

GROWING YOUTH AGENCY needs no less than 1000 square feet of space for head quarters in downtown, Midtown or neighboring areas. House rentals considered. 236-1862.

STUDIO WANTED: June 15 with nice open, comfortable, most \$190. Please phone Cammy 434-5300. La Jolla, Pacific Beach.

STUDIO, LA MESA: \$175. People and plants only, stove, refrigerator, carpets, close to all 464-1811.

ADULT LUXURY CONDO: 2 bedroom, 1 bath with Lake Murray view, adjacent tennis courts, gym, pools, \$365 per month. Available June 1, 697-9129 after 5pm.

WALKING CONDO: sleeps 3, \$30 per day, furnished, near beach. Owner 236-5644.

WANTED: Apartment unfurnished, reasonable rent, most of bedroom and den, ground floor, pool and jacuzzi or near ocean, quiet. One adult and plants only. 295-6960.

2 BEDROOM DUPLEX: North Park, \$310, 1 year New Orleans kitchen, dishwasher, glass carpet, yard, laundry, University 605, no pets. Call: singles OK. 281-7129.

FURNISHED STUDIO: in East San Diego, \$180 a month, water and trash paid. Pity, 236-1515.

COLLEGE TEACHER: wants apartment house, north June 1-August 30 in Pacific Beach. Keith Bng. Box 810, Auburn, CA 95603. (916) 485-7818.

\$140 MONTH UTILITIES: paid, very small rustic furnished house, close for single, dog yard, Grossmont park. 460-7595.

\$260, 2 BEDROOM UPPER: North Park, quiet court, carpets, drapes, appliances. Mature adults, no pets. 284-1302, no calls after 4 evenings.

DELUXE CONDOMINIUM: for rent, \$420, 2 bedroom, 2 bath, very large pool, spa, recreation room and much more. San Carlos area, K&L plus 286-8005.

ROOM IN 3 BEDROOM: house on the beach for rent from June 1 to June 15 and utilities. It is furnished. South Mission. 466-4832.

2 BEDROOM: 2 bath, adult condo, Adobe Fairs Road, \$400. Near State College. 562-8816 after 5.

1 BEDROOM APARTMENT: North Park, near Adams and 805, refrigerator and stove, available May 19. \$220 per month. 222-1781 after 6pm.

ARTIST NEEDS: private, well-lighted studio with water, power, 24-hour access, Pacific Beach area, from owner with pleasant attitude about rent. Chuck 270-8088 evenings.

HOUSE WANTED: Nice responsible family wants to rent 3 bedroom or larger house with yard. Handy with gardening and repairs. 222-1096.

CHEMISTRY PROF: and family in Mission need housing during July in San Diego area. Will housekeep or pay, call Dr. O.K. Mahant, 1501 Mt. Springs Road, MO 65401. (314) 364-5386.

HOUSE: 2 bedroom, unfurnished, older, National City \$300 plus deposit. Water, trash paid. Adults, infant OK. References. 426-6716.

UNIVERSITY CITY CONDO: 3 bedroom, 1 1/2 bath, near University Towne Center, has stove, refrigerator, washer, dryer, dishwasher, disposal. Available mid-June. No pets. \$400, 433-0541 evenings.

YOUNG ELECTRO: technician looking for small house or studio with garage. Can pay low rent or exchange labor. Lark 223-5002.

VICTORIAN STUDIO: studio apartment, charming old Victorian home in Golden Hills, \$195 per month includes all utilities, laundry facilities, and a fish pond. Randy 225-9191.

NEW 1 BEDROOM CONDO: Mission, Green Road, pool, jacuzzi, dishwasher, laundry, near State College, Faison & Mission. 435-6722.

1 BEDROOM FURNISHED: North Park, \$210, newly remodeled kitchen, appliances. Nice furniture, near 825 and University. Child single OK. No pets. 281-7129.

LA MESA STUDIO: with screened patio and nice yard in quiet neighborhood, available June 1st for a quiet rooming situation. 461-485-0711, 464-4 or 466-9530.

NORTH CARLSBAD CONDO: new 1 bedroom, balcony, near 78, adults, no pets. \$275, 425-4234 after 6pm.

VISITING SCIENTIST: seeks furnished 1 or 2 bedroom apartment, studio or small house, beginning September 1980. Up to \$500, 434-1100 9:45-10 am 10 am.

SANTEE, LOVELY 2 BEDROOM: 1 bath, condominium, near downtown, \$350, 271-6298 or 448-3362.

\$550, 1 BEDROOM AND DEN: (2nd bedroom) and 2 bath condominium, bay front security building, bathrms, unfurnished, pool, sea view, beach access. No pets. 275-1927.

VICTIM OF INFLATED GAS PRICES: needs to move close to work near UCSD, 1 bedroom studio or cottage. Call 224-7779 or message at 278-1092.

\$340, SECLUDED: studio house in La Jolla, ocean view, utilities, furnished. Quiet locale only. 454-2606.

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Real Estate

PACIFIC BEACH: 2 bedroom house near ocean. Good assumable financing available. 1 bedroom house with super financing. Call owner-agent, Bill 273-7115. Bob 270-5952.

\$299 MONTHLY: no qualification, no loan fees, take over existing 8 1/2 percent loan. Super shop, best area, won't sell! Agent 270-2039, late 1979.

FOR SALE/TRADE: Near Lake Arrowhead. Beautiful 2 bedroom 2 bath home with large assumable loan at 8 percent plus terms. \$79,000. Phone 270-7585.

SUPER TERMS: 4 bedroom, 2 bath with pool and security. Three car garage, quiet neighborhood. 9 1/2 percent V.A. assumable, second at 12 percent and flexible financing. Leave message anytime 275-2431.

MIRA MESA: adult, 1 bedroom, \$10,000 down, assume 10.75 percent loan, \$66,000. 2 bedroom, 2 deluxe baths, closets galore, air conditioning, pool, tennis, spa, 566-1952 or 578-2113.

YOUNG COUPLE: wants lease with option to purchase on house or condo. Mike or Anne 642-0382.

TERRASANTA: townhouse, 3 bedroom, 2 1/2 bath, balcony off master bedroom, 2 car garage, pool, amenities. Assumable 11 percent. April \$600 per month, owner will carry with small down payment. \$126,900, 279-0584.

8 1/2 PERCENT ASSUMABLE LOAN: on lovely, all-wood oceanfront home in South Oceanside. 3 bedroom, 2 bath, huge garage. Rose garden, carry second, \$119,900, 479-7005.

REWOOD COTTAGE: 2 bedroom, 1 bath, fireplace, quiet upgrading. Ocean Beach. Nice retirement or starter home. \$62,500. Owner may finance, by owner. 223-3329 or 229-558.

BEAUTIFUL VIEW: private canyon setting. 3 bedroom, 2 bath, deck, 2 car garage. Take just 2 percent fee, owner will carry second. North Park \$114,000. Owner 228-5617.

JULIAN: 31 parcels for \$30,000 or will trade for late model diesel car, some engineering needed. 434-9710.

SALES OPPORTUNITY: active, new firm in Scripps Miramar area. Real estate sales. Phone 461-6202.

1 BEDROOM CONDO: in San Carlos, nice view with \$40,000 plus, very clean, with most amenities. 562-9333.

ASSUME 8 1/2 percent loan: Owner will help with financing. Beautiful, three bedroom home with spacious family room and spa. Must see. Call now, John Paul 566-2910.

CLAREMONT: 3 bedroom, 2 bath house. Fenced yard, double garage, built-ins. Pull-out bath. Assume 5 percent 1st, owner will carry 2nd. \$83,000, 272-2709.

3 BEDROOM, 2 BATH: home in Southeast San Diego, 8 months new. Assumable loan at 10 1/2 percent. Partial view of San Diego Bay. Ocean 848 and walkways. Herman 263-8366.

MOBILE HOME: by owner, 12 X 60, excellent condition, covered patio, new landscaping. Singing Hills, 2 bedroom, 1 1/2 bath, \$17,500, 579-7000 evenings.

ADVERSE: 225-2218, 21st, street, bus. Spacious, clean, 51 Open 3 bedroom, 2 bath, double garage, nice fenced yard, low payments. By owner. \$62,000, 447-5891.

10 PERCENT DOWN: buys 4 bedroom, 2 bath, beautiful ranch. Near schools and shopping. Many extras. Assumable first, owner will carry second. 265-1165 evenings, weekends.

PARTNERS: needed for real estate syndication. Reply to Box 1051, Del Mar, CA 92014. All inquiries confidential.

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FREE CLASSIFIEDS: Acts of violence, sexual offenses, and other crimes punishable by law. Send to: INSIDE ENVELOPES, Office of Public Services, 1000 La Jolla Village Drive, San Diego, CA 92037.

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ALL MAILED ADS SHOULD BE SENT TO: READER SERVICES, P.O. BOX 8903, SAN DIEGO, CALIFORNIA 92108.

HOUSE FOR SALE: Ocean Beach, 3 bedroom, 8 1/4 lot, attached garage. \$89,000. Principals only. 223-2906.

RANCHO MISSION VILLAS: one bedroom condominium, Assumable, 1 1/2 b. sun, 800 sq. ft. Terms, pool, jacuzzi, adults. Owner will consider all offers. Call 488-0278 or 488-6609 evenings, weekends.

WEALTHY INVESTOR: has money to loan on first, second, and third trust deeds. Agent 274-0211 or 436-6762 evenings.

GREAT OPPORTUNITIES: for buyers to assume low interest loans. Purchase with 10 percent down, no qualifying, sellers carrying second. Call Scotty, Century 21, Lyle Morton 464-6111.

40 X 65 MCRB HOME: 2 bedrooms, air conditioned, new carpeting, new roof, very good adult park, pool, sauna, low rent, \$18,000, 264-0157 after 5pm.

PACIFIC BEACH: 4 units Ocean Beach, 6 units plus 4 garages. Ocean Beach duplex. Properties have excellent financing and terms available. 273-0070.

WANTED: HOME with good assumable financing or owner financing. \$50-65,000 price range. Have \$5,000 cash. Prefer Oceanside, Poway and surrounding areas. Gene 473-4249.

ASSUMABLE 9.9 PERCENT: \$107,500, 3 bedroom, 2 bath, fireplace, large kitchen, 2 car garage. Open House Saturdays and Sunday. 769 Village Run West, Encinitas. Owner 436-7602.

COUNTRY LIVING: double wide, large corner lot, full swimming pool, 2 baths, 2 bedroom, adults. \$24,500, 9878 Silver Rd., El Cajon. See 177-274-3177.

GREAT VALUE: price and assumable terms on cheap 3 bedroom, 2 bath, 2 car plus pool. Call for details. 273-0070.

FOR SALE OR TRADE: 40 acres Matbu, near the Paradise Hills, 2 car plus pool. Principals only!

MISSION LIVING: 90 percent financing at 12 percent, 2 bedroom house and studio in approximating area. \$110,000 owner/agent. Leaving town. 456-0424.

\$497 MONTHLY: and \$13,000-\$18,000 down takes over 3 bedroom, 2 car garage most home! Spring Valley, Male, air, 462-0628 evenings and weekends.

BY OWNER: 3 bedroom, 1 1/2 bath home in 1/4 acre near College Grove. \$89,000 with \$47,000 assumable at 14 percent. 263-6288.

HAWAII CONDOS: New Maui condos on the beach. Outstanding investment, daily rental income. 360-1560.

YOU CAN ASSUME: this 10 percent V.A. loan if you have \$10K down and \$850 per mo. New 1 1/2 b. 3 b. large lot. Encanto area. By owner. 288-2194 weekdays.

CONDO OR HOME WANTED: by retired couple. Will pay cash for a well-maintained selling price. Principals only please. P.O. Box 22497, San Diego, CA 92102.

WANTED TO BUY: house with assumable financing. Prefer La Jolla, Pacific Beach or Mission Hills. Principals only. Anthony 270-5689.

NO VACANCY: North Park 4-on-1 has house with fireplace, duplex plus cottage. Nice assumable loan and large seller's second. Super terms. \$122,000. Owner 283-3875.

TRADE: COUPLE WITH nice small 3rd Spring Valley area home. Would like to trade up. Some cash available. Future OK. Lyle Morton 464-6111.

