

Chamber Music of Hoffmeister, Skerney, and Milhaud will be performed by the Silver Gate Chamber Ensemble with guest choir Elizabeth Enkelis, Saturday, May 10, 8 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-3300 or 279-7913.

Festival of Music will feature prominently Renaissance choral music performed by the UCSD Concert Choir, the UCSD Chamber Singers, the Mesa College Olympic Singers, and the Collegium Musicum Vocale, Saturday, May 10, 8 p.m., and jazz and gospel music performed by the UCSD Jazz Ensembles, the UCSD Jazz Ensemble, and the UCSD Gospel Choir, Sunday, May 11, 8 p.m., Mandeville Auditorium, UCSD. 452-3329.

Spring Concert of the USD choir will feature an overview of church music throughout the ages, presenting works of Palestrina, Bach, Mozart, Howells, and Britten, Sunday, May 11, 4 p.m., Im-

maculata, USD, Altala Park. 291-6480 x4296.

English Renaissance Program of narrative, song, and dance will be presented by the Southern California Early Music Consort—Wind Band, Sunday, May 11, 7 p.m., First Unitarian Church, 4190 Friar Street, San Diego. 297-1916 or 298-9978.

French Folk Guitarist Pierre Benouan will present a program of international music, Sunday, May 11, 7 and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

"Music for America," a choral concert featuring music about America in observance of the national elections, will be presented by the Concert Choir, the Grossmont Chorus, and the Chamber Chorus, all of Grossmont College, Sunday, May 11, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2177 or 465-1700 x321.

Cottage Concert, music of Brahms will be performed by Howard Hill, Gloria Hill, Paul Anderson, and Robert Hoffmann, Monday, May 12, noon and 1:30 p.m., Scripps Cottage, SDSU.

Piano and Keyboard Recital performed by Ann Erwin and Myrl Henderson will feature sonatas by Bach, Handel, Fuxon, and Poulenc, Tuesday, May 9, 8 p.m., Union Congregational Church, 1216 Cave Street, La Jolla.

Contemporary Music by six UCSD graduate student composers will be performed by SONOR, Wednesday, May 14, 8 p.m., Mandeville Auditorium, UCSD. 452-3329.

Lectures

Astronaut and Geologist Kathryn Sullivan will speak about her work on remote spaceborne sensing projects for the National Aeronautics and Space Administration, Thursday, May 8, 7:30 p.m., room 2722, Undergraduate Sciences Building, UCSD. 452-3120.

"Should Jews Assimilate?" will be the topic of a lecture by Joseph Telushkin, educational director of the Brandeis-Bardin Institute, Thursday, May 8, 8 p.m., Monumeta Hall, SDSU. 583-6080 or 452-3616.

"Total Health for the Total Person," a series of community health lectures, will begin with "Safety Valve of Sanity: A Sense of Humor," presented by Dr. Arthur Bent, Thursday, May 8, 7:30 p.m., Grossmont Hospital auditorium, 5555 Grossmont Center Drive, La Mesa. 465-1700 x321.

"Giants on the Landscape" Ancient Indian Ground Drawings of the Endangered California Desert will be the subject of a lecture by

Elizabeth Enkelis, Saturday, May 10, 8 p.m., room 102, Casa del Prado, Balboa Park. 233-7144 or 233-7145.

"Intaglio Printmaking and the Monocycle: A Look at How They are Done," a discussion and demonstration by Gary Hansmann, will take place on Friday, May 9, 7:30 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park. 234-5946.

"Francis Jourdain and the Architecture of Art Nouveau Paris" will be the topic of a lecture by University of Wisconsin Professor Meredith Clausen, Tuesday,

To Local Events

May 13, 10:45 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 231-7931.

A.M. Art will present a discussion by Roger Rose of the work of Emil Carlen, Wednesday, May 14, 7:30 a.m., San Diego Museum of Art, Balboa Park. 231-7931.

"UCSD New Poetry Series" will continue with readings by two Bay Area poets, Geoff Young and Stephen Rodefer, Wednesday, May 14, 4 p.m., Revelle Formal Theater, UCSD. 452-2533.

Propositions on the June 3 ballot will be discussed by the League of Women Voters, Wednesday, May 14, 7:30 p.m., Temple Emanuel-El, 6299 Capri Drive, San Diego.

Planetarium Lecture Series will continue with "Last Sunrise," a view of the sun, Wednesday, May 11, 7:30 p.m., San Diego planetarium, Palomar College, San Marcos. 744-1150 or 727-7529.

Special Events

National Horse Show, the 35th annual, will begin on Thursday, May 8 and continue through Sunday, May 16, all day, Del Mar Fairgrounds, Del Mar. 755-1161 or 297-0338.

"Past to Present on Sunset Cliffs," the interior renovation of John Miller's mansion, now San Diego Historical Site 107, can be viewed, to benefit the San Diego Historical Society, on Thursday, May 8, 10 a.m. to 9 p.m., Friday, May 9, 10 a.m. to 4 p.m., and Saturday and Sunday, May 10 and

11, noon to 5 p.m., 1203 Sunset Cliffs Boulevard, San Diego. 231-3863 or 270-5800.

Renaissance Festival IV will feature Queen Elizabeth and her court from the Old Globe Theatre, performances by the Southern California Early Music Consort and Alfonso X. Grossmont College's Reader's Theater in Marlowe's *Dr. Faustus*, food, games, dancing, and jousting, Thursday, May 8 through Sunday, May 10, 10 a.m. to 6 p.m., Grossmont College, 8800 Grossmont Center Drive, El Cajon. 465-1700 x355, 209, or 414.

Shrine Circus, presenting trapeze artists, wild animals, and clowns, will come to town on Friday, May 9, 6:30 p.m., Orange Glen High School Stadium, Escondido; and Saturday, May 10, 2 and 7:15 p.m., and Sunday, May 11, 2 and 6:15 p.m., Mesa College, San Diego. 392-0092 or 563-1333.

Tenth Annual Women's Festival of the Arts, sponsored by the Center for Women's Studies and Services and its avian chapter, will continue with a concert of music by Mendelssohn and Shostakovich performed by the Equal Rights Amendment Trio, Friday, May 9, 8 p.m., Chorus Room 113, Music Building, SDSU; a poetry reading by fourteen San Diego women poets, Wednesday, May 14, 7:30 p.m., Scripps Cottage, SDSU; and an art exhibit, continuing through Friday, May 9, Chapter Undergraduate Library, UCSD. 292-8984.

1960s Costume Dance, featuring a psychedelic lightshow, dance demonstrations, and prize for best costumes, will benefit the San Diego Center for Appropriate

Technology, Friday, May 9, 8 p.m. to midnight, Monteruma Hall, SDSU. 286-4301.

Sales Dance Contest and disco dance party will take place on Friday, May 9, 9 p.m. to 2 a.m., Hotel San Diego, 339 West Broadway, downtown. 262-3825.

Household Pet Cat Show, to benefit the Friends of Cats shelter, will be held on Saturday, May 10, 8 a.m. to 6 p.m., with judging to begin at 10 a.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley. 440-4548 or 561-0361.

Julius Wildflower Show will feature over 300 varieties of wildflowers, from desert cactus to mountain dogwood, Saturday, May 10 through Sunday, May 18, 9 a.m. to 5 p.m., Town Hall, 2133 Main Street, Julian. 765-1941 or 765-1710.

Spring Folk Dance Institute and Festival will feature Balkan dance instruction and a folklore lecture by Dick Crum, and Balkan, American, and Middle Eastern dancing to music performed by the Nana Folk Dance Band, Saturday, May 10, 9 a.m. to midnight, room 250, Women's Gym, SDSU. 265-6827 or 265-6821.

Woodcarving Show, featuring carving demonstrations and whittling contests, will take place on Saturday, May 10, 10 a.m. to 5 p.m.; and Sunday, May 11, 10 a.m. to 4 p.m., Conference Building, Balboa Park. 276-2041 or 465-8937.

Israeli Folk Dance Workshop will be conducted by Israel Yachovev, Saturday, May 10, 8 p.m., Main Gym, UCSD. 452-3616 or 453-6655.

Armed Forces Day will commence with a 10-kilometer run at 8 a.m.; provide demonstrations, displays and music from 10 a.m. to 4 p.m.; and feature open house on board Navy and Coast Guard ships and crafts from 1 to 4 p.m., Sunday, May 11, Broadway Pier, downtown. 235-1105.

Massing of the Colors, a commemorative service for the war dead, will be performed by the Marine Corps Band, Sunday, May 11, 1:30 p.m., Organ Pavilion, Balboa Park. 233-2101.

East County Junior Fair will feature livestock, an auction, entertainment, and contests, Tuesday, May 13 through Friday, May 16, 2 to 10:30 p.m., Saturday, May 17, 8 a.m. to 11 p.m.; and Sunday, May 18, 8 a.m. to 4:30 p.m., Rodeo Grounds, Highway 67 and Mapleview, Lakeside. 445-3161 or 445-2685.

Florida Canyon Nature Walks, one-hour guided trail walks offered by the San Diego Natural History Museum, Sunday through Friday, 3 p.m., Florida Canyon, Balboa Park. 233-3821 x48.

Stock Car Racing, with super and limited stocks and a Destruction Derby, will take off on Saturday, May 10 at 8 p.m., El Cajon Speedway. 448-8900.

Bicycle Track Racing will take place on Tuesday, through August 12, 8 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

Radio/TV "Prairie du Chien," an eerie radio drama by Charles Durning, will be broadcast on Thursday, May 8, 7 p.m., KPBS-FM 89.5.

National Collegiate Cheerleading Championships, competition

the Western Athletic Conference championships on Thursday, May 8 through Saturday, May 10, all day, SDSU. 265-5547.

U.S. Olympic Bicycle Trials will continue on Thursday, May 8, 1 p.m.; and conclude on Friday, May 8, 7 p.m., San Diego Velodrome, Morley Field, Balboa Park. 283-1570.

Racquetball Tournaments, sponsored by Netrea and the Kidney Foundation, will offer the finals on Friday, May 9 through Sunday, May 11, all day, Lance Alworth Family Fitness Center Courts, 2213 El Camino Real, Carlsbad. 297-0616.

Padre Baseball, the San Diego Padres will play the Bear's second place Pittsburgh Pirates, Friday and Saturday, May 9 and 10, 7 p.m.; and Sunday, May 11, 1 p.m.; and their fourth place counterparts, the St. Louis Cardinals, Tuesday, May 13 through Thursday, May 15, 7 p.m., San Diego Stadium. 283-4949.