4 BEDROOM, 1 1/2 BATH HOME: in Trinidad area of Terrasanta. Assume \$73,000 and only \$10,000 per month. Seller will consider second. \$129,000, 564-1401 or 229-558.

LA MESA 2 BEDROOM: 2 bath, condo, low 1 1/4 percent assumable loan, investor OK. Only \$68,000, 462-9122.

BORRGO SPRINGS: Excellent 10 acre lot on cul-de-sac, adjacent to two lovely homes. Water, electricity, telephone and cable TV in street. \$10,000. Owner 286-1230.

CARDOFF TOWNHOUSE: Reduced price, must sell 3 bedroom, 2 1/2 bath, 1300 sq. ft., 8 1/2 percent assumable loan, fireplace, new carpet, pool access. 753-3513.

TWO ACRE LOT: near Hemet. Flat, super mountain view, many outbuildings, water and electricity available. \$200,000. Good terms. 269-1202.

AIRSTREAM TRAILER: a Chevy P.U. both in excellent condition. Sellrate for bulidable lot or lease-price. 755-1058.

UCSD 2 MILES AWAY: University Towne Center 1 mile, 2 1/2 bedroom condo, 2 1/2 baths, 2 car garage, tennis court, pool, \$103,000, 453-1300 evenings.

SUPER BAY VIEW: One bedroom lot, condo, with plush amenities. Ideal as a starter. Owner/agent Assume home. Unfurnished. \$65,000. Furnished. \$71,500. Will consider lease option. 438-8027.

NEEDED: NICE LARGE house with family room to lease with option to buy, assuming home. Del Mar, Car Craft, Encinitas or Larkville. Chris 563-1133, have message.

READER

KING OF THE FISH MONGERS



Nick Vitalich, Jr., scans the oyster-colored sky for rain. All he wants is a bit more time. Behind him is a pinewood crate attached to a cable and winch, which dangles about four feet off the ground. He peeks into the box, filled with 200 pounds of pink and orange rockfish, and pulls out an unwanted gray mackerel. Crouching low, he jams his left shoulder under the crate, lifts one end, and dumps the fish into a galvanized container large enough to hold a ton of seafood.

BY MARK ORWOLL

(continued on p. 8)

City Lights

Sick As A Bird

There is a certain sense of frustration and fear that accompanies even the smallest outbreak of exotic Newcastle disease — frustration, because there is little that can be done to stop it, and fear, because it is a contagion that can devastate the poultry industry in a given area — the deadly pestilence has caused the destruction of more than twelve million fowl in California since 1971. And thus it was ominous that a microbiologist for the county of San Diego isolated the disease three weeks ago in four smuggled parrots that had died suddenly in Spring Valley.

This most recent report of Newcastle is the first in San Diego County since a 1977 flare-up of the disease caused the destruction of 430 birds, most of them expensive tropical varieties. In order to avoid a panic, the county veterinarian has up to now avoided a public report of last month's discovery. So far, the only casualties of the recent outbreak have been the four Spring Valley parrots, but county officials are still waiting before they sound the all-clear signal.

The four parrots were purchased in early April from a man parked in his car near the entrance to the Spring Valley swap meet. One customer bought two half-moon parrots and one red-headed parrot, and a second customer bought a Panama parrot. The three birds sold to the first customer all died suddenly on April 10, and the owner, who has not been identified by officials, brought them to the county veterinarian for examination. The fourth bird died on April 14 and was taken to the county vet the following morning. The sudden death exhibited by all four parrots is an outward sign of Newcastle, and county health officials attempted to isolate the disease in necropsies on the birds. When the results were returned several days later, the conclusions were inescapable: the birds died of Newcastle.

The Newcastle diagnosis was confirmed by veterinary researchers from the National Diagnostic Laboratory in Ames, Iowa, which is the central lab in the national network of investigations of exotic bird diseases. Federal investigators were then summoned from the United States Department of Agriculture, because of the seriousness of a Newcastle epidemic. "The disease is very rare," says Dr. Kerry Nava, a veterinary pathologist for the county, "and thank God it is."

Nava said the investigators were unable to discover the seller of the diseased parrots, and so have given up the search. "The thing has come to something of a dead end," says Nava. "The chances are that if this man who was selling the birds had more of them, that his have died, too, which might have put a scare into him."

It has been more than 20 years since more than 900 birds were destroyed on February 25, 1977 at Alfred Hinkle's exotic bird ranch on Iverness Road in Alpine because of Newcastle. A day later, a flock of 900 exotic birds at the Basical Birds farm, about a mile from Hinkle's farm, were also destroyed. There is no vaccine to prevent the disease, so all birds that were sick or exposed to Newcastle were killed. A state-federal task force set up headquarters that year in the downtown federal building to monitor the crisis; the task force was folded that June after the crisis appeared under control.

The disease, which is fatal to exposed fowl in fifty to ninety percent of all cases, can be transferred from one bird to

another or can be carried by rodents. Newcastle is relatively harmless to humans, most often causing conjunctivitis, a virus which can develop into a minor inflammation of the eye, called red eye. In the present outbreak, county officials have notified owners of pet shops which deal in tropical birds to be on the alert for signs of Newcastle developing in their parrots, parakeets, and canaries. The disease has been eradicated from the United States, and

therefore any flare-up, according to Dr. Nava, can be attributed to smuggled birds, because any exotic bird brought into this country legally must pass a period of quarantine. Nava says that although most exotic birds are fairly expensive, often selling well into the thousands of dollars, the smuggled birds may have been sold for as little as one hundred dollars apiece, because they had escaped the quarantine procedure. "We have to assume that these are smuggled parrots," says Nava. "The big danger is if these birds were kept anywhere near a poultry farm before they were sold, or if they came into contact with any other birds."

—M.O.

Not Too Swift

We're here on the sidelines of Mission Boulevard in north Mission Beach, where the action is heating up along with the afternoon. Few pedestrians line the street, but the drivers' faces are tense, competitive. You'll remember that this new track was just completed a few weeks ago as a replacement for the old four lanes. Overnight, puzzled drivers found bright yellow double stripes herding them into a single lane on the stretch of Mission south of Pacific Beach Drive and north of Santa Barbara Place (a block from the Belmont Park roller coaster). There was an official explanation: some story about experimental "beautification" in which the boulevard's center islands would be widened and landscaped. But now the true nature of the redesign has finally emerged.

We command the best vantage here at the Mission and Santa Clara stop sign. A little ways to the north is the four-way stop at San Jose, while the El Carmel intersection is just a few blocks to the south. Note that Mission Boulevard's new single lane expands to a double passage on either side of all three of the stops, allowing the hottest drivers to pull to the inside lane, rev up, and gain a position. It's a risky business, and even this early in the sport you can separate the rookies from the veterans.

Here's one of the latter, chugging up from the south in the unsmuffed Torino, the one with the Rustoleum patches over gray body metal. He spurs around two novices still plodding down the outer corridor — wait! — he's not even pausing at the stop sign. His tailpipe belches contemptuously as he disappears northward.

Boulevard veterans report this tactic to be gaining popularity fast; a more breathtaking, if rarer strategy, is to ignore the no-passing lines completely. No matter what the gambit, it's clear to us that the drivers are learning as they roll.

Look to the north, for example, where a stodgy parade is shaping up: looks like an orange Mustang, a sky-blue Toyota, a VW bug, and a second-hand all-clinging to the outer lane. Now watch the canny 240Z jockey behind them. He slips into the strip of inner lane, opens up into the stop, brakes just as the Mustang pulls into the intersection, and takes off a second before the Toyota yielding to it, but leaving the bug and motorcycle in his dust. Across the center, a white

Karman Ghia (young woman driver) and a dark Thunderbird piloted by a late-chested young man demonstrate the highest refinement of this contest. They lurch to a halt side by side at the stop sign; they quiver for an instant behind the white line. Both drivers stare straight ahead. Then simultaneously, they accelerate. In just a few yards the Karman Ghia will lose her lane, yet the two cars seem harnessed together, like a horse team. The Thunderbird hesitates, a fatal error: the Karman Ghia takes the lead! Stay tuned, folks. Summer beach traffic will build soon. We'll be here, alternating coverage of the racing with the fights.

—J.D.

In The Tube

Kent Wilson began surfing fifteen years ago. At first the UCSD chemistry professor would lug his board two or three mornings a week to the La Jolla and Del Mar beaches, then nine years ago he switched to body surfing. He is still in the ocean six to ten hours each week. Over the years, he's gradually refined his skill, and he's acquired another, more tangible gift from the sea — the skull bones in his ears have grown together so that they now threaten Wilson with severe loss of hearing.

Wilson isn't alone. Medical authorities say prolonged exposure to the cold of ocean water is afflicting increasing numbers of local surfers. Divers, and ocean swimmers with the syndrome known as "exostoses," bony blockages which can shut off hearing entirely. The disease is hardly a new one, according to Dr. Joseph DiBartolomeo, one of the foremost authorities on exostoses in Southern California. DiBartolomeo practices in Santa Barbara but he has a number of patients here, and Monday he was in town at the Hotel Del Coronado to warn a conference of ear specialists about the problem. He told them that the syndrome has plagued man sporadically throughout history, changing as different cultures developed different ways of irritating the ear.

He says, for example, that skulls of prehistoric man reveal exostoses probably caused by early man's ferocious chewing needs. The disease next appeared about a thousand years ago among North American peoples known for carrying baskets harnessed to the top of their heads — weight which actually flattened their skulls and affected the ear canal. Then it disappeared again until the last century, when it began troubling coastal dwellers in Europe and the



trapping and holding the water inside the ear (the way a hood does) will protect the canal since the water will then warm up the crucial factor is cold, not moisture). But even though protection is readily available, and awareness of the problem is growing, DiBartolomeo expects its incidence to rise as greater numbers of people seek aquatic recreation. Wilson, the surfing chemistry professor, concurs. "It's easy to go in all year round now. When I started fifteen years ago, I really had to steel myself to get in that water in the middle of winter. But the wetsuits are really good now, and you can be comfortable in the cold water year 'round."

—J.D.

There's A Disco On The Block

Carlos 'n' Charles, the La Jolla restaurant/disco which once blazed so brightly in the firmament of San Diego nightlife, is facing imminent extinguishment — at least under that identity. Owners of the property at 5530 La Jolla Boulevard have enlisted a Fay Avenue realtor named Joan Light to seek some investor willing to pay a million and a half dollars (\$250,000 down) for the kelly-green re-a-ant, the land, two offices next door to the disco, and all fixtures — everything but the name.

Although management problems have plagued the night spot, Light says the property owners, an older couple named V. Arthur and Helen Smith of La Jolla, are selling primarily because they want to be free to travel. Saturday-night crowds still line up at the disco's door, and Light claims, "It's a moneymaker"; she says the restaurant earned more than \$500,000 in gross income in 1979. The name can't be transferred to a buyer, she says, because the Smiths only own the La Jolla property, not the Mexican restaurant chain run by Carlos Anderson and Charles Skipsey ("Acapulco, Mexico City, Los Angeles, Can Cui, Cozumel").

—J.D.

—Jeannette DeWyz and Mark Orwell

U.S., and DiBartolomeo says the modern cause — the cold from ocean water exposure — has now been established. "The skin inside the ear canal is thinner than the skin anywhere else in the body," he says. It scarcely protects the skull bone which underlies the lower two-thirds of the ear canal from irritants like cold, and DiBartolomeo says the bony growths, painless in themselves, are a kind of protective response to the "environmental insult." He says the disease can be arrested by simply stopping the regular exposure to the low

temperatures. The lack of discomfort associated with the bone growth, however, means many sufferers don't recognize their problem until he later stages, when the treatment involves complex surgery to drill away at the growths.

DiBartolomeo says race is one factor which notably affects one's risk of triggering the intrusive bone growth; exostoses never affect blacks,

for example, and rarely bother Orientals. Among whites, the ear specialist says the risk is a balance between one's individual sensitivity and exposure to the cold sea water. "If you're very sensitive but you only go out one day a year, you're not going to get it," he says. On the other hand, among white people who plunge into the local surf regularly, "the growth is inevitable," he declares.

The first internal signs of the disease show up after as little as a year or two of regular exposure, and DiBartolomeo expresses frustration that so many ocean regulars don't wear earplugs or diving hoods. He stresses that merely



Publisher
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Editor
James Mullin

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Mailing Address
Reader, P.O. Box 80803
San Diego, CA 92138
625 State Street
(714) 231-7821

Short Trip To Salem

I've just finished "Reverend Moon Wants You" (May 8), the fine article by J. Michael Straczynski. I found it informative and entertaining. Still, I went away from it with an uncomfortable feeling. Upon consideration, I think I found the problem. It involves the facile way we approach "cults" in this secular era. According to the *American Heritage Dictionary*, a cult is "a system or community of religious worship and ritual, especially one focusing upon a single deity or spirit." This includes everything from the Unification Church to the Roman Catholic Church. Unfortunately, cult has become a buzz word connoting mind-controlled zombies. Any religious organization that is not liked is a cult. That is why people like Ted Patrick can go from kidnapping the unattractive Moonies, to the weird-looking Hare Krishnas, to an Episcopalian in Texas, to a Roman Catholic in Canada. I only wonder when he'll start deprogramming Jews into good Baptists.

The pressures put upon Straczynski were not very different

Letters

his ilk, there is no choice; the victim goes right through to the end.

Where is the real danger? Letting people of their own free will choose even a stupid religion, or setting up an inquisition or a HUAC, to decide what is a legitimate religion and what is not?

This is, on the surface, a secular era. Educated people find all religions somewhat suspect. Straczynski's article could have been written about Baptists or Hasidic Jews, but it wasn't. Those who are different, those who seek alternative answers to questions we all ask, are finding it dangerous. Simply substitute the word cult for red, and then you can see the nightmare many innocent people have become subjected to in this "land of the free."

Organizations like the Moonies should be watched and reported on by a free press. That is freedom.

Former Camper Writes

J. Michael Straczynski's article on the Moonie cult brought back a few memories for me, since I spent a weekend at the same camp about three years ago. But I had a far different experience.

The whole approach of the Moonies was much more low-key at the time. There were no Ledermans, no sermons with walkie-talkies, and the indoctrination sessions were shorter and less structured. I played a lot of volleyball, without hearing that much direct proselytizing. It wasn't difficult for me to leave at the end of the weekend.

It's obvious that the Unification Church has now switched to Gestapo tactics. The reason for this may be in something we were told in the last lecture at the end of the weekend. His followers believe that Sun Myung Moon can prove the Second Coming will be in

1980. So the church is on to get converts before the curtain falls. This was supposed to act as a grabber to hold people's interest, and make them stay for the week. In most cases, it worked.

Unlike most evangelical religious groups, the Unification cult only lulls at its basic beliefs. Like many others, it promises you everything, and gives you the Moon.

D. Woodard
Normal Heights

The Light That Failed

I am writing to commend J. Michael Straczynski and the Reader on the article entitled "Reverend Moon Wants You." I am glad to see some exposure of Moon and his devious operation. Now, I can only hope the readers will see the truth about the Unification organization. It is a dangerous cult and only one of thousands in the United States alone. Mostly, however, I am glad that Straczynski was able to escape. I am one who was not. As an ex-cult member of Divine Light Mission, I can tell you that the techniques employed by the

(continued on page 8)

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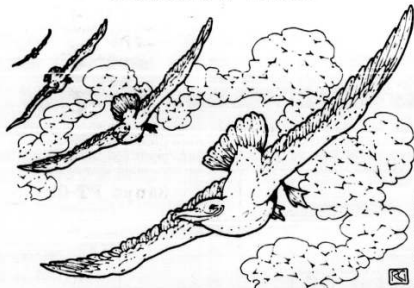
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I live a few blocks from the beach, and recently I've seen hundreds of seagulls flying inland to catch air currents. The birds form a huge funnel, flying in circles so high that some of them are barely visible from the ground. I realize it is springtime, and I notice pigeons chasing one another around, so my guess is that the gulls' flying is related to mating. Or is it just a joy ride? Rob Martin
Pacific Beach

I have been unable to learn why gulls soar in circles, but I can say that their flight is not related to mating. Whatever the case, it should not be surprising that gulls take advantage of thermals, or columns of rising warm air, for their long, narrow wings are adapted to soaring like gliders. Thermals are common along coastlines where there is a sharp difference in the air temperatures over land and sea, and if gulls have adapted to soaring, it is probably because they are birds of the coast and not of the open water. A few individuals have been known to follow ships all the way across the Atlantic, or at least halfway across the Pacific (from San Francisco to Hawaii), but most gulls live within sight of land and are more likely to venture inland than out to sea. They are scavengers. They eat carrion and other sorts of debris when they find it, and when not, they search for shellfish, crustaceans, insects, and the eggs and young of other birds. Garbage dumps have been a boon to their population and longevity. Perhaps no other coastal bird has benefited as much from the spoils of people. Not long after the Mormons founded their settlement by the Great Salt Lake of Utah, in 1847, their first crop was destroyed by a blight of grasshoppers. The next year when the crop was again in



the field, the grasshoppers returned, and the settlers prepared for their doom — then flocks of seagulls, probably a species called the California gull, came from their nesting ground near the Salt Lake and fell on the insects and devoured them. To the Mormons it was an act of God, a heavenly miracle, and they prudently commemorated it with a monument to the birds. The mating habits of most species of gull have been well observed, particularly those of the Western gull, the only one that nests on the California coast. Courtship between two birds reaches a climax when the male finds a fish for the female and disgorges it at her feet. Both birds make quick upward tosses of their bills, accompanied by soft, musical calls. These are as

forage wherever there is food and hence are inclined to travel at every opportunity. Bill Everett, president of the local chapter of the Audubon Society, said that gulls probably ride thermals to help them get an eagle's eye view of their territory and thereby spot food in places that ordinary flight would not disclose. The golden eagle, he said, has been known to soar as high as 30,000 feet. "Who knows why gulls ride thermals?" he said. "They probably do it because it's a free ride. If they can get someplace without wasting energy, they'll do it. Wouldn't you?"

Dear Matthew Alice:
Somebody told me that heroin was invented for the same purpose as methadone, which was to cure people of addiction to a drug that was supposed to be more dangerous. Is this true? K.T.
Clairmont

Heroin was invented in 1898 and was first believed to be a cure for addiction to morphine. Later, of course, it was found to be just as addictive, for the body converts heroin, a morphine derivative, back into morphine itself. Methadone is addictive, but its effects are mild enough to permit the addict to hold a job, and therefore the drug is useful in exactly the way that heroin isn't. Purely in terms of damage done to the body, none of these drugs is as harmful as alcohol.

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

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FISH MONGERS

(Continued from page 2)

Before he climbs into the yellow Toyota forklift to cart the fish into the warehouse, he points at the skipper of the seiner that has just docked. "You've got to understand the Sicilian temperament," says Vitalich. "They start out everything they say and do from the perspective that life is very hard, that they're working and working but barely making ends meet, even if they're doing all right. They're a very sad people in their work."

As Vitalich hauls the cargo to Chesapeake Fish Company, on the waterfront near Harbor Drive and Market Street, a menacing sou'wester blows in cold from over the ocean, bringing with it a trace of rain. A man named Joe Engrande ambles

over to the pier from the nearby People's Fish market and restaurant, of which he is part owner. He is wearing black rubber boots and a yellow apron. "Where's Whitley?" Engrande asks a man on a fishing boat. The skipper of the craft points out past Coronado and says, "He's still out there. Man, he's tough. We came in last night, it was getting so bad. His suit was all over the place. He was like, 'I hope my youngest boy doesn't ever want to fish. He's in school. I don't think he wants to. Jeze, I hope not.'"

On a different day, when the sun is shining and the weather is warm, two fishermen have pulled their creaky forty-foot boat against the pier. They are slicing open three, thrasher sharks that were trapped in the boat's gill net. The skipper, Salvatore Russo, yells at a young Italian on the dock and says the roller broke, so

they had to haul in the net by hand. Both Sal and the young man are compatriots from Palermo, Sicily. The young one is newly arrived. Sal, who is short and scarily and in his middle forties, has fished the waters off San Diego for fourteen years. That morning Sal and his mate had left for the open sea to catch rockfish for a local seafood market, but because the roller broke, they had to return early and were satisfied with the sharks they had already snagged. When they arrived back at the pier, the man from the market said he didn't want sharks, so Sal went to Chesapeake and talked to the manager, who agreed to buy them for sixty-five cents a pound, cleared Sal said later. "I don't like fishing for those other guys. All the time, they cry to me. They say, 'Hey Sal, go fish for me.' Then when I come back and they don't like what I got, they cry. Waa waa."

Sal wears a pair of faded Rugged K overalls, thigh-length rubber boots, a blue turtle-neck sweater, and a blue baseball cap. His mate, a graybearded man of fifty with a finely weathered face, wears a white thermal undershirt and a yellow apron. The old graybeard dips a short-bladed knife under the left pectoral fin of the biggest shark and carves forward under the gills, splitting the shark open. He sticks his fist into the open wound and removes the warm, bloody innards, tossing them onto the boat deck. As he does so, four fully developed baby sharks spill from the open wound onto the deck next to the pile of steaming entrails. Unperturbed, the fisherman turns the mother shark over and cleans the other side, then cuts off the head and the long, flat tail. He washes his hands in a gray plastic bucket, mixing blood and seawater.

David Pak, manager of Chesapeake, cranks the pier-side electric winch and lifts the carcasses from the boat onto the waiting forklift. "Hey!" yells Sal from the deck. "You got it!" A crowd of onlookers approaches from a nearby seafood restaurant. Sal grabs hold of the shark heads, jams winch hooks through the eyes, and hangs the heads in a grisly public display.

Most of the gawkers avert their eyes and walk away. Sal climbs from his boat and follows Pak into the warehouse where the fish are weighed. Pak writes out a check for \$325, a day's work for Sal and his mate.

That money, though, is not all profit, as any fisherman will attest. There are boat payments, equipment repairs, gasoline, and other expenses that must be considered before salaries. And to make matters worse — to make life even rougher than it already is — Sal and his colleagues must contend with a ban on swordfish accidentally caught in their gill nets. "Hey, what am I gonna do?" he asks. "A swordfish, he swims into my net. I gotta cut him loose. Why not I give him to the poor people? It's nuts, I tell you. It's already dead, but I gotta cut him loose. When they do stuff like this, you know what happens to guys like me?" He stamps his foot onto the cement bulkhead of the dock and grinds his foot as if crushing a burning cigarette.

Although Pak (pronounced pea-tack) was not expecting the sharks, he bought them anyway. Chesapeake Fish Company, the largest seafood wholesaler in San Diego, often finds itself currying favor with the local fishermen to maintain good relations. "We're trying to keep as many local boats operating as possible," says thirty-year-old Pak. "We sometimes do that at a loss of money, because it will prove good for us in the long run. Some of these fishermen wouldn't be making ends meet if Chesapeake stopped buying their fish. It would be difficult for some of them to admit that Chesapeake is keeping them going, but that is basically the reason. We could possibly get all the fish we need from Mexico and the Pacific Northwest, and at a cheaper price, but the local fisherman is a convenient safety valve. Who knows how long the Northwest can keep up the high productivity it has now? In fifteen years, I might be relying on the local boats to keep us in fish. In the long run, I need those guys."

Chesapeake is one of the top five (continued on page 10)

Letters

(continued from page 4)

Monies, both on the street and at the retreats, are no different from those I experienced through Divine Light Mission. The words are almost verbatim. All the calls utilize the same techniques, starting with the plastic smile, the hollow eyes, the guilt, the fear. They don't only want everything you have, they want your mind! Thanks to the author for raking his life to expose the truth to the

public. He may not have realized the risk he was taking, but by using his experience to inform others, perhaps he has saved just one person from the clutches of the Unification Church.