Sports

Golf, the Western Athletic Conference college championships will take place from Thursday, May 8 to Saturday, May 10, all day, Torrey Pines Golf Course, Del Mar. 265-5547.

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

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READER'S GUIDE

among the top five teams in the country, will be televised on Thursday, May 8, 8 p.m., Channel 8.

NBA Championship, the best-of-seven series between the Philadelphia 76ers and the Los Angeles Lakers, will be televised on Thursday, May 8, 11:30 p.m.; Saturday, May 10, 1:30 p.m.; Sunday, May 11, 10:30 p.m., if necessary, and Wednesday, May 14, 11:30 p.m., if necessary, all on Channel 8.

Film Critic Pauline Kael is Dick Cavett's guest, Friday, May 9, 8:30 and 11:30 p.m., Channel 15.

The Year of the Monkey will be celebrated by the San Francisco

Chinese New Year's Parade, Friday, May 9, 9 p.m., Channel 15.

"The Victory Garden," a handy perennial flowers anew on Saturday, May 10, 9:30 a.m.; repeating Thursday, May 15, 2 p.m., Channel 15.

Folk Festival U.S.A. will present Peggy Seeger and Ewan MacColl in concert at McCabe Guitar Shop in Santa Monica, Sunday, May 10, 2 p.m., KPBS-FM 89.5.

World Championship Tennis will be covered live from Forest Hills, Saturday, May 10, 3 p.m., Channel 10.

"The Magnificent Seven," an Americanized version of Akira

Kurosawa's *The Seven Samurai*, with guns instead of swords and Yul Brynner instead of Toshirō Mifune, will be aired on Saturday, May 10, 8 p.m., Channel 6.

"Love for Three Oranges," the Prokofiev opera, will be performed by the Lyric Opera of Chicago, Sunday, May 11, 1 p.m., KPBS-FM 94.1.

"Station 10," a factual account of police at work, will feature clips from a riot at a Rolling Stones' concert, Sunday, May 11, 5:30 p.m., Cable Channel 2.

"The Spoken Word" will feature a series of poetry readings by local poets, beginning with John Henschel, Sunday, May 11, 6 p.m., KPBS-FM 89.5.

Non-Fiction Television will present a documentary on the ways American foreign policy has been influenced by the C.I.A. during the last thirty years, Sunday, May 11, 10 p.m., Channel 15.

PM Magazine will feature Loretta Lynn and Sissy Spacek, Monday, May 12, 7:30 p.m., Channel 8.

"Death of a Princess," the dramatized story of the execution of a princess and her commoner lover, will be shown on Monday, May 12, 8 p.m., Channel 15.

"Seven Brides for Seven Brothers," or remember when a roll in the hay was a roll in the hay, to be broadcast on Wednesday, May 14, 3 p.m., Channel 39.

"Stagecoach," the 1939 classic John Ford western, starring John Wayne and Claire Trevor, will be shown on Wednesday, May 14, 8 p.m., Channel 6.

Galleries "Three Masters in Clay," sculptural ceramic works by Bill Albright, David Beglow, and Kris Cox, will be displayed through May 10, Gallery 8, 7404 Girard Avenue, La Jolla. 454-9781.

"In Her Heyday," an exhibition of works and evening performances by local artists, will continue through Sunday, May 11, 3814 Fourth Avenue, Hillcrest. 291-5306.

"Seven Decades of Twentieth Century Art," an exhibition of fifty-four paintings, sculptures, constructions, and collages collected by New York art dealer Sidney Janis, including works by Matisse, Picasso, Klee, Mondrian, Miro, Dalí, Pollock, Rothko, Segal, Braque, Magritte, Ernst, de Chirico, Ap, Duchamp, Warhol, and others, will continue through May 11, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-5541.

TO LOCAL EVENTS

Century Art," an exhibition of fifty-four paintings, sculptures, constructions, and collages collected by New York art dealer Sidney Janis, including works by Matisse, Picasso, Klee, Mondrian, Miro, Dalí, Pollock, Rothko, Segal, Braque, Magritte, Ernst, de Chirico, Ap, Duchamp, Warhol, and others, will continue through May 11, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-5541.

Marker Street, downtown 236-1521.

Two-Person Show, including the fibers of Barbara Frank and the metals of Deborah Low Jemmett, will be exhibited through May 17, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

Constructions and Assemblages by Natsuka Nicholson will remain on view through May 21, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach. 454-4414.

"Images of Mexico," highlighting Mexican art from the pre-Columbian era to Modernism, will be featured through May 23, Mandeville Art Gallery, UCSD. 452-2864.

Early American Quilts and Weather Vane, the Bill Paine Collection of 18 handmade weather vanes and 40 quilts, all made between 1830 and 1890, will be on display through May 24, Mingel International Museum of World Folk Art, University Towne Center, 4405 La Jolla Village Drive, La Jolla. 453-5300.

Photographs made by Danuta Orlinowski in Poland, Germany, France, and the U.S. will be exhibited through May 25, Gallery Graphics, 3847 Fifth Avenue, Hillcrest. 295-3558.

Paintings by Louis Ego will be exhibited through May 27, Mike Semon Gallery, paintings of the Park Manor Hotel, 525 Spruce Street. 295-1188.

Public Artistic of Community Arts, including Tom Yokoyama, Deborah Vollmann, and Kay Harris, will have their works displayed through May 28, County Administration Building, 1600 Pacific Highway. 233-0141.

Groups interested in sponsoring the Contemporary Dance Ensemble can obtain further information from project coordinator Rosemary Aranda at the San Diego Ballet, 239-6141.

Abstract Diptycha and Triptycha by Phyllis Riley will remain on display through May 31, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

"Airshow 80," an exhibition of airbrush paintings and prints by Don Doerfler, will be shown through May 31, Art Center Gallery, 300 North Brandon, Fallbrook. 723-1330.

"Class vs. Glass," a series of watercolor and pen and ink paintings of former residences renowned as commercial buildings, will be on display through May 31, with a reception on Thursday, May 6, 5:30 to 7:30 p.m., Serra Museum Tower Gallery, 2717 Presidio Drive, Presidio Park. 297-3258.

Dance Ensemble (continued from page 1) of the insecurities of your life in dance. Many good dancers have left San Diego in the last year because they can't find work. It just depends on whatever auditions are announced in the trade papers or that you hear about from friends in other cities. Nobody has a five-year plan. You go where the work is."

Several free concerts have been scheduled by the Contemporary Dance Ensemble in May and June. They will perform Peter and the Wolf on Saturday, May 10 and 17 at 2:30 p.m. at the Miramar Public Theatre. On Tuesday, June 24 at 2:00 p.m. they will perform world chosen from the repertory in the auditorium of the La Jolla Museum of Contemporary Art.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

The Back Door will have its first concert for this school year on Saturday night when the Heath Brothers appear, and it is a most propitious way to close the semester. For twenty-five years boogie Percy Heath has epitomized gracefulness, fluidity, elegance. What Heath's old group, the Modern Jazz Quartet, lacked in physicality and spontaneity they made up for in audacity. "Cool" or "third stream" or "chamber" jazz has never ranked high on my list of listening priorities. I place a high value on being surprised, and when something is too refined there is nothing left to expect. So, but now removed from the MJQ, it appears that Percy has rediscovered Ellington's basic principle of jazz: it's got to swing. Heath's brother, recital Jimmy, has had an illustrious history as a composer and philosopher. His " Afro-American Suite of Evolution," is like the better work of Charles Mingus, Archie Shepp, and Ornette Coleman, a further step in establishing jazz as a unique American form of classical music. The Heath brothers as a band wisely avoid trying to list all their learning on us. Their last two albums, "Passing Time," and "In Motion," are scholarly but vigorous, thanks to the balancing gift of pianist Stanley Cowell, guitarist Tony Purmon, and drummer Alvin Taha. These of sound mind and body will not miss them Saturday.

A former writer (Katherine Anne Porter, I believe) quipped that "if you neglect your talent, it will leave you." Steve McNeil has been guilty of neglect for so long that it's hard to remember he was once worthy of attention. When he was the collector of the original Small Faces, along with Ronnie Lane (another neglected talent), the group was a sparkling addition to the pop scene, when he was the collector of the original Humble Pie, along with Peter Frampton (yet another neglected talent), that group was a sparkling hard-rock band. Both ensembles stayed close to their 1968 origins but also bravely experimented with other forms. But just as Humble Pie was peaking with the popularity of the 1972 "Smokin'," something strange happened: McNeil lost his once-splendid voice, his songwriting ability, and his skill at adapting old soul and blues classics. Sales fell and the band broke up. Then, in 1977, McNeil revived the Small Faces—minus Ronnie Lane. They fared miserably, artistically and financially. Now McNeil is back with a reformed Humble Pie, featuring the group's old drummer, Jerry Shriver, and ex-Jeff Beck Group, ex-Smashers, ex-Hummingbird guitarist Bob Tench. From the sound of their debut album, their McNeil will be exactly as short. The record is an onerous attempt by feeble blues rockers who don't realize that the genre they're working in seems hopelessly outdated. If the album had displayed the variety of, say, "Rock On," such quibbles would be academic. But it's an unmitigated bore. McNeil's singing is strident and the material is rank. It would be nice to think that when Humble Pie performs Saturday night at SDSU's Amphitheatre, they will generate the high spirits they used to. Nice, but improbable. Don't expect a duplication of "Rockin' the Fillmore." On the same bill will be Mahogany Rush, dedicated impressionists of the Jimi Hendrix Experience who, judging from the title, must receive whatever (sing them, apparently) effect people deeply, and Angel, a mediocre heavy-metal group (no, I don't hate heavy metal, just mediocrity). Steppenwolf will be at the Cotnaman Saturday night. This time around lead singer Jon Kay will be along for the magic carpet ride. It wouldn't be surprising to find a bevy of dormant rock stars from the Sixties regrouping to cash in on the audience popularity of cliché. There is a sense of neoclassicism surrounding this sudden fascination with rock antiquities, but I have to admit that I retain the opportunity to relive old memories just as much as the next guy. In 1968, when Steppenwolf was most popular, I was a quibble fourteen-year-old who hung black-light posters on the wall and burned incense to the family would think I was comic. In the background, one song played constantly—"The Pusher" (in those days, listening to a song with the word "pusher" was a true sign of rebellion). Twelve years later I have no idea if Steppenwolf has progressed or if they're mere nostalgia peddlers, they haven't released a record in years. All I know is that they were one of the most "fun" groups in the days when we wondered what they would do if they gave a war and nobody came.