Name Withheld By Request
San Diego

Wants To Adopt Orphan Expert
Congratulations on your recent article, "City Lights," (May 8) concerning the 1980 San Diego Folk Festival and Lou Curtis's efforts. I agree wholeheartedly with Curtis's statement that

America has treated its music as an orphan. I contend that the water has done quite the same. Your music section remains flatly void of information regarding traditional music in the San Diego area. Readers can be drowned weekly by new waves, and beaten weekly by punks, as far as Esmeralda is concerned, this is the only relevant music that exists today. Lou Curtis is a wealth of information regarding traditional music. Why doesn't the *Reader* look to someone of his caliber to keep the public informed of

traditional music events? In light of responsible reporting, I am sincerely hope the *Reader* will begin to take a serious look at America's musical traditions and remember that folk music is music of the people.
Mike Kinkubus
San Diego

How Cold Was It?

My congratulations to Eleanor Widmer for exposing the truth behind the elegant facade of Leher's Greenhouse ("Film Bluff," May 8). The only thing that transcends

the awfulness of the long wait for dinner (during which you are encouraged to drink yourself into a stupor), the crowd in the dining room, the overabundance of waiters and waitresses — who look like they were recruited from the beach that afternoon — and the pedestrian food is the temperature (or lack of it) of the east dining room. It was so cold the evening we ate dinner at the establishment that it was necessary to eat with our coats on. It might be great for the plants, but for me, I'll pass.
Louise De Carl Malgren
San Diego

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During the period when I was a teenage groupie to a circle of writers in New York I would often participate in discussions about city planning with Paul Goodman, then unknown, but later widely acclaimed as a social and political analyst. Paul and his brother Percival were in the process of writing a book called *Communitas*, which dealt with the planning of ideal communities. One of Paul's most innovative ideas was to move the industrial plants away from the water's edge in the large metropolitan centers in the East, and to replace them with parks, gardens, and cultural centers. The waterfront, he argued, was the rightful place for people to gather after work and on weekends, rather than in enclaves in the inner city which afforded no view and no sense of openness.

Through the years, I've often planned the ideal city — it is a marvelous and soothing project during insomnia nights — and I've been inclined to agree with the Goodmans that the waterfront should house museums, art galleries, libraries, centers for music, and of course, cafes with limited seating capacity and sequestered areas for outdoor dining.

What has actually happened in San Diego, surely one of the most scenic areas in the United States, is that builders have seized upon the idea of creating new areas by the water that provide mammoth restaurants and shopping centers. The sense of intimacy and charm has been sacrificed to the "more is better" philosophy in these spanking brand-new restaurants. Salmon House on Quivira Basin in Mission Bay can seat more than 200 people, and Pear Blossom, in the same complex, is only slightly smaller. As for the shops, they are "quirky," due to the architecture; but whether they contribute to a genuine cultural ambience can only be speculated upon.

At present, another "village" is being created, right down on the harbor. It's named Seaport Village and it occupies street after mammoth street, with a mixture of historical motifs. The "Mexican village" section includes brick sidewalks and red-tiled roofs and buildings with patches of black paint on them to create the illusion of age. On the one hand, waterfronts, as my friend Paul Goodman argued, should have these shops and restaurants; on the other, the restaurants have

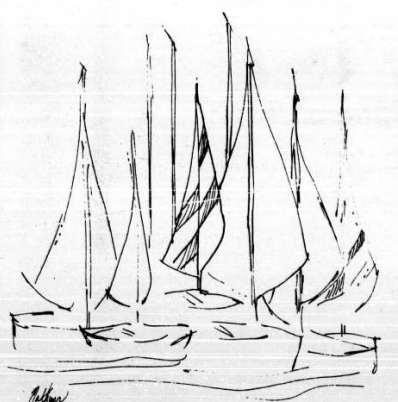


Illustration by Elizabeth Matthews

become vast halls to attract tourists. Make no mistake, the streets in Seaport Village may not seem to be paved with gold, but they are. My prediction is that the area will make a fortune.

One has to be realistic in accepting the fact that San Diego earns a great deal of revenue from the tourist industry, and industry it is. The marvelous zoo attracts millions of people, as does Sea World. Hotels and motels gear themselves for the tourist trade; and of course, so do restaurants. I am not in any way faulting the need for tourists, only pointing out to the natives that the attractiveness of a tourist establishment may or may not meet their individual needs.

The new Su Casa, located directly on the harbor, is a case in point. No cost has been spared to create this hacienda, complete with tiled floors and Mexican artifacts. There's a view from virtually every seat in the house, a separate and complete bar, and a menu which boasts century-old recipes. The problem is that you are dining with more than 200 people, and of necessity the room is noisy. On the night we were there, live music blared from our chairs. Had I just come from Bigfork, Minnesota, I would have been impressed by the "Mexican" atmosphere and the view. But all of these new, oversized dining halls present the diner with the same problem — lack of intimacy, lack of quiet, lack of serenity. The hustle and bustle just can't be avoided, you simply have to accept it or choose a more quiet spot.

To be sure, my own views may be eccentric. After all, hundreds of people flock to Humphrey's on Shelter Island, not to mention the Queen of Schlock, Bali Hai. Anthony's downtown has the identical problem: too much activity for fragile souls. But if that doesn't present a problem to you, then you may ignore my remarks about size.

The food at Su Casa is attractive to the eye. When the dishes are presented, they are stunning in size and colorful to behold, with a variety of fresh fruit. But if you discount the fruit, the lavish use of guacamole, and the sour cream, you have a portion of average size.

Our party of four had the following dishes: verde King crab enchiladas (\$8.95); enchiladas suizas (\$6.45); the Vera Cruz, consisting of an enchilada and a tamale steamed in a corn husk (\$5.95); and grilled swordfish (\$8.95). Since the ceviche was not available, we had chingalings for an appetizer, which is simple chicken in a corn husk stuffed with chicken (\$7.95).

These entrees were served with either soup or salad. The salads look gorgeous, especially the slices of fresh mushroom which top the lettuce. However, the house dressing, an avocado-based dressing, is so thick it doesn't pour from the separate container from which it is served. You simply have to drop blobs of dressing on selected pieces of lettuce. The meatball soup was good, though bereft of meatballs.

The cooking at Su Casa is fresh and wholesome, but whether it's "Mexican" is another question. The best way to approach this food is to think of it as Mexican derivative — frankly, this is usually the case in San Diego. There's been so much catering to American taste that most of us can scarcely remember what real Mexican food is like. This is not the sole responsibility of Su Casa, but of most Mexican restaurants.

In any event, the two best items at our table were the enchilada suiza, which offered chunks of chicken wrapped in a tortilla and covered with a mild mole (chocolate) sauce; and the enchilada stuffed with crab. For my taste, the four tortillas were too thick; if you detached them from the crab, they were quite awesome in their awkward thickness. The beans and rice were both good, and of course there was enough guacamole and sour cream to create a thick small salsa. Fresh pineapple, orange curls, and so on, arrived with each dish.

The swordfish was nicely done, and the tamale looked gorgeous in its corn husk, though the masa (dough of ground, dried corn) was surprisingly impregnated with tortillas. I ordered a flan, but found it too thick and heavy to finish.

The question I posed to the other members of my party was whether they would come again. The food was adequate, and there were many items for \$5.95, which means that with beverage and a tip, you could manage on a bit over ten dollars. The real issue is whether you like restaurants of such dimension. Su Casa on Harbor Drive has four things going for it: the view; the margaritas, which are excellent; a superior salsa sauce with chunks of tomatoes; and good tortilla chips. The rest has to be weighed in the balance — namely, the adequate, though not grand, cuisine, and the lack of serenity.

Just so that the La Jolla branch of Su Casa would not feel neglected (6738 La Jolla Boulevard, 454-0269), I went there with my son on Cinco de Mayo, Mexican Independence Day. The wood-and-plant atmosphere was most soothing and I enjoyed the smaller room. In times past, I've had a good carne asada here, but in the interest of this review we ordered only the individual à la carte items: a burrito, a chicken taco, a crisp quesadilla. As soon as I tasted the taco, which was stone cold, my son said with embarrassment, "You're not going to send it back, are you?" So I didn't. To be merciful, the taco had tiny bits of chicken. The tortilla was cold and running with sauce, the burrito of negligible quality, and the quesadilla passable. Undaunted, I ordered the dessert called butiuelo (\$1.35), which is a crisp tortilla covered with honey and cinnamon. We paid almost ten dollars for this Cinco de Mayo noncelebration. I guess no one was there minding the store. In all fairness, this does serve a good hamburger, as well as the items which we ate in its Harbor Drive branch.

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FISH MONGERS

(Continued from page 30)

wholesalers in Southern California, processing more than ten million pounds of fish a year. "We always need fish," says Pak. "So I don't do outrageously low fisherman." On the other hand, if Chesapeake had just received 20,000 pounds of fish from the Northwest, and already had three local boats out fishing that day, and a fisherman said he wanted to go out for Chesapeake, Pak would likely turn him down. "There are two rules I have," Pak says. "If you didn't call me before you went out, then as far as I'm concerned you didn't go out and I don't want to hear about it. And also, with the exception of special circumstances, I don't buy fish on Fridays, because we don't work on Saturdays. Now if a guy was having problems and he couldn't get back because of engine trouble, or if he was sick, I'll make an exception." As he explains, a loudspeaker voice calls him to the telephone. He lifts the receiver and speaks with a *permisissimo*, a Mexican fish dealer who has permission to cross the border to sell his fish. "Buono," says David. "Queré hablo?" He learns that the fish dealer, also called a *chico* (meaning boy), is in Mexico with a truckload of 4500 pounds of ice-packed sea bass. Pak puts the phone down and calls for Vito DeMaria, a part owner and thirty-year veteran of Chesapeake. Although it is a Friday, they decide to break one of their rules and accept the fish, because they are nearly depleted. Vito says they need the load that same afternoon. Pak tells this to the *chico*, but the Mexican demands an extra day. "It's tomorrow or not at all, he says," Pak informs Vito. "Okay," sighs Vito, nodding his head. "Tomorrow. But tell him to make it early." The deal is made. There are twenty-three wholesalers in San Diego. Union Fish is the only one comparable to Chesapeake in size. In Los Angeles, however, there are an even more fisher men. Five of them, though, count ten million pounds of fish a year. "When you get into the tens of thousands of pounds of fish, you're getting into our ball game," says Nick Vitalich, Jr., whose grandfather founded the Chesapeake Fish Company sixty-five years ago. "We're able to buy that sort of quantity at one time from one boat, whereas the smaller wholesalers couldn't handle that amount. Sometimes we don't pay the highest price, but quantity is no object. The fisherman wouldn't have to go door to door trying to peddle his fish. And he's moving around trying to sell it, he's losing fishing time. Chesapeake in turn sells the fish to every major restaurant and supermarket chain in San Diego, except Safeway, which is served by Union Fish, and also ships fresh fish to San Francisco and as far away as Japan. "With jets," says Vitalich, "distance is no barrier."

At eight on a Monday morning in the Chesapeake warehouse, an electric insect-killing device with a violet-blue light makes a crisp snapping noise whenever it catches another wayward fly. An extensive air-conditioning system cleans the air, leaving barely a trace of fishiness, despite the open loss of newly packed sea-bass pressed against the

thirty-foot-high walls. The warehouse is chilly from the frozen air escaping the two large freezer rooms in the back, whenever a worker enters them. Men are driving electric carts around the loading dock. Fish cutters in yellow aprons and call-high, brown rubber boots slice ice-cold sea trout on a twelve-foot-long metal table. There is not nearly as much noise as one might expect. The atmosphere is one of purposeful efficiency. The red-cement floor glistens from the frequent hose washings, and a fish head slaps against the wet concrete. At one end of the cutting table is a galvanized tank for the fish fillets, at the other end is an old barrel for the fish remnants. Next to the remnant barrel, steam rises from a five-gallon plastic bucket filled with hot water. The cutters immerse their leather-gloved hands in the bucket every five minutes. The water liquid lifts the gloves and acts as insulation from the numbing scorch of the chilled fish.