If there is one style of "old-time" music I consider impervious to the ravages of time, it is electric blues. The recent efforts by veterans such as Muddy Waters, Bobby "Blue" Bland, Albert King, B.B. King, and upstarts such as Son Seals and Melvin Robertson prove that if a genre's vital signs remain, then life still exists and there is always a chance for rejuvenation. Tonight, Thursday, two of the sterling exponents of electric (or urban or Chicago-style) blues, guitarist Buddy Guy and harpist/vocalist Junior Wells, perform at the Belly Up Tavern. These men have been resolute in their efforts to offer undiluted blues; consequently, their following consists of the already persuaded. But I owe my word for it: Even if you do not like to listen to the blues at home, performers of this caliber are enrapturing on stage.

If there is any reason to be grateful for California's university system, it's that it offers creative musicians the freedom to explore their art and hone their craft. This Saturday night at UCSD's Center for Music Experiment (on the Women's Campus), Diamonda Gotsis, one of the most eclectic, tantalizing, and original jazz voices of our day (calling her a jazz singer, per se, seems a misnomer, but no more so than calling Albert Ayler a jazz tenor saxophonist), performs with two other splendid movers—contrabassist Bert Turzky and recital Jim French.

Other shows this week include Part 4, a jazz group highly regarded by blues on country from James Chatham (UCSD music professor (continued on next page)

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READER'S GUIDE TO THE MUSIC SCENE

(continued from preceding page)

and a fabulous frontman] of the Afterglow. Music and Art Library in La Jolla. Monday at noon. Friday night, the first in a planned monthly series of "kicks" magazine "press parties" takes place at the Spirit. According to the publisher of the magazine, this series is being inaugurated to place greater attention on local rock acts. Friday's show features the excellent mainstream punk band, Fingers, and the fine heavy-metal band, Bad Reputation. Saturday evening at La Paloma in Encinitas, two of North County's most popular bands, Blitz and Fluke, play with the Ken Dixon band. The Californians have three more shows scheduled this week: weekend country swingers Asleep at the Wheel, tonight; Thursday, rock and rollers, the Fools; Friday, and the dexterous, adventurous bluesgrass group, the Earl Scruggs Revue.

Wednesday. Everyone who wants the new-wave scene in San Diego to flourish is expected to keep winning the Zebra Club. This week's things are developing. This smoky, funky, intimate little dump is becoming — by default — the town's premier punk palace. On Friday night, Suburban Lovers, a hard-core punk band, is a "breakfast" play with the Executives, and Saturday the Evadens perform with the Wigs. As a participant in the you-all-to sing "Auld Lang Syne" to the Skeleton Club. The accelerating fascist have prompted the club's demise. And in case you haven't heard, the planned Dead Boys concert, scheduled at the North Hills Lions Club, has been canceled. Those of you who think that dandruff shows, defacing private property, and urinating in sinks are clever ways of thumbing the establishment can take heart. Your efforts have helped insure that "the establishment" (local club owners, et al.) will give thumbs up to the new-wave shows it everybody happy?

— Steve Esmedina

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 692-3298 Saturday before 5 p.m. Send concert information and photos to: MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-6030 Friday before 5 p.m.

San Diego Concerts

Buddy Guy and Junior Wells: Music and Art Library in La Jolla. Monday at noon. Friday night, the first in a planned monthly series of "kicks" magazine "press parties" takes place at the Spirit.

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The Suburban Lovers and the Executives: Zebra Club, Friday, May 9, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

"Kicks Press Party" featuring Fingers and Bad Reputation: Spirit, Friday, May 9, 5 p.m., 1100 Buena Avenue, 276-3593.

The Fools: Californians, Friday, May 9, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The Heath Brothers: SDSU Back Door, Saturday, May 10, 8 and 10:30 p.m., 265-6947.

Diamonda Galas, Bart Turetzky, and Jim Frisch: UICW Center for Adult Music Scene, P.O. Box 80803, San Diego, CA 92138, or call 235-6030 Friday before 5 p.m.

Broz, Fluke, and Ken Dixon Band: La Paloma Theatre, Saturday, May 10, 8 p.m., 471 First Street, Encinitas, 436-7788.

Mohogany Rush, Humble Pie, and Angel: SDSU Amphitheatre, Saturday, May 10, 7:30 p.m., 265-6947.

Steppenwolf: Californians, Saturday, May 10, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

The Evadens and the Wigs: Zebra Club, Saturday, May 10, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

Part: Afterglow Music and Art Library, Monday, May 12, 12 p.m., 1008 Wolf Street, La Jolla, 454-5872.

Earl Scruggs Revue: Californians, Wednesday, May 14, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Leon Redbone: Californians, Thursday, May 15, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Tom Scott: Californians, Friday, May 16 and Saturday, May 17, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Pat Travers: SDSU Amphitheatre, Saturday, May 17, 8 p.m., 265-6947.

Richie Havens: Californians, Saturday, May 18, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Joe Fellelone: Californians, Friday, May 23 and Saturday, May 24, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Dave Mason and Hans Olsen: Royal Theatre, Saturday, May 24, 7:30 p.m., 4642 Cass Street, Pacific Beach, 488-0531.

Todd Rundgren and Utopia: SDSU Amphitheatre, Saturday, May 24, 8 p.m., 265-6947.

Genes: Sports Arena, Monday, May 25, 8 p.m., 444-1234.

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Super sandwiches, salads, crepes, omelets, soups, specials.
Prices range from \$1.05 to \$4.25.
Dinner: Monday-Saturday from 6 p.m.
Steaks, pork chops, B.B.Q. ribs, chicken, crepes, omelets, salads.
May Dinner Special
16-oz. porterhouse steak and all the trimmings \$8.95
7094 Miramar Road
in Miramar Plaza
behind the Spa Broker
578-1216

Jazz Concert Finale
starring
The Heath Brothers
featuring
Percy Heath
on Bass
and
Jimmy Heath
on Saxophone
Sat., May 10th
8:00 & 10:30 p.m.
\$4.00 SDSU Students • \$5.00 Gen. Adm.
BACCHANAL
Comedy, Theatre, Mini-Concerts
Also Center SDSU
Phone 265-6947

LIVE FROM THE BACCHANAL
PHONE 560-8022
RETIRED IN HIGH TECH CONVOY ST
8022 CLAIREMONT MESA BLVD.
SAN DIEGO'S HOTTEST ROCK SPOT
MAY 8 & 9
BRATZ
MAY 10
BLITZ BROS.
SUNDAY MAY 11, MOTHER'S DAY
ROSIE and the SCREAMERS
JERRY RANEY and the SHAMES
CLOSED MONDAY
MAY 13-17
BLITZ BROS.
MAY 18-19
JAZZ
DANCE TO SALSA-JAZZ ENSEMBLE FEATURING
HOLLIS GENTRY
WITH SPECIAL GUEST **BRUCE CAMERON**
DOORS OPEN 8 P.M. TICKETS ON SALE AT THE DOOR
TICKET INFORMATION 568-4848, 560-9022
EVERY WED. NIGHT LADIES NIGHT
MARGARITAS \$1.00
KAMIKAZE'S 7th
LADIES ENTER FREE

CASJAWAYS
Night Club
10767 Woodlark, San Luis Obispo
Behind Lenny's Restaurant
presents
San Diego County's Finest Rock Act
STALLION
(formerly Tied)
You've heard them on KGB, now listen to them nightly at San Diego's original rock & roll club
Also enjoy our Weekly Specials
Tuesdays - Margaritas \$1.00
Wednesdays - Strawberry Daiquiris, Pine Colada \$1.00
Thursdays - Ladies' Night, drinks as low as 70¢
Fridays & Saturdays - no cover charge
for reservation or information call 449-6700
Lenny's • CASJAWAYS
Properly Asks

Live Music Nightly the Old Time CAFE
COFFEE HOUSE RESTAURANT
FOLK • BLUES • JAZZ
The North Coast Alternative Where Music Is The Food of Life
1484 N. Hwy. 101 - Leucadia, Ca. 92024 - (714) 436-4030
Thursday 8 **BOB SASSE/DAVE MOYE** 7:30 - 11:30
Old time western & country music. Popular & original tunes. \$2.00
Friday 8 **LARRY MCNEELY BAND** 7:30 & 9:30
Faded Mustangs, honky-tonk, also Walt Richards & Vicki Carle \$5.00
JANE VOSS & HOYLE OSBORN
Sunday May 11 live show 7:00 & 9:00 \$6.00
Set May 10 two shows 7:30 & 9:30 p.m. \$4.00
Blues, pop, jazz, ragtime, country
American popular music
Old Time Hoot Night \$1.50 or a musical instrument
JIM WEST/STUART KABAK 7:30 - 11:30
Contemporary country folk, jazz. Song & ballad that move the heart \$2.00
MOTHER'S DAY BRUNCH
Sunday, May 11
The Orion Diner 7:00 - 2:00
Two fine classical guitarists
Don Green & Fred Brundrett
\$2.00 - Reservations recommended
LUNCH • SUPPER • SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to Midnight Tuesday-Saturday
Open 10:00 a.m. to Midnight Sunday - Closed Monday
Advance reservations recommended for Fri., Sat. & Sun. nights.
436-4030

ROCK 'N' ROLL IS BACK
7 nights a week
at
MY RICH UNCLE'S 287-7332
6205 El Cajon Blvd. 1, 1, 2 & 3 East of College
MAD JACK PARTY TONIGHT
1 DRINK FOR 10 PERSONS THROUGH THE DOOR
THURSDAY, FRIDAY & SATURDAY
MARRIONETTE
A MUST-UNCLE'S PERSONAL GUARANTEE
THURSDAY, FRIDAY & SATURDAY (LOUNGE)
BIG CITY BLUES BAND
HAPPY HOUR 10¢ BEER
TUES, WED, THURS, FRI 4-8 PM

READER'S GUIDE TO THE MUSIC SCENE

May 26, 8 p.m. Sports Arena
Boulevard 224-4171

Joe Perry Project: Raw Theatre
Tuesday, May 27, 7:30 and 10:30
p.m. 442-5451. Pacific
Beach 488-0531

Squeeze: The Humans and
Fingers. Raw Theatre. Sunday,
May 31, 7:30 p.m. 442-5451.
Street. Pacific Beach 488-0531