After the trout is cut into fillets, it is wrapped, wrapped in plastic, packaged in cardboard boxes, and stacked on wooden flats. The flats are carried onto the loading platform by men driving forklifts, divided according to the order invoices as to which market or restaurant gets which fish, and are then stored in one of the refrigerated trucks backed up to the platform. The remnants, also, are packaged together, soon to be trucked to a rendering plant in Los Angeles for use as fertilizer. All orders to and from Chesapeake are placed through phone operators in a glassed-in office overlooking the warehouse. "Let's say a guy from the 'Chor House' restaurant calls," explains Pak. "He asks, 'What do you got?' I say we have sea bass or red snapper or whatever we have that day. He says, 'Okay, give me a hundred pounds of sea bass.' An invoice is made, the orders are packed in boxes, and the deliveries are made in trucks. The restaurants call the day before to place their order, and we try to have the trucks off by eight or nine the next morning. There's not much to it, really. One thing you should understand about the fish: no matter how much fancy equipment you have, or how big the company is, all it comes down to is that one guy pulls the fish out of the water, he gives it to us to cut, and we give it to someone else so the consumer can eat it." He smiles to himself at the utter simplicity of it all. "Very basic."

Chesapeake Fish Company had its beginnings in the Yugoslavian village of Comina on the island of Vise. A sixteen-year-old boy named John Nicholas Vitalich was becoming tired of being the number three customer on a sardine boat. His village seemed more and more provincial to him, and he began to look toward America as his future. His girlfriend, Margarita, worked the Comina sardine factory. One afternoon in 1910, John told Margarita that he was definitely leaving for the United States, and that he would send for her when he had established himself.

Vitalich had just turned seventeen when he arrived in San Pedro, California, to take a job in a lumber yard. There he met an immigrant Italian named Joe Camillo, also seventeen. For two years they labored in the San Pedro lumber yard. In many ways, they both felt comfortable in the New World, because many other Italians and Yugoslavs had settled in the same area, but as young men eager for success, they both wanted something more than routine comfort. Soon their vision was directed toward San Diego and its burgeoning fish industry. Papa (as Vitalich was soon to become known along the local waterfront) saw a great advantage in San Diego's proximity to Mexico. There are approximately 900 miles of coastline on either side of the Baja California peninsula, and Papa thought he could be one of the first Americans to establish permanent—and profitable—ties with the Baja fishermen.

Papa sent for Margarita as promised.

and in 1913 they were married in San Pedro. A year later they became the partners of Nicholas Anthony Vitalich and a year after that they were joined by a second son, John. In the year of Nicholas Anthony's birth, Papa and Margarita moved to San Diego, along with Joe Camillo. Camillo worked for a time in a tuna cannery, while Papa was employed as a laborer with the Coronado Fish Company, a small business less than a decade old. Papa Vitalich was soon promoted to manager of the company, and by 1915 had saved enough money to buy Coronado Fish Company from the owners, retaining it Chesapeake Fish Company. Camillo soon left the tuna cannery, and began the J.J. Camillo fish brokerage firm next door to Chesapeake on the waterfront at the foot of Broadway. Camillo became the local representative for producers in the Pacific Northwest, now the firm represents producers and buyers nationwide and in Canada. Today, although the locations have shifted a few blocks to the south, Camillo and Chesapeake remain side by side.

In the 1920s, Papa Vitalich solidified many of his contacts in Mexico. The agreements Papa established with the Mexicans were something more than an understanding, but not as formalized as a contract, says Papa's grandson, Nick Vitalich, Jr., who is now thirty-six and who will own the company after his father and his uncle John. The relationship began in about 1922 and has continued through about two or three generations. For example, there is a man named Vicente Castro, who homesteaded in San Ysidro below Santa Tomas before World War II and who fished for my grandfather. Now his son, Vicente Castro, Jr., is working for us here in the warehouse." By the 1950s, Papa's two sons, Nicholas and John, were running the company, although the patriarch was very much in evidence. My grandfather used to think he was the king of the waterfront," Nick, Jr. recalls, "and he let everybody know it." A local fisherman, Pete Buompenso, whose father fished for Chesapeake as Pete does today, remembers seeing Papa lording over the docks twenty-five years ago. "I remember Nick's grandfather," Buompenso says, "standing out here on the pier, always with a big cigar in his mouth. And man, when he yelled, everybody jumped."

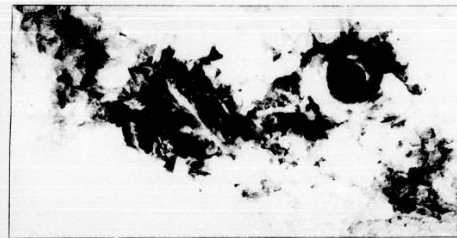
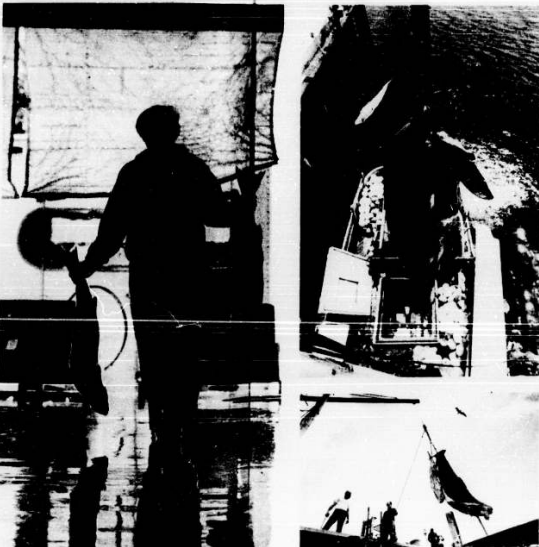
Papa died in 1959, just as Chesapeake began to expand simultaneously with the city of San Diego. "They always said that Papa died on a weekend so we wouldn't have to close," says Nick. The days when Papa was alive are still remembered with fondness by long-time Chesapeake employees like Vito DeMaria, 46, who joined the firm around 1950. "In the old days," says DeMaria, "back in the Fifties, before we got all this modern stuff, we used to cook and process lobsters live from Mexico. We'd get a ton and a half a week. We'd cook them up until eleven or twelve at night, go home, sleep a couple of hours, then go back and cook some more. My blood is on the walls here. I always say that. I say, 'My blood is on the walls here.'"

Fish tradition is almost sacred on the San Diego waterfront. Allegiances are made by grandfathers and honored by sons and grandsons. Through the years, five major families have emerged as leaders in the San Diego fishing industry (excluding the tuna industry, which is generally considered apart from the rest because of its vastness). Besides the Vitalich and Camillo clans, there are the Sacchi family, which runs the Fish Factory restaurant and San Diego Fish Company, a wholesale outlet; the Glaso family, which owns the Anthony's Seafood Restaurant chain; and the Busalacchi family, one branch of which owns People's Fish market and restaurant, and another branch of which owns Union Fish Company, the only other large wholesaler in San Diego besides Chesapeake.

(Continued on page 34)



Nick Vitalich, Jr., David Pak



Vito DeMaria

"As soon as you cross the line on the waterfront it's actively there, the old ways. You will not believe the difference. It's like in a sense going to another country. It's very emotional out there. Everything is verbal. We're all yellers."

Two Chairs



Illustration by David Clark

RICK STEVENS

In an age in which psychotherapy is looked upon with much disdain and bitter criticism, it's refreshing to know that there are a few people so skilled in the art and science of therapy that, as painful as a journey through the self can be, they can make a person look forward excitedly to each and every weekly session — with a hunger for freedom that person may never have known.

What is underneath the dissatisfaction most people feel in their lives? Why is it that most people grow up chronologically, choose a career based solely on questions of money, security, and convenience; enter stultifying relationships that serve mainly to counteract feelings of incompleteness and insecurity; accept the onset of middle-age at twenty-five or thirty; and spend the rest of their lives riding into the sunset, slowly tilting over face-down into their graves, avoiding all the conflicts and fears beyond which lies the jewel inside each one of them? How have these jewels become buried so deeply: how have they become so encrusted with layer upon layer of fear, anger, frustration, and self-hate? If you knew you were going to die tomorrow, how would you feel? Would you feel that you had missed something, that you hadn't had the chance to live fully, that somewhere inside you felt that jewel that somehow was never allowed to be brought forth into the sunlight? Or would you feel that it wouldn't matter — the sooner the better as far as you were concerned? Or would you feel that your life right now was so rich and full that you would want to live on forever?

I'd like to share some of my experiences in the last three years of psychotherapy with a psychologist who is one of those special few I described above. It has been a journey through hell and back, and it is by no means over: but the pain at this point is minor compared to what it used to be.

When I first walked into J's office, I was in the midst of a deep depression. I had recently dropped out of graduate school and had taken on a very menial job, mainly because I didn't feel I could do any better. As for my social life, I was unable to make any kind of contact with women. I was terrified of them, and at the same time I would wake up in the morning, lie in bed ruminating for a few hours, get up, get dressed, run from my house to my car,

drive to a restaurant, run from my car into the restaurant, eat breakfast in some corner of the place, run back to my car, drive home, run back into my house, ruminate for a few more hours, drive to work, run into the store, work, drive home, run in, go to sleep, and wake up the next morning — only to go through the same routine all over again. My car was a rolling womb, and my home was a permanent tomb. I was 3000 miles away from my parents, whom I believed I hated, and from whom I was rapidly withdrawing. In short, I was desperate, and there was no escape in sight.

I called J in answer to an ad he had placed in a newspaper regarding an encounter workshop he was running. (For reasons which I'm sure the reader can un-

derstand, I have chosen to keep J's name, as well as my own, confidential.) When I went to the workshop, it became immediately apparent that I was desperately in need of one-to-one therapy; so without further ado, we got started.

For my very first session, I took me in the back and put me into the "chairs": two chairs face each other, the client sits in one, and in the other a person significant in his or her emotional life, played either by the therapist or by an imaginary partner projected by the client. On this particular occasion, I played my mother. She (J) said, "I'm your mother, Rick, and I love you." "Bullshit!" I said. "You never loved me; you never loved anything!" I continued on in this way, spewing out accusation after accusation for a good five minutes. Finally, Mom said, "Do you love me?" All of a sudden I felt something rise up from deep within my chest. I bent over in pain and listened in utter astonishment as an emotion-laden "Yes" worked its way up through the enormous tension in my stomach and chest . . . and barely squeezed out of my mouth. I was in tears. Mom said, "Say that you love me. Say that you need me." The words came out in a whisper. "I love you. I need you. I love you. Mom . . . I need you." "We did the same thing with my Dad, with similar results. When I left J's office that day, I knew that I had finally found what I was looking for. I sensed that my search was over, and that I was about to embark on a long, difficult, but fantastic journey.

The first session opened up my feelings for my parents. Within the space of one month, an enormous amount of emotional material came to the surface, accompanied by lots and lots of tears. At the end of the month my parents came out to visit me, and we all went over to J's office for what turned out to be a seven-hour session. First my mother and I went into the chairs — this time it was the real thing. I took her hands in mine and the first words out of my mouth were, "Why did you hit me so hard?" For twenty years I had completely forgotten a segment of my childhood during which my mother had beaten me brutally with a belt, often raising welts with the buckle. Suddenly all of this had burst into consciousness, and just as suddenly the same thing happened for her. She broke down crying, begging my forgiveness, expressing terrible guilt and remorse. I told her I would try to forgive her, but I was not able to reach out to her due to the tremendous anger I still harbored inside. Then it was my father's turn. Again I experienced

a bursting into consciousness of deeply repressed material. This time I recalled that as a child I used to walk around the house all day, just waiting for him to come home. He was never around, never had much time to spend with me, and I used to occupy myself all day, waiting for him to return. We both recalled a camping trip we had taken when I was nine. This trip had been the shining moment of my childhood. By the end of the session, my Dad and I were crying in each other's arms.

The next six months were rough. I would wake up in the morning and spend

through me, and I screamed, at the top of my lungs and right at the woman's face. "You idiot! You idiot! I hate you! I HATE YOU!!!" The room was silent for a moment. In my life I had done anything like that. I had never been able to express anger, and had never yelled at anyone in my life. I can still hear that blood-curdling scream. It wasn't the last, but it was the loudest, and it was from deep, deep in my guts, deeper than anything that came after it.

That scream opened up some big doors. Several months later I began dating and having sexual experiences with women. This went on for about six months, and

other words, they had sprung out of the vacuum created by my father's absence during my childhood.

In July of last year, my parents came back for a second session. This time Dad was first. We sat in the chairs and I told him of my lack of respect for him. To my surprise and utter delight, he started to get angry. I had never seen him get angry in my life. Suddenly I respected him! Then J had me ventilate some anger with the "batuca," a foam-rubber bat that the client beats against the ground while verbalizing anger. (The anger must be genuine; forced anger falls flat and provides no relief for the client. It takes a skilled therapist to tap into this genuine anger.) When my father saw how much anger I still carried around inside, it shook him up. Then he said that if he were to take that batuca and swing it, my yelling would be a whimper by comparison. "We invited him to try it. After some hesitation, he took the batuca in hand and started to beat it against the floor, yelling about how stupid he had been as a father, and how blind he had been to the plight of his own children. My heart ached as he pounded that thing and screamed his lungs out. It was a moment I'll never forget as long as I live.

Since that day, Dad and I have had a fantastic relationship, and his belief in me is without bounds. I've always wanted a close relationship with my father and now I have it. It's on an adult-to-adult level, and it is one of the most wonderful things in my life. I would love to have the same kind of relationship with my mother; however, she did not take advantage of our last session. She saw the anger all right, but she was unwilling to face it; nor was she willing to face her own feelings. We're hoping to bring her around next session, though.

Following the above session, the focus of therapy centered on my sexuality. I experimented with swinging, as well as casual sex in general, but quickly tired of that. Then I renewed my attempts to establish an intimate relationship with a woman. I have been dating quite a bit lately, but am still looking for a special woman. Currently J and I are working on what will be perhaps the most difficult phase of my entire journey — the emergence of my masculinity and the freedom this will give me in my relationships with women — and in my life in general.

I've come a long way from the basket case that used to run back and forth from his house to his car. I feel about twenty years older inside. My social relationships

(continued on page 18)

Something inside me snapped—
an enormous wave of anger
rushed through me, and I
screamed, at the top of my
lungs and right at the women's
face, "You idiot! You idiot!
I hate you! I HATE YOU!!!"

most of the day lying in bed, utterly exhausted. I was wracked with tension, which was centered in my stomach, genitals, chest, and jaw. I worked at night, slept and fantasized during the day, and was totally disoriented. But the depths were being prodded, and I had to let the pain and exhaustion surface.

Nine months after the first session, J brought a middle-aged couple in to one session to do some role-playing. During one heavy scene, Mom, played by the woman, was taunting Dad, played by the man. He was in tears, and he stood behind me and said, "Don't let her talk to me like that, Rick. Stand up for the both of us. Do it for me." Something inside me snapped — an enormous wave of anger rushed

then I had a face-to-face confrontation with my homosexual feelings. I was no longer able to run away from these feelings, so I began exploring the gay realm. I went to the bars, the baths, and anywhere else I could go in order to find out whether or not I was gay. However, I always kept one shaky foot in the door of the heterosexual world, out of fear of being trapped in the homosexual world. Had I been able to immerse myself totally in homosexuality, perhaps I would have discovered much sooner that I did that I was heterosexual by nature, and that the gay feelings merely provided me with an escape from my conflicts with women. On another level, they had represented unfulfilled needs in relationship to my father. In

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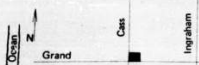
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FISH MONGERS

(continued from page 11)

The interrelationships of the five families through the years have often been turbulent, but always interesting. "It's really, in a sense, a microcosm," says Nick Vitalich, Jr., "because you can see how the total spectrum of emotions is expressed, on the waterfront. You can really see how war is made and how peace is made. And there have been battles. For example, Tod Chio [a founder of the Anthony's restaurant chain] and my uncle didn't talk to each other for over a year. They can't remember why, but now they're going to spend a month together in Hawaii. That feud happened more than thirteen years ago. And I remember Cosimo Busalacchi and Charlie Saccio, who have been right next door to each other for years, still don't speak to each other. It's been twenty years. One night I went out drinking with Cosimo, and I said, 'Why don't you talk with Charlie?' And he said, 'You know, I can't remember.' The sons, they talk to each other and do business together, though."

According to Vitalich, a lot of the Old World tradition has faded from family life — except on the waterfront. "As soon as you cross the line on the waterfront," he says, "it's actively there, the old ways. You will not believe the difference. It's like in a sense going to another country. It's very emotional out there. You work a great deal with your emotions when you're in an Old World business. Everything is very verbal. We're all yellows."

If the local industry can be called Old World, then its counterpart in Mexico — from which Chesapeake obtains as much as fifty percent of its fish — is absolutely primitive. There are hundreds of small fishing camps lining the uneven Baja coastline, about twenty-five of which do business with Chesapeake regularly. The camps vary in size, with as many as fifty skiffs in one camp. The skiffs are generally outboard, fiber glass boats with fifty-five horsepower, manual-start engines. Two fishermen take a twenty-foot skiff thirty or more miles out to sea in search of sea bass, halibut, yellowtail, rock cod, and shark. Using no compass, navigating only by the sun and stars, they fish in water sometimes 600 feet deep. A line with twenty hooks is set in place, and is rolled up at the end of the day with the aid of a roller drum. A good day's catch is about 300 pounds of fish.

The fish is brought into camp and weighed, then loaded into an old, American-built truck with an unrefrigerated, twelve-foot-long box on the back. The weighing is done by a *jefe*, who gives each fisherman a chip indicating the size of the catch. The *jefe*, who owns the truck, runs the camp. "It's not a *jefe* for the *jefe*," says Chesapeake manager Pak, "the fishermen would be waiting their time." The fish are packed on ice each day, for up to twelve days, until the boss has enough to make a trip to San Diego worth his while. A *jefe* from San Felipe might only need 2000 pounds to justify the trip; a *jefe* from San Juanico, halfway down the Baja peninsula, might need as much as 15,000 to 20,000 pounds before he starts out for the United States. "Sometimes a *jefe* waits too long," says Pak, "but we can tell. In the fishing industry you smell your mistakes. If a guy comes up here to unload, and I don't like what I see, I'll close the door and send him back to Mexico. I'll give the guy his expense money, but I won't buy his fish."

If the fish are accepted, as they almost always are, a check is written for the agreed-upon price. With the money he has been paid, the *jefe* goes shopping for his men, who have made a list of the items they want. He purchases all the goods in the United States, then travels back to the Baja camp, where he deducts the price of the grocery items from the fishermen's salaries and pays them. The *jefe* brings everything into the camp — food, clothing, beer. Most of the camps are very rudimentary. Some of them may have a tiny shack in which a hired woman will

cook basic, unadorned meals, but in most camps, the fishermen keep their own meals over open fires, and sleep at night beneath their captured skiffs.

Not nearly so austere, but in most important to Chesapeake, are the fisheries of the Pacific Northwest (an area which covers, for Chesapeake's purposes, the coast from central California up to Alaska). There are about nine major types of seafood produced in this area, including salmon (in the spring and summer), king crab (almost always frozen, because it does not hold up well on ice), Pacific red snapper, sole (Dover, English, and Petrale), ocean perch, rex sole, rock cod, ling cod, and butterfish.

The processors of the Northwest work in a manner similar to Chesapeake, except many sell only to four or five major wholesalers. The fish is shipped by truck or air freight to San Diego. It's possible for fish caught off the Washington coast on Monday morning to be served at a San Diego restaurant for Tuesday's lunch.

Fish that comes from northern California, Oregon, and Washington is considerably cheaper to wholesalers than the same fish caught off the San Diego coast, according to Pak. In the Northwest, the fishermen use trawlers with a huge net that looks like a butterfly net and is capable of catching entire schools of fish at once. San Diego fishermen use gill nets, which are often 250 fathoms long and six fathoms deep, and stretch across the ocean like a tennis net. In the gill-net method, a fish swims into the net and is trapped by its gills as it attempts to withdraw. The net is hauled aboard the boat, and each fish is plucked from the net and tossed into the hold. Many more man-hours are involved with gill nets than with the Northwest's trawlers. Trawlers are impractical in San Diego because they require a flat, sandy bottom, and can't function over the rocky peaks and valleys of San Diego's ocean floor.

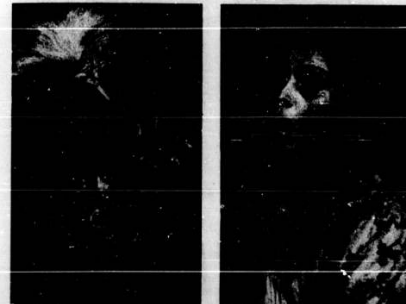
Chesapeake has about forty fishermen locally who fish for the firm on a regular basis. There are no contracts involved. "About the only regulation I put on them," says Pak, "are that they tell me beforehand when they'll be back and what sort of fish they're going after." Local fishermen take a twenty-foot skiff thirty or more miles out to sea in search of sea bass, halibut, yellowtail, rock cod, snapper, shark, yellowtail, sea bass, and halibut, plus lobster and abalone.

But throughout the West Coast fisheries, from Baja California to Alaska, there is the fear that what the fishermen are catching — the snapper, the salmon, the sea bass, and the rest — are being consumed faster than they can be replenished. "To make skinless, boneless fillet from the fish I get," says Pak, "I get an average yield of only about thirty-three percent. That means I put sixty-seven percent in the trashcan. As Americans we've been trained to look for skinless, boneless, clean, white fish. In other cultures, it's the consumer's stomach instead of his eyes that counts. Fish-head soup and size that. While Pak and Vitalich are not advocating fish-head soup, necessarily, they do contend that there is almost nothing in the fish in the sea (and several things that just sit there) that cannot be eaten. Pak says, "We are using more and more underutilized species, like gooducks." (Pronounced gooey ducks, but more often called hooey ducks, because of their resemblance to a stallion's reproductive organ.) "The Japanese started harvesting gooducks off Canada a long time ago," Pak continues. "A gooduck is a clam; it weighs around five pounds. The edible portion is the suction muscle. It tastes great; it just looks sort of strange. We are also educating people to eat shark and squid. I teach a few seafood cooking classes, and it takes a certain amount of patience; people are slow to try new things."

This education process is not entirely selfless on the part of the Chesapeake management. Vitalich estimates that their sales volume has increased "an easy sixty percent" over the past two years because of the public's increased awareness of seafood and its greater willingness to experiment. "Two or three years ago," says Vitalich, "you couldn't give squid away; now it's a delicacy. But the things we're

(continued on page 16)

No Sympathy for the Devil



Robert Hale

JONATHAN SAVILLE

When I first saw Tito Capobianco's production of Boito's *Mefistofele*, at the San Diego Opera six years ago, I was enthusiastic about the singers (Salvador Novoa, Nancy Shade, and the late Norman Treigle) and I admired many of the tricks Mr. Capobianco and set designer David Mitchell had devised to cope with the opera's deficiencies. The present revival struck me as considerably less successful — and *Mefistofele* remains an opera so full of flaws that anything less than a first-rate production and performance leaves it terribly vulnerable to the charge of being no good at all.

As I remarked in my earlier review, it is shocking to realize that *Mefistofele* received its first performance in the same year (1868) as Wagner's *Die Meistersinger*, and that Verdi's *Aida* came only three years later. This, in other words, was the age of the integrated music-drama, in which well-constructed plots, thoroughly dramatic characterization, and large-scale, continually flowing musical forms are all organized to produce a single, total human situation expressing itself inevitably in music. Boito's opera, in contrast, never achieves this kind of integration, either musically or dramatically. In many ways it is a botched job — inexplicably so, since its composer was one of the most intelligent and talented operatic professionals of his day.

In libretto, first of all, is dreadfully

laimant and does not advance the story at all; a scene in Faust's study, where he sells his soul to the devil so rapidly that it is impossible to get any real idea of his character or his dilemma; the wooing of Margherita, treated in a rather slipshod fashion, with touches of unconvincing comedy; an immensely long Witches' Sabbath, aimless spectacle without any movement in the plot or into the souls of the characters; the death of Margherita (the first really dramatic scene of the opera, but only tenuously linked to what comes before and not at all linked to what comes afterward); Faust in ancient Greece, wooing Helen of Troy (more undramatic spectacle); and suddenly a final scene in which Faust, for no reason intelligible in terms of the action of the opera, is saved, much to the surprise of both Mephistopheles and the audience. This is one of the worst libretti in the history of opera — and there have been a lot of bad ones!