Jon Hunter: SDSU Amphitheatre
Sunday, June 1, 8 p.m. 265-6947

Kool Jazz Festival: featuring
Kurtis, the Brothers Johnson,
Peaches and Herb, Sister
Sledge, and the Gap Band. San
Diego Stadium. Friday, June 8,
8 p.m. 267-4006

Kool Jazz Festival: featuring
Dionne Warwick, Chic, Kool
and the Gang, B.B. King and
Bobby Blue Noland, and
Cameo. San Diego Stadium.
June 7, 8 p.m. 267-4006

Anne Murray: SDSU
Amphitheatre. Sunday, June 22, 8
p.m. 265-6947

Kris Kristofferson: SDSU
Amphitheatre. Friday, June 27, 8
p.m. 265-6947

Atlanta: 2295 Ingraham Street.
Mission Bay. 224-2434. David
Roggen. pianist. Monday through
Friday

Boris: 988 West Mission Bay Drive.
Mission Bay. 488-0531. Mercedes
Lounge. disco featuring Roger
Guy English, night. Local and
Joanna Lugo. dance exhibition.
Tuesday. 7:30-10:30 p.m. Guy
Narmon. mellow jazz. Tuesday
through Saturday

Bar X Ranch House: 110 First
Broadway. Vista. 724-8810
Featuring Louche, country and
contemporary. Thursday through
Sunday

Bay Lounge: Vacation Village
Hotel. Mission Bay. 274-4630
Shine-O. contemporary.
Sunday through Saturday

Blimey Stone Pub: 5417 Balboa
Avenue. Chatsworth. 279-7073
Brian Connolly. Irish. Wednesday
through Sunday

Blue Parrot: 1208 Prospect Street.
La Jolla. 454-9131. Bill Coleman
Trio. jazz. Wednesday and
Thursday. Holly Gentry. Quartet.
jazz. Friday and Saturday

Boathouse: 2040 Harbor Island
Drive. Harbor Island. 291-8010. Ron
Sotter Group. contemporary.
Tuesday through Saturday. New
Nova. contemporary. Sunday and
Monday

Bob LeRoy Music Center: 1400
Rosa Parks Street. Loma Portal.
222-5650. Open stage. Friday.
Roger Belton. old style blues.
Saturday and Sunday

Boon's: 2888 Pacific Highway,
downtown. 291-5555. Old Ridge.
contemporary. Tuesday through
Saturday. Sotter Group.
contemporary and country.
Sunday and Monday

Bottling's Old Place: 1205
Prospect. La Jolla. 459-8262. Steve
Voss. contemporary. Wednesday
and Thursday. Jim Hawley.
contemporary. Friday and
Saturday

Bourbon Street West: 315 South
Highway 101. Solana Beach.
755-5491. The Ira Cobb Dilettando
Band. disco. Friday and
Saturday

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

Cafe Del Rey: 1547 E.
Prado. Balboa Park. 234-8811.
Gary Sheppard. contemporary
and country. Thursday. Sharon
Sledge. piano bar. Friday and
Saturday. Carol MacFarland. Latin
contemporary. Sunday. Tuesday
and Wednesday

Calvin's Piano Lounge: 3102 Fifth
Avenue. Hillcrest. 268-3495. Gil
Warner. piano. Wednesday
through Saturday. Mary Ann
Escamilla. vocalist. Friday and
Saturday

Cash and Cleaver: 140 South
Serra Avenue. Solana Beach.
481-8235. Rex Frim.
contemporary guitar and
vocals. Friday and Saturday

Cash and Cleaver: 2359 Center
City Parkway. Escondido.
741-2404. Sandra Castellan.
contemporary, originals, vocals
and guitar. Thursday and Friday

Cashways: 10757 Woodlake
Avenue. San Juan. 469-6700.
Sandra. rock. Tuesday through
Sunday

Cat's Meow: 3089 Clairemont Drive.
Clairemont. 276-2879. Bar H.

Chateau: 3033 College Avenue.
College Grove. 562-5600.
Vesethel Trio. contemporary.
Wednesday through Sunday

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Cutliffe's: 7380 Golfcrest
Place. San Carlos. 460-5400. All
Tones. contemporary. Friday and
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Saturday

John Whelan: jazz pianist. Tuesday
through Saturday

Anchorage Fire Company:
291-7411. 1200 1/2 Third and
Jazz. contemporary. Wednesday
through Saturday. 1000 Kelly
and friends. contemporary and
originals. Sunday and Monday
and Tuesday. country.
Wednesday through Saturday

Anthony's Harbortide: 1555
North Harbor Drive. downtown.
232-6558. 583. contemporary.
Tuesday through Saturday

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Tuesday through Saturday:
Pianist. jazz and funk. Sunday
and Monday

The Beach Club: 1921 Bacon
Street. Ocean Beach. 227-5822.
Muffy Dwell. truck stop boogie.
Friday and Saturday

Barkley's: 5500 Grossmont Center
Drive. La Mesa. 463-9825. Bach.
contemporary. Tuesday through
Saturday

Billy Jones Restaurant: 959
Homestead Street. Pacific Beach.
272-7180. Spectrum 20 featuring
Susan Price. swing, disco, Latin,
and jazz. Thursday through
Sunday

Black Angus: 5247 Kearny Villa
Road. Kearny Mesa. 279-3100.
Kuma. contemporary. Tuesday
through Saturday

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Monterey Whaling Company, 887 Camino del Rio South, Mission Valley 92108. Contemporary, Tuesday through Saturday. Jim Hines, contemporary, Sunday and Monday.

Moonglow, 405 Claremont Drive, Claremont 91711. Contemporary, Tuesday through Saturday. Contemporary, Sunday and Monday. Contemporary, Tuesday and Wednesday.

No Way Jose's, 5050 Redwood Avenue, Claremont 91711. Contemporary, Friday and Saturday.

Ocean View Room, 1001 E. Colorado, 1510 Orange Avenue, Long Beach 90801. Contemporary, Tuesday through Saturday.

O'Henry's, 2541 San Diego Avenue, San Diego 92103. Contemporary, Friday and Saturday.

Pal Joey's, 5147 Waring Road, Alhambra 91803. Contemporary, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego 92111. Contemporary, Tuesday through Saturday.

Red Canyon, 1670 Coast Boulevard, Del Mar 92028. Contemporary, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa 92118. Contemporary, Tuesday through Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista 92011. Contemporary, Tuesday through Saturday.

Dini's

H2's 2nd Annual Oldies But Goodies Party Reunion

Monday May 12 6 p.m.—2 a.m.

75+ Kamikazes

Dinner & T-Shirt raffle

Dress in 50's & 60's costumes. Old time sounds.

526 Camino Del Mar, Del Mar, Cal.
481-9111 276-3360

Salsa Disco

Dance parties
Fri. May 10 9 p.m.—2 a.m.
Contemporary Room—Hotel San Diego
380 W. Broadway, Downtown

Salsa Dance Contest
\$250 1st prize

Free door prizes
Free gift for first 50 people. For tickets and dance contest info call 262-3625

Old Bonita Store Restaurant, 404 Bonita Road, Bonita 92009. Contemporary and folk, Friday, Saturday, and Sunday afternoon.

Old Time Cafe, 1484 North Highway 101, Leucadia 92023. Contemporary and folk, Friday, Saturday, and Sunday afternoon.

Pal Joey's, 5147 Waring Road, Alhambra 91803. Contemporary, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego 92111. Contemporary, Tuesday through Saturday.

Red Canyon, 1670 Coast Boulevard, Del Mar 92028. Contemporary, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa 92118. Contemporary, Tuesday through Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista 92011. Contemporary, Tuesday through Saturday.

Chicago MINING CO. NORTH

A RESTAURANT & PUB

This Tues. May 13, Wed. May 14, Thurs. May 15

TWO SHOWS

10 PM
MIDNIGHT

GARY PUCKETT

Friday May 9th
A night of dance music with **D.J. FELIX TI**

Saturday May 10th
San Diego's all-female band **THE DINETTES** also weekend dance fever

Sun. May 18th
The **BUSBOYS** are here L.A.'s Dynamic Nostalgia Act! also the **DINETTES** Reserve ticket line 942-5054 A Gene King - Felix Taverna Production

!!!HAPPY HOUR!!!
4—7 p.m.

La Costa Ave.
I-5
El Camino Real
Encinitas Blvd.

FREE MEAL FOR MOM
for any party of four or more. Buy 3 dinners & get Mom's dinner free on Mother's Day, May 11 from 4 p.m. at Chicago Mining Co. North or South.

Chicago Mining Co. South
1165 Carmel
Pacific Beach 272-2733

Chicago Mining Co. North
380 El Camino Real
Encinitas 942-1676

Call for reservations or bring this coupon.

DYNAMITE SEATS!

On Sale Now

★ THE WHO ★

L.A. Sports Arena
June 23, 24, 26, 27, 28
All seats \$12.50 each
Mahogany Rush Humble Pie
Sat. May 10, SDSU

Pat Travers May 17
Rundgren May 24 Ian Hunter June 1
Kris Kristofferson June 27 Mangione July 10
Harry Chaplin July 19

Ted Nugent/Scorpions in L.A. May 25

However many
Buffett ★ Queen ★ Springsteen
George Benson John Denver Yes Cheap Trick
Heart Kisses Peter Gabriel Joe Jackson

TNT TICKETS

PHONE ORDERS 24 HOURS 582-6866 MAIL ORDERS
4705 College Ave

APPEARING!

DALLAS COLLINS BAND!

Thursday thru Saturday, 8:30 P.M. to 12:30 A.M.

MONTEZUMA'S REVENGE!

Sunday and Monday nights, 8:30 P.M. to 12:30 A.M.

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

Benny Up TAVERN

! Tonight !

One nite only
Thurs., May 8, Two shows: 7 and 10 p.m.
tickets \$6 available at the door

Exclusive San Diego appearance

The immortal rhythm and blues stylings of
Buddy Guy and Junior Wells

with special guest
"The Foundation"
L.A. area blues band

143 S. Cedros, Solana Beach 481-9022

NEW WAVE COUNTRY ROCK

The only one of its kind (no cover tonight) so you can come down & check them out. Let me know what you think.

It rained last Thursday, so I'm giving you one more chance.
Another Kicks Press Party featuring the showcase of the month Spotlight Artists

Friday FINGERS
You read about them in Kicks magazine, now come and see how great they really are (I hope)

Plus BAD REPUTATION
Opening act for Steppenwolf at Marina's Point—stole the show in front of 10,000 people. Showtime 9 p.m.—1:30 a.m.