A bad libretto — by which I mean an undramatic one, literary quality not being of the essence in this art form — means that an opera cannot live up to its theatrical potentialities; it cannot rank with the very best of its kind. But great music can go a long way toward rescuing even the most wretched of texts. Here Boito showed flashes of genius, but he was still plagued by a strange inability to integrate isolated moments of inspiration. His music is full of wonderful fragments: a marvelous melody that disappears after a few bars; a sudden rhythmic drive that as suddenly gives up; a stirring massed chorus that seems to be endless "brooding" music in the low strings; a gorgeous aria that leads nowhere, like a finely carved staircase in the middle of a desert. In a quite perceptible way, however, the composer's grasp of larger and more integrated forms becomes progressively firmer as the opera moves on. The scene of Margherita's death includes some wonderful music; the Helen of Troy pageant leads, for the first time, into what is truly a unified and flowing finale; and in the Epilogue, with its passionate aria by Faust and the recapitulation of the grand magical music of the Prologue, we become completely aware of what a fine composer Boito could have been, had he shown more persistence and self-discipline.

It would be hard to think of an opera that poses a greater challenge to the director and the designer. The libretto does so in its interest, that the visual elements of the production take on an unusual burden of responsibility. Mr. Capobianco and Mr. Mitchell have met the challenge with all sorts of inventive visual displays — cosmic projections on screens, flashing lights, and the like — along with what I felt, the last time I saw them, to be splendid sets. This time, from my seat way at the side of the auditorium, I was unable to see the greater part of the visual effects, so that there is no way for me to know how they might have altered my experience of the present production.

I was able to see most of the acting, however, and I cannot say that in that area Mr. Capobianco or his wife Gigi Denda (who staged the current revival) have

solved the — perhaps insuperable — problems posed by the libretto. The style throughout is melodramatic exaggeration. The Mephistopheles of bass Robert Hale, costumed ghoulishly by Hal George and with his face painted to resemble the creature from the Black Lagoon, is continually making the outsized gestures of evil and menace that cause us to laugh at the villain in the earliest of silent movies; he is like one of those Count Dracula parodies whose featuriness is nothing but camp. Similarly, when the costume designer and the make-up man have prepared Jeannine Altmeyer for her portrayal of Margherita in prison, she looks more like the old hag of *Hansel and Gretel* than like a pathetic madwoman who has drowned her illegitimate child and poisoned her mother. Do the photos that accompany this review suggest anything other than Halloween? And the Witches' Sabbath, with its tediously writhing bodies in semidarkness, seems to reflect the sensual imagination of Cecil B. De Mille; it is considerably less evil, orgiastic, and terrifying than Saturday night in the neighborhood disco. I would suggest that, if *Mefistofele* is to be viable as a theater work, its staging must be thoroughly rethought. This sort of old-fashioned grand guignol cannot do anything to a modern audience but make them giggle.

Of the chief singers in the San Diego Opera production, the most consistently pleasing is tenor Enrico Di Giuseppe, who sings Faust. It is an easy role, with few dramatic or vocal challenges, and it seems well suited to Mr. Di Giuseppe's sweet timbre, lyrical style, and slightly foursquare delivery; his wobbly notes are somewhat less in evidence than usual. Robert Hale, sounding in better voice than I have heard him lately, does a decent job with the role of Mephistopheles, but he lacks the rich, dark quality that is needed to convey a sense of the character's Satanic power; in this respect, the model Mephistopheles is not Norman Treigle, whose voice was too light, but Cesare Siepi, or Giulio Neri in the still quite listenable Opera recording of the opera. Jeannine Altmeyer, who doubled as Margherita and Helen of Troy, possesses a large, luscious soprano voice, but it is produced with too little resonance; consequently, the high notes have to be forced and there is a general tendency to sing notes flat throughout the range. I also disliked Miss Altmeyer's habit of beginning each note inaudibly and then swelling it; the careful quality produced by this device was not worth the loss of articulation and the breaking up of the vocal line. The orchestra was conducted adequately by Theo Alcantara, but there was little of the vibrant, explosive energy and intensity that is needed if Boito's music, such as it is, is to make any notable impact. The same thing must be said about the chorus: their lackluster singing and muffled tone took all the life out of the Prologue, which contains the best music in the opera. All in all, a fairly ineffectual performance and a fairly ineffectual opera — quite the opposite of such triumphant Capobianco productions as Verdi's *Lombardi* or Prokofiev's *Love For Three Oranges*. □



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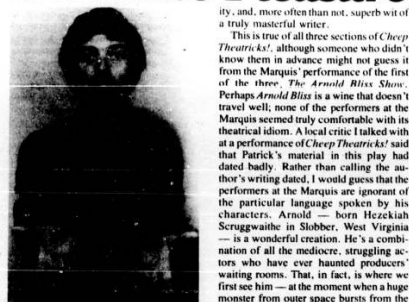
(continued from page 14)
getting into now have been delicacies in Europe and Asia for years and years. Shark has been gourmet, squid has been gourmet. The Japanese eat sea urchins."
Probably a greater dilemma to the average San Diego consumer than the choice between ground and trout is the choice between fresh and frozen. What's the difference? All fish is first iced, but not necessarily frozen. Ice is the backbone of the fishing industry; fresh fish is packed on flaked ice. Chesapeake has an ice machine in its warehouse that makes up to 10,000 pounds of ice a day, "and we can use every bit of it," says Plak. Without a doubt, fresh fish is to be preferred over frozen (the taste being superior when fresh), but if frozen correctly, it can be nearly as palatable as fresh. "If it's not frozen correctly,"

Plak says, "it is wasted. Freezing robs moisture. The muscle structure — the texture of the fish — is also changed in the freezing. In some fish — Icelandic cod, for example, the kind they usually use in fish and chips — freezing is accepted, because it causes a firmness the fish wouldn't otherwise have. The firmness has become traditional in the minds and stomachs of the consumers."
One of the ironies of the San Diego fish eater is that he is not generally considered as much a seafood epicure as his counterpart in, say, San Francisco, even though Chesapeake sends hundreds of thousands of pounds of sea bass, halibut, and yellowtail to restaurants in San Francisco every year. "San Diego really started to blossom as a red seafood town in the last decade," says Vitalich, "but really only in the last two years has it become at all sophisticated. San Francisco still has the edge in terms of quantity of gourmet restaurants. We're getting a number of giant restaurants here all of a sudden that are good and fun and exciting. But in San

Francisco, there are probably fifty or sixty excellent seafood restaurants, whereas here we have Anthony's Star of the Sea Room and L. Escargot; after that, what else can you think of?" The lack of gourmet seafood restaurants, says Vitalich, can be attributed to several causes, not least of all being that San Diego is a comparatively younger city than San Francisco, and the population center is not as concentrated here as there. "But as these condominium projects begin going up in downtown San Diego," Vitalich says, "and as more young people move back into the city, I'm sure you'll see a lot more of these exquisite, graceful restaurants springing up."
As the consumer expands his seafood appreciation, and as the fishermen explore new areas and methods, so the business of the wholesalers changes. Whereas before, many of the people involved in seafood wholesaling were the undereducated manual laborers, the industry is now attracting bright, college-educated types. Chesapeake manager Plak, for instance, has three bachelor degrees from San Diego

State University (in geography, anthropology, and philosophy) and Vitalich has a bachelor of arts degree in sociology from Notre Dame and a master's degree in community development from Columbia. But even while talking about sophisticated gourmet restaurants and the need to educate the public, Vitalich remains elbow deep in the heritage bequeathed him by old Papa Vitalich (literally elbow deep, one realizes, as he sorts fish on a rainy day on the pier behind the warehouse). "I think people are beginning to realize," he says, pulling his rain hood over his head and scanning the gray skies, "that we really have to develop and help the sea achieve all that it's capable of. If we just keep taking without putting anything back, we are in a very short time going to find ourselves in a very poor position." He drives the yellow Toyota forklift up to another galvanized container of pink and orange rockfish, prepares to cart it away, and calls to the skipper of the fishing boat. "Let's get this fish inside. It's going to start raining." □

Moment's Pleasure



James Marley

CHRISTOPHER SCHNEIDER

When a play unashamedly seeks to please its audience, one's first impulse is to be suspicious. Does this mean the play is shallow, meant to provide its viewers with a moment's pleasure and then to be forgotten immediately? In an age when the media never cease to lure us with their all too insubstantial charms, such suspicions are often justified. But then on occasion one finds a playwright who is both enjoyable and rewarding — such as Robert Patrick, three of whose short plays will be performed in a program entitled *Cheep Theatre*, through this weekend at the Marquis Public Theater.
Patrick's best-known play is probably *Kennedy's Children*, a concatenation of monologues by various representative character types whose collective voice is meant to sum up the Sixties. His most representative work, however, is to be found in the short plays written for such small Manhattan theaters as Norman Hartman's Old Reliable and the Caffe Cino. At first these works might appear slight, but they have the simplicity, clarity,

bold babbles on in his oracular fashion as the producer and his minions try to drag him off screen and we hear the babbles beginning to burst around the studio.

One of the first things I noticed about this performance of *The Arnold Bliss Show* was the number of words the performers mispronounced: "manon" (as if rhymed with "cannon," "archetype" as if its first syllable rhymed with "march," and *Parasum* (New Jersey) with the first after the second syllable accented. I was also bothered when Arnold spoke the first line of Irving Berlin's song "Not For All the Rice in China" rather than singing it — as if he didn't know the tune. Much as these may sound like insignificant details, they're symptomatic of a general feeling pervading *Arnold Bliss* that the performers don't know what their characters are talking about. This quashes many of the laughs, since the performers' uncertainty spreads to the audience — which, as a result, doesn't seem too sure which are the actual punch lines.

Michael J. Keils, who plays the title role, is fine in the earlier sections, while his character is only slightly weird. But when Arnold eventually becomes the definitive monstrous talk-show host, with a great, overwhelming stream of invective, Mr. Keils never becomes sufficiently hysterical. His Arnold is too sunny and calm, too — dare I say it? — Southern Californian in his final dementia. The character needs more out-in-the-streets abrasiveness at this point. Of course, Mr. Keils isn't helped by director Scott Busath's idea of breaking up the monologue and using portions of it as interludes between the play's first three sections; this destroys the rhythm of the central character's mounting hysteria. In any case, there should be more joy in Arnold's contempt for his audience — Mr. Keils should relish each of his lines.

All this is a delightful fantasy about survival in the acting trade and about people's attitudes toward show business — a fact which someone should tell the performers. Although Matthew G. Cubitto makes an enthusiastic monster and Denise Donato has some nice moments as the actress playing Imperiled Vietnam ("All right, let's take it from the atrocity"), none of them seem to realize how amusing *The Arnold Bliss Show* really is.
Luckily, *Cheep Theatre* improves as it progresses. Its climax is an ingratiating little opera that Patrick wrote for a Christmas Eve show at La MaMa E.T.C.: *The Richest Girl in the World* (Dennis Hap-

ney). In the current version, most of the dialogue has been set to music by the Marquis Theater's resident composer, Lawrence Coker. His music is marvelously humor-filled in the best Jacques Offenbach tradition. It is so good, in fact, that one wonders why Mr. Coker wasn't asked to set the text for *Arnold Bliss*'s sing-along finale (which, in yet one more miscalculation, is spoken rather than sung). His score is grandly parodic in just the right way for the story of a girl who does, indeed, have everything.

The Richest Girl is a play filled with happy endings, as the Singer tells us at its start. Its eponymous heroine has absolutely nothing wrong with her life. She's wealthy, happy, and beautiful, and the Handsome Star and still remain qualified for her Miss America title.

Naturally, for a work so devoted to the principle of happy endings, *The Richest Girl* concludes with everyone satisfied, although the heroine's maid, Madalyna, strongly sung by Julie Anne Simeone, does have some panic-filled moments along the way.

As pleasant as *The Richest Girl* is, though, I'd say the best part of the evening is *One Person, A Monologue*. James C. Marley performs it and he is superb. Nothing this actor has done before prepared me for his overwhelming performance in *One Person*. He alone is reason to see *Cheep Theatre*!

The speaker in this section is alone on a bare stage. He greets his male lover in the audience, saying that gathering all these people in the theater was the only way they could arrange a meeting, and then going on to recount his version of the way their affair broke up. The story is told through mime, dance, and monologue; the speaker creating an entire world through suggestion.