Saturday Nite Live!
World Record Artists
THE STAND-BYS (Opened for the Clash)
Announces their first vinyl release party featuring KGB's heart-throb Jim McGinnis with THE LINKOWNS and CHOICE

PLUS LAND PIRANHA

COMING:
May 14th—CROSS FIRE (no cover)
May 18th—AIRCRAFT and STREET LEGAL with LAIRD LANDIS.
May 17th—THE DINETTES return home on Armed Forces Day with L.A.'s BUSBOYS
May 23 & 24—CHILD returns with L.A.'s Famed TOKYO ROSE featuring RODGER NEMOUR formerly of Gnarly & Madame Beat.
May 25—MICKY RATT

Well, about last week's show.
Tony from the Catamaran stopped by and gave out free tickets to see John Mayall! Only trouble was they were for last month's show!
I can see now why they are called Rosie and the Screamers. While Rosie plays guitar, she disorbs on stage and the crowd screams for more.
The Shames are sounding better. Jerry Ransley is talking more. But the real show stopper came from Miss Rebecca who electrified a song and then stole the mike.
But seriously, thanks to all. I had a great time.
Now Air Conditioned (But you've got to remind me to turn it on.)

1130 Horton Ave. & W. Moreno Blvd. Club, Benth & Father's Avenue 276-3193
Cocktail, food, dancing, 21 and over

fat Cat's

proudly presents
North County's finest entertainment

Stagecoach

Special guest
Country Swing Band

New session,
Country Swing Dance Classes
May 13, 7—9 p.m.

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

The Trojan Horse Cocktail Lounge

Wed. Thurs. Fri. Sat. & Sun.

Ram Band

Country Music

Sunday is Talent Night
All singers, musicians, comedians, etc. invited. \$50 Bar tab first prize.

Sunday—Cuervo Gold Shooters .75

Wed. Night
Ladies' Night
All well drinks \$1.10

Thurs. Night
Tequila Night
All tequila \$1.10

Fri. Night
\$50 Pool Tournaments
6179 University 582-1070
(College & University)

Halligan's 4 FISH

presents
the
Tweed Sneakers

Tuesday—Saturday
9 p.m.—1 a.m.

OCEAN FRONT DINING

ROCK 'N ROLL



Every Wednesday and Thursday
with **MAGIC OF MOBILE MUSIC WORLD**
and **THE HITS**
May 14th and 15th
6375 Kearny Villa Rd.
Claremont Mesa Blvd. off ramp
279-2040

Admit one **FREE**

with one paid admission
any Wednesday or Thursday

Reader Coupon



Thursday, Friday, Saturday

AURA

Sunday, Monday
RICK ELIAS BAND

Starting Tuesday
May 13-May 23
BRATZ

Monday Night Dinner Special
Complimentary beer & wine
while you dine

SAN DIEGO TICKET EXCHANGE

Concert • Sports • Theatre

MAHOGANY RUSH This Sat. May 10
HUMBLE PIE & ANGEL
PAT TRAVERS May 17
TODD RUNDGREN May 24
TED NUGENT & SCORPIONS May 25
GENESIS May 26
KOOL JAZZ FESTIVAL Ex. Seats June 6, 7
KRIS KRISTOFFERSON June 27
HARRY CHAPIN July 19

Reserve Your Seats Now
THE WHO June 18
QUEEN • JIMMY BUFFETT • YES
PARRY MANLOW • VAN HALEN • CHARGERS

1456 UNIVERSITY AVE.
298-8570

READER'S GUIDE TO THE MUSIC SCENE

595 Hotel Circle South, Mission
Valley, 291-5720. Ambraglio, top
40 and disco. Tuesday through
Saturday.

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

Sharon Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2000. Butterfield Stage Saloon.
Bowen and Richards, dance
music. Tuesday through Saturday;
disco. Monday. Panoia
Restaurant. Jacques Bello, piano.
Friday. Jimmy Hamano, piano.
Monday through Thursday and
Sunday afternoon. Sundowner
Lounge. Leslie Gold, piano and
vocals. Friday through Sunday;
Peggy Minette, vocalist. Sunday
and Monday. Jacques Bello,
piano. Monday through Thursday;
Pyramid, show and dance music.
Tuesday through Saturday.

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

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

Split, 1130 Buena Avenue, Bay
Park, 276-3993. Shepherd, country
rock. Thursday. Finger and the
Attachments, new wave and rock.
Friday. Cordell Kid, Choice, the
Bandbox, and the Frontline, new
wave and rock. Saturday.

Springfield Wagon Works, 4200
Kearny Villa Road, Kearny Mesa.
665-2272. Homotek,
contemporary. Friday and
Saturday.

Springfield Wagon Works, 690
North Second Street, El Cajon.
440-5757. Amber Band, country
rock. Thursday through Saturday;
Sheila Harris, country folk. Tuesday
and Wednesday.

Stallion Oaks Resort & Inn,
Sagehen Creek Road, Descanso.
445-4179. Live music, country rock
and requests. Friday and
Saturday.

Su Casa Restaurant, 4736 La
Jolla Boulevard, La Jolla.
454-0369. Teleson Roman, guitar.
Portuguese pop, and flute.
Tuesday through Sunday
(accompanied by Chelina
Roman, guitar. Friday through
Sunday).

Sunshine Ballroom, 3054
Rosa Parks Place, Loma Portal.
224-4910. The King's Men, big
band sound. Friday.

Swan Song, 4287 Mission
Boulevard, Pacific Beach.
272-7820. Bruce Cameron Jazz
Ensemble, jazz. Thursday through
Saturday.

Swaney's Nightclub, 135 North
Highway 161, Solana Beach.
755-3010. Incognito, new wave.
Sunday through Saturday;
outdoors. Tuesday. NRK, rock and
roll. Wednesday.

That Pizz Place, 2622-B E
Camino Real, Carlsbad. 434-3171.
Cottonmouth 17 Key, Disenland
jazz. Friday. Bluegrass. Saturday.

Tiki House, 1152 Garnet Street,
Pacific Beach. 273-9734. Scott
and John, contemporary.
Thursday. Julia, contemporary.
Friday. Hi Noon, contemporary.
Saturday.

Tio Leo's, 6333 Mission Gorge
Road, Mission Valley, 280-9944.
Nightclub, contemporary
listening. Wednesday through
Saturday.

Tom Ram's Lighthouse, 2150
Harbor Island Drive, Harbor Island.
291-9110. Duet, contemporary.
Wednesday. Duet and Melissa,
contemporary. Wednesday
through Saturday. Duet,
contemporary. Sunday. Donna
Cole, contemporary. Tuesday and
Wednesday.

Reggae Concert Jack Miller and The Rebel Rockers

May 15 8 p.m.

1st & D Sts Encinitas
436-7788



La Paloma

Community Theatre

Tickets available—

OFF THE RECORD 8665 Glabe Dr. San Diego 265-0507

FEMMINA 473 1st Street Encinitas 942-1107

LICORICE PIZZA 2610 El Camino Real Carlsbad 728-2323

ASTD, VINYLUCSD Student Center La Jolla 452-2733

TEXAS
Last Weekend!
TUXEDO
Country Western—Dancing
Wednesday—Saturday 9 p.m.—1 a.m.
Dinner served 5:30—10:30
5550 Kearny Mesa Road.
(next to Sands Hotel) 277-7937

MONK'S
LIVE ENTERTAINMENT NIGHTLY
FEELIN'
PORTLAND MAKAI
NEW HAPPY HOUR
ALL DRINKS 75¢ 4:00 p.m.—6:00 p.m.
75¢ WELL DRINKS 5:00 p.m.—7:00 p.m.
TUESDAY DOLLAR NIGHT
All drinks are \$1.00 from 8:00 p.m.—1:30 a.m.
WEDNESDAY IS KAMIKAZE NIGHT
10475 SAN DIEGO MISSION RD.
563-0060

Top of the Arc, Travelodge Hotel.
1601 Harbor Island Drive, Harbor
Island. 291-6700. Muggins
Sevenson, guitar and vocals.
Tuesday through Saturday.

Triton, 2530 South Highway 101,
Carlsbad. 436-8877. Strangers, new
wave. Tuesday through Saturday;
Bardelino, rock. Sunday and
Monday.

Triton, 6011 El Cajon Boulevard,
East San Diego. 583-3240. Easy
Money, rock. Wednesday through
Saturday.

Turquoise Lounge, 5975 Sevelin
Drive, La Mesa. 455-1555.
Emergency Exit, disco rock.
Wednesday through Sunday, 9:00
p.m.

VIP Lounge, Town & Country
Hotel, 500 Hotel Circle North,
Mission Valley. 295-7331.
Colours/Waterfield band,
contemporary. Wednesday
through Saturday.

Wayside Inn, 3050 Pico Pico Drive,
Carlsbad. 729-7131. Clemson
Weed featuring Luchini, rock and
soul. Thursday, Friday and
Saturday.

Windjammer, 2951 South
Highway 101, Carlsbad. 753-0888.
Yach Yach Yach, Beatles. Sunday
through Tuesday. Kiki,
contemporary and jazz.
Wednesday through Saturday.

Wrangler's Room, 6008 Mission
Gorge Road, Mission Valley.
280-5263. Larry Fult and
Cinnamon Ridge, country western.
Wednesday through Sunday.

Zebra Club, Fifth and Market,
downtown. 455-0218. The
Suburban Lovers and the
Executive, new wave. Friday; the
Mentors and the Wigs, new wave.
Saturday.

Los Angeles Clubs

Beastie Theatre, 467 Robertson
—Santa Monica Boulevard, West
Hollywood (213) 569-0472. Donna
McFadden, Thursday through
Saturday.

Bobbed Potate, 3787 Culveraga
West, Hollywood (213) 980-1616.
Don't stand on Sunset. Friday and
Saturday.

Brooklyn's, 607 North La Brea,
Hollywood (213) 932-8408. Jack
Lee and Spolens, Thursday; Gary
Mintch and the Figures, Friday and
Saturday.

Casablanca, 945 South Knott,
Anheim (714) 826-7000. Carmine
Apple, Friday; The Fools and
X-Cler, Saturday.

Club 88, 11784 West Pico
Boulevard (213) 479-6923. Hard
core, punk, weekend.

Concerts by the Sea, 100
Fisherman's Wharf, Redondo
Beach (213) 579-4998. Hank
Crowford, Thursday through
Sunday.

Cuckoo's Nest, Costa Mesa (714)
645-0290. Carmine Apple, Hot
Tip, and the Koss, Friday.
Babylon Wastings, Saturday; the
Cramps, Monday.

Golden Bear, 306 Coast
Highway, Huntington Beach (714)
536-9600. Earl Scraggs Review,
Thursday; John Mayall, Friday and
Saturday; Steppenwolf, Sunday.

Joan's, 4020 Riverdale Avenue,
Burbank (213) 846-8366. Good
pop entertainment, nightly.

Lighthouse, 30 Pier Avenue,
Hermosa Beach (213) 372-6911.
Jim Stevenson, Thursday; Joe
Turner, Friday through Sunday;
Crystal Klear and the Bulls,
Wednesday.

Madame Wong's, 949 San May
Way, Chino-Lane (213) 624-5346 or
972-9570. The Fools and Naughty
Sweeties, Thursday; Nu-Kah and
Twisters, Friday; Nu-Kah and Dyan
Diamond, Saturday.

Madame Wong's West, 2000
Wilshire, Santa Monica (213)
829-7362. U.S. Rock and Secrets,
Thursday; Naughty Sweeties and

Psychic, Pineapples, Friday;
Naughty Sweeties and
Lobotomized Lemons, Saturday.

Palomine, 6101 Lankersheim

Boulevard, North Hollywood (213)
764-4010. Jerry Lee Lewis,
Thursday; Aileen of the Wheel,
Friday and Saturday; Cousins and
Nipples and Fingers, Sunday.

Earl Scraggs Review, Monday and
Tuesday; John Hartford,
Wednesday.

Pasquale's, 27274 Pacific Coast

Highway, Malibu (213) 456-2007.
Mike Melvoin Trio, Thursday; Roy
Poli, Friday and Saturday.

Roxy, 9009 Sunset Boulevard (213)

KPRI FM106
presents
WILD ON WEDNESDAY
at **SPANKY'S**
FUN, PRIZES & SURPRISES!
ROCK & ROLL TRIVIA CONTEST
your host D.J.
GARY KELLY
DOORS OPEN 7:45 P.M.
\$150 DOOR CHARGE
SPANKY'S SALOON
2855 MIDWAY DRIVE • 223-3154

Swan Song
Seafood & Jazz
presents
the
**Bruce
Cameron
Jazz
Ensemble**
Thursday—Saturday 9:00
Dinner 5:30—10:30
Sunday Brunch 10:00—2:00
4287 Mission Blvd., Pacific Beach
272-7802

GRAND OPENING
of the new
VOYAGER
Live Music returns to Shelter Island's
famous night club
FRIDAY MAY 16
featuring
GABE LAPANO BAND

Great Music • 2 Dance Floors • Marina View • Free Parking • Great Drinks from 2 Bars
Join us early for **The Happier Happy Hour 4:00—9:00 p.m.**
& Dance Nightly 9:00—1:30 a.m. Tuesday through Saturday
1901 Shelter Island Dr. 222-0421

Treasure of Sierra Madre and Night of the Hunter, through 5/10
La Strada and The Sound of Trumpets, 5/11 through 13

Theater 1: *Norma Rae and The Rose*
Theater 2: *The Baltimore Bullet*, from 5/8
Theater 3: *Night of the Juggler*, from 5/9
Theater 4: Call theater for program information

age, 820 Orange Ave., Coronado (435-6161)
Call theater for program information
Tue, 226 3rd, Chula Vista (425-1426)
The Electric Horseman and Ice Castles, from 5/9

Theater 1: *The Baltimore Bullet*, from 5/9
 Theater 2: *The Changeling and Death Ship*, from 5/9
 ...

With Alan Bates and Frederic
st. directed by Mark Rydell.

placing the sophisticated
more sophomoric type
pycock plot has a movie
feel for standard cloak-

himself be guided in his tested formula of CAS. There's Bogart; there's wartime patriotism; and

by the
LANCA.
the dutiful
here's a
to the

Monday - Thursday

11 a.m. to Midnight

1

CONCERNING MOVIES

placing the sophisticated fun with a more sophomoric type. The pop-pycock plot has a movie buff's sure feel for standard cloak-and-dagger

himself be guided in his task by the tested formula of CASABLANCA. There's Bogart; there's some dutiful wartime patriotism; and there's a

Open Monday

Thursday 11 am

to Midright

age, 820 Orange Ave., Coronado (435-6161)
Call theater for program information
Tue, 226 3rd, Chula Vista (425-1426)
The Electric Horseman and Ice Castles, from 5/9

Theater 1: *The Baltimore Bullet*, from 5/9
 Theater 2: *The Changeling and Death Ship*, from 5/9
 ...

With Alan Bates and Frederic
st. directed by Mark Rydell.

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more sophomoric type
pycock plot has a movie
feel for standard cloak-

himself be guided in his tested formula of CAS. There's Bogart; there's wartime patriotism; and

by the
LANCA.
the dutiful
here's a
to the

Monday - Thursday

11 a.m. to Midnight

1

10

MAY 8 1980 2

NEAR DOWNTOWN, and SDSU. Beautiful quiet private full-time with garden and fruit trees. Open sharing, men and women \$150 per month plus 1/3 utilities. Available June 15. Call 262-8314.

MALE ROOMMATE wanted. Clean and responsible. Mission Beach area. 18-40 years old. \$142.50 plus utilities. Available June 20. Call 262-8314.

RIARDE & CARL. San Marcos excellent home. Excellent home atmosphere. Home Park area. 262-4818.

FEMALE ROOMMATE wanted for summer at least. De Mar apartment 5 minutes to beach. Fully furnished. Own room and bathroom. \$162. Michelle. 455-6866 anytime.

WANTED FEMALE graduate student to share 2 bedroom. 1 1/2 bath. 2 miles from SDSU for \$142.50 plus utilities. Monday. Wednesday 8-2. Tuesday. Thursday 2-6.

FEMALE. Male, responsible, clean. 21-31, share large 4 bedroom home. own room, washer/dryer, fireplace. \$160 plus utilities. 475-6095 after 5pm. Keep trying.

FEMALE ROOMMATE to share 2 bedroom apartment with pool near UCSD. \$205 per month plus 1/3 utilities. Available June 15. 452-9020.

WANTED: Male roommate with a sense of humor for a 3 bedroom house in Normal Heights. To share with 2 other people \$150 per month plus 1/3 utilities. Available June 15. 283-0028.

FEMALE ROOMMATE wanted. Share 4 bedroom house in Terasanta. \$138 plus 1/3 utilities. Female dining room, den, living room, laundry, new kitchen, big bedroom. 268-4089.

Wanted. Responsible female(s) non-smokers to share home in University City. \$110 per month plus 1/3 utilities. 455-5325. Evening keep trying.

ROOMMATE wanted to share 2 bedroom room in Ocean Beach with student. \$190. 224-0386.

ROOMMATE WANTED: Over 30, mature male or female. 3 bedroom, 2 bath, furnished home in Pacific Hills. \$220 per month on 1/3 utilities. 452-8440 or 452-3854.

CONDO IN CANYON PARK of La Jolla. Close to ocean, canyon view, pool, jacuzzi, full house, quality, dishwasher. \$180 plus 1/3 utilities. 452-8440 or 452-3854.

LARGE ROOM with balcony, kitchen, private, Golden Hill. One block from golf course. Responsible, single person. \$140 per month. 234-9876.

SHARE LARGE. 3 bedroom La Mesa home. Available immediately. 3 bedroom, good location. \$150 per month plus utilities. Non-smokers please. 462-7620.

ROOMMATE WANTED to share nice 2 bedroom. 2 bathroom. 1 1/2 bath. \$120 plus 1/3 utilities. 452-9020.

ROOMMATE NEEDED to share 3 bedroom house in La Mesa. Washer/dryer, semi-furnished. Partying type students. \$150 plus 1/3 utilities. 697-4840.

MALE OR FEMALE roommate to share furnished house in Vista near community college. quiet street, fireplace, washer/dryer, no deal. Room unfurnished \$127.50 last and \$150 deposit plus 1/3 utilities. Jim. 283-8043.

ROOMMATE NEEDED. Sunset Cliffs area. 180 degree ocean view. fireplace, den, washer, dryer, dishwasher, garage yard, 1 furnished \$250 monthly. Available May 1. Tom. 228-1887.

MALE OR FEMALE roommate to share furnished house in Vista near community college. quiet street, fireplace, washer/dryer, no deal. Room unfurnished \$127.50 last and \$150 deposit plus 1/3 utilities. 452-9020.

ROOMMATE wanted. Need a clean, responsible female to share 3 bedroom house in University City. Available now. \$170 plus 1/3 utilities. 455-6428 evenings.

FEMALE ROOMMATE needed immediately. 2 bedroom apartment in Del Mar, one block from beach, excellent features. \$212.50 per month, half utilities and deposit. Mahele. 481-7200 evenings.

NON-SMOKING ROOMMATES wanted for nice house off La Jolla Village Blvd. near State and Grossmont College. Females preferred. No pets. Own room. \$125 plus utilities. 469-9467.

FANTASTIC VIEW! Male/female share large 2 bedroom, 2 bath condo with private pool. Tennis, jacuzzi, greenery, nice \$190. 489-8886. Tape message 8 pm.

FEMALE ROOMMATE needed to share country home in Canyon Grove near \$140. 452-8440 or 452-3854.

IMMEDIATELY AVAILABLE: Santa Mesa house, quiet middle class neighborhood, central location. \$175 plus 1/3 utilities. Good household. Females 23-35 preferred. Jeff. 268-5084.

ROOMMATE TO SHARE 4 bedroom condo in University City. Newly decorated, comfortable atmosphere. Male or female professional preferred. \$195. Dave. 453-2685 or 460-8844. 24 hours 279-2785.

WANTED 2 roommates between 18 and 30 to share home in North Park. Fireplace, garage, yard, gardens. No phone yet. 3559 314 Street.

MALE OR FEMALE roommate wanted for quiet Claremont house would like someone who is neat, clean and non-smoker. No pets. \$190 plus utilities. 279-3131 evenings, keep trying.

ROOMS, PRIVATE ENTRANCE, Large house, home with others. Non-smokers. No dogs. Organic garden. Large private yard. One mile from beach. 436-0530.

SHARE TOWNHOUSE near to UTC. Large master bedroom with private 1/2 bath available to share. \$220 last and \$225 first. Roommates. 453-8515.

ROOMMATE FOR ROOM in large house, 1/2 acres. Jamul (20 minutes from State), must like animals, prefer vegetarian. \$140 plus 1/3 utilities. 462-9671 after 5pm.

TO SHARE HOME, 2 bedroom, den, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

PROFESSIONAL FEMALE needed to share 3 bedroom, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

CLEAN, QUIET, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

FEMALE ROOMMATE for clean, quiet, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

MALE OR FEMALE roommate wanted at end of June for large 3 bedroom house in Pacific Beach. Yard, garage lots of space & laundry. \$150 per month & deposit. 276-5259.

FEMALE ROOMMATE wanted for 3 bedroom house in La Jolla. 1/2 acre, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

LA JOLLA room to rent, private bath includes utilities, phone, use of kitchen, washer, dryer. \$185 per month. 459-8473.

\$175 PLUS 1/3 UTILITIES, responsible, non-smoking female (and OK) to share home in La Mesa. Good location. 697-2291 after 5pm.

FINANCIALLY SECURE person, patient, no cigarettes. 3 bedroom Pacific Beach house. Own room, bath. \$150 plus utilities. First last plus \$75. Available July 1. 274-1433.

FEMALE 2 ROOMS available in nice 2 story, 3 bedroom southeast Chula Vista home. Own room, bath, kitchen & good privileges. \$135. 400-8925.

ROOMMATE TO SHARE near large furnished apartment with heated pool, jacuzzi, laundry in Lemon Grove. Own room near all \$100 month. 697-4416 or 296-0362.

TWO NON-SMOKING females to share my 3 bedroom Lemon Grove home. Fireplace, microwave, washer/dryer. \$180 plus 1/3 utilities. 697-4416 evenings/weekends.

RESPONSIBLE, quiet female tenant wanted for huge studio located on bottom half of hill. Mostly furnished, large kitchen, yard, access to SDSU in quiet surroundings. 465-1873.

FEMALE ROOMMATE wanted to share two bedroom, two bath home in Mira Mesa. Large, landscaped yard with patio, sunny, bright kitchen, newly furnished with fireplace. \$130 per month plus utilities. 271-6254.

FEMALE ROOMMATE wanted, non-smoker, age 25-35 to share large furnished 3 bedroom condo in Mission Valley with other people, some courts and jacuzzi. \$800 per month. Available immediately. 281-2728 or 454-5461.

SEEKING PERSON who enjoys living, relating with other working folk into every aspect, plus cooking, dancing, the outdoors. Share small house in La Jolla, quiet, large yard, bedroom \$145 (first and last). Non-smoker. Prior registration. 469-7900 weekdays.

FEMALE MAYBE MALE, rent house \$120 plus utilities. 163 and Genesee East. No smoking, pets, or highly private person. I want mutual encouragement for design, honesty, dressiness, and communication from feelings and their exploration, shared related, friendship. Interests: psychology, Gestalt, plants, reading, deep friendships, and their. 268-8106 before 11 am or after 8:30 pm. Judith.

SHARE HALF NEW, clean, close near Mira Mesa. 4 bedroom house with fireplace, non-smoking male. Clean, responsible. \$220 monthly. 268-5084. After 7pm & before 7am. Available July 1. 261-0868.

LA JOLLA (right off the highway) two bath house. Private bath, fireplace, pool, jacuzzi, full house, quality, dishwasher. \$180 plus 1/3 utilities. 452-8440 or 452-3854.

NON-SMOKING active independent quiet roommate, seeking to share house or large condominium, preferably with females. Varsity Sports, University Towne Center or Pacific Beach. 268-5084.

ROOMMATE TO SHARE 4 bedroom condo in University City. Newly decorated, comfortable atmosphere. Male or female professional preferred. \$195. Dave. 453-2685 or 460-8844. 24 hours 279-2785.

WANTED 2 roommates between 18 and 30 to share home in North Park. Fireplace, garage, yard, gardens. No phone yet. 3559 314 Street.

MALE OR FEMALE roommate wanted for quiet Claremont house would like someone who is neat, clean and non-smoker. No pets. \$190 plus utilities. 279-3131 evenings, keep trying.

ROOMS, PRIVATE ENTRANCE, Large house, home with others. Non-smokers. No dogs. Organic garden. Large private yard. One mile from beach. 436-0530.

SHARE TOWNHOUSE near to UTC. Large master bedroom with private 1/2 bath available to share. \$220 last and \$225 first. Roommates. 453-8515.

ROOMMATE FOR ROOM in large house, 1/2 acres. Jamul (20 minutes from State), must like animals, prefer vegetarian. \$140 plus 1/3 utilities. 462-9671 after 5pm.

TO SHARE HOME, 2 bedroom, den, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

PROFESSIONAL FEMALE needed to share 3 bedroom, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

CLEAN, QUIET, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

FEMALE ROOMMATE for clean, quiet, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

MALE OR FEMALE roommate wanted at end of June for large 3 bedroom house in Pacific Beach. Yard, garage lots of space & laundry. \$150 per month & deposit. 276-5259.

FEMALE ROOMMATE wanted for 3 bedroom house in La Jolla. 1/2 acre, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

LA JOLLA room to rent, private bath includes utilities, phone, use of kitchen, washer, dryer. \$185 per month. 459-8473.

\$175 PLUS 1/3 UTILITIES, responsible, non-smoking female (and OK) to share home in La Mesa. Good location. 697-2291 after 5pm.

FINANCIALLY SECURE person, patient, no cigarettes. 3 bedroom Pacific Beach house. Own room, bath. \$150 plus utilities. First last plus \$75. Available July 1. 274-1433.

FEMALE 2 ROOMS available in nice 2 story, 3 bedroom southeast Chula Vista home. Own room, bath, kitchen & good privileges. \$135. 400-8925.

ROOMMATE TO SHARE near large furnished apartment with heated pool, jacuzzi, laundry in Lemon Grove. Own room near all \$100 month. 697-4416 or 296-0362.

TWO NON-SMOKING females to share my 3 bedroom Lemon Grove home. Fireplace, microwave, washer/dryer. \$180 plus 1/3 utilities. 697-4416 evenings/weekends.

RESPONSIBLE, quiet female tenant wanted for huge studio located on bottom half of hill. Mostly furnished, large kitchen, yard, access to SDSU in quiet surroundings. 465-1873.

FEMALE ROOMMATE wanted to share two bedroom, two bath home in Mira Mesa. Large, landscaped yard with patio, sunny, bright kitchen, newly furnished with fireplace. \$130 per month plus utilities. 271-6254.

FEMALE ROOMMATE wanted, non-smoker, age 25-35 to share large furnished 3 bedroom condo in Mission Valley with other people, some courts and jacuzzi. \$800 per month. Available immediately. 281-2728 or 454-5461.

SEEKING PERSON who enjoys living, relating with other working folk into every aspect, plus cooking, dancing, the outdoors. Share small house in La Jolla, quiet, large yard, bedroom \$145 (first and last). Non-smoker. Prior registration. 469-7900 weekdays.

FEMALE MAYBE MALE, rent house \$120 plus utilities. 163 and Genesee East. No smoking, pets, or highly private person. I want mutual encouragement for design, honesty, dressiness, and communication from feelings and their exploration, shared related, friendship. Interests: psychology, Gestalt, plants, reading, deep friendships, and their. 268-8106 before 11 am or after 8:30 pm. Judith.

SHARE HALF NEW, clean, close near Mira Mesa. 4 bedroom house with fireplace, non-smoking male. Clean, responsible. \$220 monthly. 268-5084. After 7pm & before 7am. Available July 1. 261-0868.

LA JOLLA (right off the highway) two bath house. Private bath, fireplace, pool, jacuzzi, full house, quality, dishwasher. \$180 plus 1/3 utilities. 452-8440 or 452-3854.

NON-SMOKING active independent quiet roommate, seeking to share house or large condominium, preferably with females. Varsity Sports, University Towne Center or Pacific Beach. 268-5084.

ROOMMATE TO SHARE 4 bedroom condo in University City. Newly decorated, comfortable atmosphere. Male or female professional preferred. \$195. Dave. 453-2685 or 460-8844. 24 hours 279-2785.

WANTED 2 roommates between 18 and 30 to share home in North Park. Fireplace, garage, yard, gardens. No phone yet. 3559 314 Street.

MALE OR FEMALE roommate wanted for quiet Claremont house would like someone who is neat, clean and non-smoker. No pets. \$190 plus utilities. 279-3131 evenings, keep trying.

ROOMS, PRIVATE ENTRANCE, Large house, home with others. Non-smokers. No dogs. Organic garden. Large private yard. One mile from beach. 436-0530.

SHARE TOWNHOUSE near to UTC. Large master bedroom with private 1/2 bath available to share. \$220 last and \$225 first. Roommates. 453-8515.

ROOMMATE FOR ROOM in large house, 1/2 acres. Jamul (20 minutes from State), must like animals, prefer vegetarian. \$140 plus 1/3 utilities. 462-9671 after 5pm.

TO SHARE HOME, 2 bedroom, den, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

PROFESSIONAL FEMALE needed to share 3 bedroom, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

CLEAN, QUIET, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

FEMALE ROOMMATE for clean, quiet, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

MALE OR FEMALE roommate wanted at end of June for large 3 bedroom house in Pacific Beach. Yard, garage lots of space & laundry. \$150 per month & deposit. 276-5259.

FEMALE ROOMMATE wanted for 3 bedroom house in La Jolla. 1/2 acre, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

LA JOLLA room to rent, private bath includes utilities, phone, use of kitchen, washer, dryer. \$185 per month. 459-8473.

\$175 PLUS 1/3 UTILITIES, responsible, non-smoking female (and OK) to share home in La Mesa. Good location. 697-2291 after 5pm.

FINANCIALLY SECURE person, patient, no cigarettes. 3 bedroom Pacific Beach house. Own room, bath. \$150 plus utilities. First last plus \$75. Available July 1. 274-1433.

FEMALE 2 ROOMS available in nice 2 story, 3 bedroom southeast Chula Vista home. Own room, bath, kitchen & good privileges. \$135. 400-8925.

ROOMMATE TO SHARE near large furnished apartment with heated pool, jacuzzi, laundry in Lemon Grove. Own room near all \$100 month. 697-4416 or 296-0362.

TWO NON-SMOKING females to share my 3 bedroom Lemon Grove home. Fireplace, microwave, washer/dryer. \$180 plus 1/3 utilities. 697-4416 evenings/weekends.

RESPONSIBLE, quiet female tenant wanted for huge studio located on bottom half of hill. Mostly furnished, large kitchen, yard, access to SDSU in quiet surroundings. 465-1873.

FEMALE ROOMMATE wanted to share two bedroom, two bath home in Mira Mesa. Large, landscaped yard with patio, sunny, bright kitchen, newly furnished with fireplace. \$130 per month plus utilities. 271-6254.

FEMALE ROOMMATE wanted, non-smoker, age 25-35 to share large furnished 3 bedroom condo in Mission Valley with other people, some courts and jacuzzi. \$800 per month. Available immediately. 281-2728 or 454-5461.

SEEKING PERSON who enjoys living, relating with other working folk into every aspect, plus cooking, dancing, the outdoors. Share small house in La Jolla, quiet, large yard, bedroom \$145 (first and last). Non-smoker. Prior registration. 469-7900 weekdays.

FEMALE MAYBE MALE, rent house \$120 plus utilities. 163 and Genesee East. No smoking, pets, or highly private person. I want mutual encouragement for design, honesty, dressiness, and communication from feelings and their exploration, shared related, friendship. Interests: psychology, Gestalt, plants, reading, deep friendships, and their. 268-8106 before 11 am or after 8:30 pm. Judith.

ROOMMATE, FEMALE preferred for new home in San Marcos. 4 bedroom house. Near, clean, responsible. \$220 monthly. 268-5084. After 7pm & before 7am. Available July 1. 261-0868.

LA JOLLA (right off the highway) two bath house. Private bath, fireplace, pool, jacuzzi, full house, quality, dishwasher. \$180 plus 1/3 utilities. 452-8440 or 452-3854.

NON-SMOKING active independent quiet roommate, seeking to share house or large condominium, preferably with females. Varsity Sports, University Towne Center or Pacific Beach. 268-5084.

ROOMMATE TO SHARE 4 bedroom condo in University City. Newly decorated, comfortable atmosphere. Male or female professional preferred. \$195. Dave. 453-2685 or 460-8844. 24 hours 279-2785.

WANTED 2 roommates between 18 and 30 to share home in North Park. Fireplace, garage, yard, gardens. No phone yet. 3559 314 Street.

MALE OR FEMALE roommate wanted for quiet Claremont house would like someone who is neat, clean and non-smoker. No pets. \$190 plus utilities. 279-3131 evenings, keep trying.

ROOMS, PRIVATE ENTRANCE, Large house, home with others. Non-smokers. No dogs. Organic garden. Large private yard. One mile from beach. 436-0530.

SHARE TOWNHOUSE near to UTC. Large master bedroom with private 1/2 bath available to share. \$220 last and \$225 first. Roommates. 453-8515.

ROOMMATE FOR ROOM in large house, 1/2 acres. Jamul (20 minutes from State), must like animals, prefer vegetarian. \$140 plus 1/3 utilities. 462-9671 after 5pm.

TO SHARE HOME, 2 bedroom, den, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

PROFESSIONAL FEMALE needed to share 3 bedroom, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

CLEAN, QUIET, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

FEMALE ROOMMATE for clean, quiet, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

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LA JOLLA room to rent, private bath includes utilities, phone, use of kitchen, washer, dryer. \$185 per month. 459-8473.

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ROOMMATE, FEMALE preferred for new home in San Marcos. 4 bedroom house. Near, clean, responsible. \$220 monthly. 268-5084. After 7pm & before 7am. Available July 1. 261-0868.

LA JOLLA (right off the highway) two bath house. Private bath, fireplace, pool, jacuzzi, full house, quality, dishwasher. \$180 plus 1/3 utilities. 452-8440 or 452-3854.

NON-SMOKING active independent quiet roommate, seeking to share house or large condominium, preferably with females. Varsity Sports, University Towne Center or Pacific Beach. 268-5084.

ROOMMATE TO SHARE 4 bedroom condo in University City. Newly decorated, comfortable atmosphere. Male or female professional preferred. \$195. Dave. 453-2685 or 460-8844. 24 hours 279-2785.

WANTED 2 roommates between 18 and 30 to share home in North Park. Fireplace, garage, yard, gardens. No phone yet. 3559 314 Street.

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SHARE TOWNHOUSE near to UTC. Large master bedroom with private 1/2 bath available to share. \$220 last and \$225 first. Roommates. 453-8515.

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PROFESSIONAL FEMALE needed to share 3 bedroom, 2 bath, 1 1/2 car garage, pool, tennis, landscaped yard, utilities. Claremont area. Anna. 268-5084.

CLEAN, QUIET, non-smoking roommate to share house near SDSU. \$180 plus utilities. 268-5084 or 267-1603.

FEMALE ROOMMATE for clean, quiet, non-smoking roommate to share house near SDSU. \$1

PAINTING Interior-exterior. Rooms start at \$24. Quality work that looks great and really lasts. Plaster and stucco repairs. Exterior specialist. Free estimates. Reasonable. Evenings and early hours. Sun 723-0203.

TYPIING Excellent experience on manuscripts, theses, term papers, dissertations, resumes, letters and envelopes, all kinds of business. Computer available for rough draft through final. 563-1341.

ELECTRICIAN Semi-retired 25 years experience. All types electrical work. Commercial/residential. Reasonable. Loomer 366025. Alan 455-5447.

COUNSELING of personal lifestyle problems. Couples, families, individuals. Substance abuse. Sexuality adjustment. Communications by licensed professionals. Free on-site. For San Diego appointments and information call 231-3855. Encinitas area call 436-0029.

MALE MAIDS Men do it better! Domestic help for all occasions. Weekly cleaning, gardening, parties, painting, plant service. Handsome staff. 233-6300.

COLLEY CONSTRUCTION Offering professional work in all phases of residential construction at reasonable rates. All size jobs welcomed. Home & clients handled with integrity. 582-9047 anytime.

1975 VEGA ESTATE automatic, automatic under warranty, 49,000 miles. AM/FM radio, four speakers with matrix. New muffler, brakes, tires, shocks, flier. A few small dings and scratches. \$1300 or best offer. 488-3188 evenings.

1972 PINTO SEDAN 2000cc automatic, for sale. Good tires, runs well. \$800. 268-8606 weekdays, evenings, weekend day-evening.

1971 FORD VAN 302 V-8 engine, for sale. New engine at 30,000 miles. \$1600. 268-8606.

CAMPER 20 step van, fully painted and carpeted. Elysiatic owner. 4 burner stove, Coleman Swamp-Air AM/FM cassette. Dependable Chevy 292 V-6 engine, new battery, good rubber, new muffler. asking \$2500. 687-3106.

SWEDISH MASSAGE in your home by licensed masseuse. Women or men. Legitimate only. \$25-hour. Marlene 566-7000 x42. 6-5, Monday-Saturday.

FILMS/PHOTOGRAPHY Budgeted to your needs. Private in home sessions for couples, families, friends, provided by licensed M. Great exercise as you read with classical music movements to help sculpture your partner into a more physically flowing being. Six sessions for \$50. Try first session for \$20. Openings now in beach area. Obtain further information, 7:30pm at 224-7246. Ask about shore massage.

Cars

1973 MERCURY CAPRI 25 mpg, for sale. Red with black interior. 2800cc V-6. 4 speed. Excellent condition. \$1500 or best offer. Call 481-8323 collect.

74 B210 HATCHBACK 4 speed, rebuilt motor, new paint, excellent, new rubber, stereo. Must see. \$2100 or best. 260-2058.

73 CHEVY VEGA 4 speed, 25 mpg, low miles, stereo cassette, runs great, excellent transportation or freight carrier. \$1100. 582-9047 anytime.

1975 VEGA ESTATE automatic, automatic under warranty, 49,000 miles. AM/FM radio, four speakers with matrix. New muffler, brakes, tires, shocks, flier. A few small dings and scratches. \$1300 or best offer. 488-3188 evenings.

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1971 TOYOTA COROLLA 4 speed, 1600 cc, excellent condition, white, black, black, strong running engine, interior C.K. 31 mpg highway, 27 city, tires in good shape. Must see, moving. \$1200. 279-8176.

76 AMC GREMLIN blue 3 speed, new motor and all 47,000 miles on low mile. New paint, very sharp car. Hurry! \$1600 or best offer. 265-2375.

PLYMOUTH CUD 71 340 V-8 auto. Well kept, like new and wheels, runs great and looks great. \$1100 or best. 222-7307.

43 TRIUMPH SPITFIRE Hardtop, collectors item, good investment. \$400.00. Also: GS Ford Fairlane wagon. Runs well. \$400.00. Call 273-5264.

1971 SUPREMACY 400 convertible, new rebuilt engine, brakes, paint, radials, etc. Excellent condition. \$1500 or best offer. Call 481-8323 collect.

CAPRI 76 GHIA low mileage, new brakes, AM/FM. Runs excellent. Like new. \$2300. 687-2998.

VW BUS 1974 8 passenger, good condition inside and out, runs great. AM/FM cassette, must see, sacrifice. \$2750 or best offer. 488-1857.

73 HONDA CIVIC 19,000 miles. Mint condition. \$1100 cash take over payments. Rebuilding. Must see. 563-9215. 467-7891. All night.

FULLY CUSTOMIZED 1974 Ford E-200 van. Super clean. Excellent mechanical condition. Must see, best offer. See to appreciate. 272-9216.

73 CHEVY MONZA automatic, super sharp with a new track, and a new paint job. Must see below book. \$1695 or best. 265-2375.

1979 MG LIMITED EDITION 4 speed, 1400 cc. Excellent condition. Sacrifice. \$6750. 443-8803 after 5pm.

1966 MG Metallic blue, new sport radials, new wheels, new top. Excellent condition, runs in tune. \$2200. Will finance. 223-2835.

1971 TOYOTA LANDCRUISER 42,000 miles, excellent condition, white, black, black, strong running engine, interior C.K. 31 mpg highway, 27 city, tires in good shape. Must see, moving. \$1200. 279-8176.

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VW BUS 1974 8 passenger, good condition inside and out, runs great. AM/FM cassette, must see, sacrifice. \$2750 or best offer. 488-1857.

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1966 MG Metallic blue, new sport radials, new wheels, new top. Excellent condition, runs in tune. \$2200. Will finance. 223-2835.

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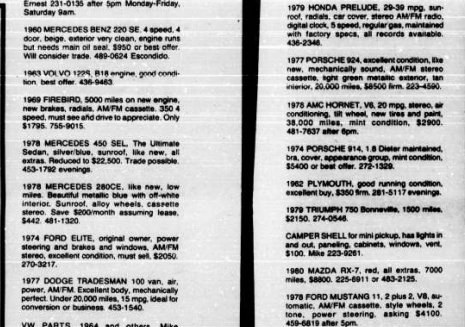


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