That world is filled with love, loss, sex, drugs, madness, and nobility. Some people might take all this as a cold portrait of the promiscuity and unfulfilled relationship inherent in gay male life. But in reality it is a tender picture of the frantic gay existence in the late Sixties. This memorably hip style is terribly funny and wonderfully accurate in its depiction of a certain kind of life, and Mr. Marley dances, mugs, and suffers his way through the show in a way you will not easily forget. □

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and magazines combined. The average American has more than 100 newspapers and there are 100 million in North America every day, reading 65 million copies of 1870 dailies — don't complain about the clutter. But there are two problems. First, by turning the page they can choose not to see. TV viewers have to watch a laundry list of good clothes whilst even if they send all their shirts to the cleaners, they still have to pause between the top ten and the bottom ten to hear who lies nonstop to Tampa even if they have fear of flying. And even if they turn the page, they are turned off by the masses of commercialism surrounding their favorite topics. Second, newspapers, unlike the TV news, are not expected to inform rather than to entertain. The advertising in newspapers can be considered news about the marketplace. The mass media are not for supermarket specials, after-Christmas sales, used furniture, help-wanted, coupons to clip for discounts. Shoppers are not supposed to buy what they buy; and the advertising industry tries to dream up ad-

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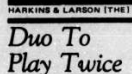
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HARKINS & LARSON
[THE] is the name, peculiar orthography and all, of an avant-garde musical-theatrical group composed of trumpeter Edward Harkins and baritone Philip Larson. They play

peculiar music and they receive peculiar reviews. "The joyful gentlemen laid claim to the honorary title of America's Hope in Anxious Days" (Amsterdam, 1977). "As zany a Monty Python, as surreal as the receiving room at Bellevue — the absurdity of life nearly skewed" (Vancouver, 1978). "They have created works of insistent logical content and compelling biological urgency" (Clim, Patricia, neurobiologist).

Edwin Harkins holds degrees in both performance and composition and has taught at the New England Conservatory of Music. He has been a performing member of the Contemporary Chamber Players in Chicago, the Center for New Music in Iowa City, and the Center for Music Experiment in La Jolla, where he is based.

LASAR, a computer language for rhythm input. Philip Larson has performed and recorded with the New Music Choral Ensemble, the Los Angeles New Music, Pomerium Musae, and the Bach Area Group. He has taught at the University of Illinois and the University of Texas and is presently co-director of UAL, a music-theatre ensemble.

The twenty duo, as some press releases call it, is currently performing at Palomar College and at UCSD next year. College and university faculty will consist of "Face the Music" by John Swedberg; "Artia" by Schuett; "Short and Jiffy" by Ewen, a duet for two voices; "The Harkens" by Jeffrey Mumford; "Pace for Trumpet and Dance" by Perkins and Larson (it was their first collaboration); "The alacrity of life in Vancouver"; "Reflections," a solo for voice and piano by Larson; a trumpet solo, "Kry," by Robert Erickson; an aria for voice and piano, "43," by voice, trumpet, and cello, with cellist Peter Farrell; "Fanfare," a computer-generated piece by Bill Schuett; and "The inspired theatre piece," "Pace for Tape and Dance," by the twenty duo themselves. The Palomar College students will add "Pace for Tape and Dance," by voice, by Wayne, Erickson, London, Jones, and Mumford.

The program will feature a variety of styles, intelligences, eloquence, and biological urgency, to reflect the artists' intention to develop

you'll be able to — one of the most joyous events every year is when the old sweepstakes winners appear and do their old performances all over again, and have a nostalgic tear is shed. I can tell you! This year there will be some of the former winners going all the way back to 1977.

If you are an eight-year-old Tahitian dancer, or a ten-year-old baton twirler, as I hope some day my own dear children will be, it's too late to enter the contest — all the contestants paid their entry fees long ago. Well, that's what happens. But there's enough room in the audience for 500 spectators. Can you imagine a better way to spend your weekend? And it's free!

The Southern California Talent Contest will take place Saturday 17 Sunday, 18 and 19 and 20, at Grosvenor High

Continued on page 4, col. 5.

One of the San Diego events to look forward to most each year is the Southern California Talent Contest, sponsored by the Park and Recreation Department. You may ask why. It is a question, I admit, since these people just have a few things there. There are no more than thirty-seven divisions of performance, categorized and subcategorized by kind of act (jazz, tap, piano, acrobatics, baron twirling, Tahitian dancers, etc.), age, and number of performers in the act (soloists, duos, and what they call "big numbers"). So if you want variety, there it is! To make things even better, thirty-six of the thirty-seven categories

reserved for performers eight years of age or under. I simply adore child performers—and this time there are going to be some as young as six. I bet they'll be a lot like I was. I bet the two days of performing there will be 328 separate acts, with over 600 separate performers; one of the line numbers has thirty-five people in it.

I have been going to this night started every May since they started, way back in the Sixties. They were certainly more fun then. I remember the Vietnam Veterans for Peace Movement, and the Free Speech Movement, and they've kept in the lead ever since. Last year was especially sensational. That was when the "superstar" of the night, the "division" (that is, the very best of the longer performing groups) was won by Bonnie Rattzin's Acrobatics Line, performing to the tune of the MCA's "I Should Have Seen It." In fact, it



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MAY 15 1980

READER'S GUIDE TO THE THEATER

Dine, Wednesday, May 21 through Friday, May 23 at 7:30 p.m. For information call 273-0201.

LUNCHTIME THEATRE
Improvisational comedy on Friday from Spontaneous Contribution and the following Wednesday from A Moment's Notice. Free (C.S.)
Marques Public Theater, Friday, May 16 and Wednesday, May 21 at noon.

A MAN FOR ALL SEASONS
Robert Bolt's highly literate drama of conscience about Thomas More, the chancellor who took his stand against the marriage of his king, Henry VIII, and refused to be swayed. It is the tale of a man who found both strength and self-delusion in his ability to see no to those in power (C.S.)
North County Community Theater, Vista Post Office, 168 Eucalyptus Avenue, Vista, through May 24, Friday and Saturday at 8:00 p.m.; Matinee Sunday, May 18 at 2:00 p.m.

1935 HARD TIMES/GOOD TIMES
A reminiscence of life in America during the Depression, featuring re-creations of the comedy, music, and dances of the period. Among the comedy shows remembered will be Allen's Alley, Robert McGee and Molly, Edgar Bergen and Charlie McCarthy, and Amos and Andy. A production of the Globe Educational Tour, Free (C.S.)
Frederick Maier, 183 Third Avenue, Chula Vista, Thursday, May 15 at 10:30 a.m. and 1:00 p.m.; Neighborhood House/Educational Cultural Complex, Friday, May 16 at 2:00 p.m.; La Jolla Museum of Contemporary Art, Sherwood Auditorium, 700 Prospect Street, La Jolla, Tuesday, May 20 at 2:00 p.m.; Senior Citizens' Rally Day, Golden Hall, Community Center, Wednesday, May 21 at 10:00 p.m. For information call 231-1341.

THE ODD COUPLE
One of Neil Simon's earliest and best comedies. Two divorced men decide to share an apartment for a while. Since one is a careless slob and the other is compulsively neat, it isn't long before they start bickering. (C.S.)
Imperial Beach Playhouse, Marina Vista Center, 460 Imperial Beach Boulevard, Imperial Beach, May 16 through 31, Friday and Saturday at 8:00 p.m.

8:00 p.m. For information call 424-3566.

OF PACE AND MEN
John Steinbeck's moving naturalistic play about two migrant California ranch workers in the years of the Great Depression, mentally retarded Lennie and his compassionate friend George. The theme of the story is—odds are enough in the modern theater—human goodness, and the counterweight to the goodness embodied in the devoted, self-sacrificing George is the inhuman,

truth. These beautiful performances, and their beautiful integration by the director, make Of Mice and Men one of the very best offerings of what now seems to be San Diego's foremost theatrical company. (C.S.)
San Diego Repertory Theatre, through May 17, Thursday through Saturday at 8:00 p.m.

ONE-ACT PLAYS
An evening of original plays by students of MiraCosta College. (C.S.)
MiraCosta College, Little Theater.



Deer Under the Elm

impersonal, indifferent destruction of the nature of things. For Steinbeck, the act of friendship is the only possible assertion of humanness in a universe that does not care about human beings, that brings them in like crickets in mind or body, that fills them with despair, and that denies those desires any fulfillment. Douglas Jacobs' production of the play is rich in the particulars and the atmosphere of a Salinas Valley ranch of half a century ago, and the acting has, without exception, the authority of

Friday and Saturday, May 16 and 17 at 8:00 p.m.

PASTA, MAYOR DALEY, AND THE SAN ANDREAS FAULT
Local playwright James Tenuto's engaging comedy about life in an Italian-American family. This is one of those realistic shows in which the plot is less important than the way a certain group of people look and behave. The feel of this family's everyday life has been caught admirably. What's less admirable is

the slow-moving story about the family's errand son who returns to Chicago from California in order to interview Mayor Richard Daley. Author Tenuto's dialogue is filled with deadpan, provoking psychology. The peripheral detail, however, is so amusing and the characters so likable that the indulgent will ignore Tenuto's extraneous tangents. (C.S.)
Coronado Playhouse through June 14, Friday through Sunday at 8:00 p.m.

SHOW ME WHERE THE GOOD TIMES ARE
A musical new made up of selections from Broadway shows. Performed by the Rhythm-A-Players. (C.S.)
Pacific Beach Women's Club, 1721 Humboldt Street, through May 31, Friday and Saturday at 8:00 p.m. For information call 273-1976.

THE SOUND OF MUSIC
The monstrously popular Rodgers and Hammerstein musical. Cherry young Maria comes to work as a governess for the children of the stern widower Captain von Trapp. Although her household has always been cheerful and authoritarian, soon Maria has brought life and spontaneity into the lives of the von Trapps by teaching the children to perform intricately rehearsed song-and-dance numbers. Eventually World War II threatens to disturb the merriment. The von Trapps confront this problem by climbing over the mountains and hoping that things will be better on the other side. There are some nice tunes to the show, such as "My Favorite Things" and "How Can Love Survive?" A show for those with a taste for heartwarming inspirational. (C.S.)
San Diego Junior Theatre, Puppet Theatre, Balboa Park, through May 18, Friday at 7:30 p.m., Matinee Saturday and Sunday at 2:00 p.m.

SPRING'S AWAKENING
An early Expressionist play by Frank Wedekind, famous for his "Lulu" plays, which were filmed by G.W. Pabst and turned into an opera by Alban Berg. One of Wedekind's constant themes was the overreaching desire of sensuality upon our lives. The ones who feel this power have a group of adolescent children who are victimized by their parents, who refuse to tell them the truth about bodily urges, and by the officials who run the authoritarian

school they attend. An offering in the UCSD Drama Department's program of "San Butler," which has been included in an admirable production of Kogutsky, another famous Expressionist play. (C.S.)
UCSD, San Multi Theatre, Friday through Sunday, May 16 through 18 at 8:00 p.m.

TAKEN IN MARRIAGE
This is the first play to be performed in the new Galtzberg Quarter Theatre. Taken in Marriage is a comedy-drama about marriage by Thomas Sabin, author of *Prayers for My Daughter, Fathers and Sons*, and (with Taylor Thayer) *When We Were Very Young*. It tells the story of a group of women of varying ages and backgrounds who gather for the rehearsal of a wedding ceremony. While waiting for the men to show up, they express their attitudes toward marriage. The women talk together, get amicably sloshed, and have a celebration of their own. A production of the Women's Theatre Ensemble, among whose achievements have been productions of *The Killing of Sister George*, *Uncommon Women*, and *Nights of the Tribes*. Directed and designed by Will Simpson and Robert East, and featuring Terry Berneke, Helen Marquardt, Laura Rankin, R.W. Reynolds, and Linda Zeng. (C.S.)
Galtzberg Quarter Theatre, opens Thursday, May 15 through June 21, Tuesday through Friday at 8:00 p.m., Saturdays at 5:30 p.m. and 9:00 p.m.

TAKE ME ALONG
A musical adaptation of Eugene O'Neill's play, *Wilderness* (see above). A young man at the turn of the century learns about love. With words and music by Robert Merrill. (C.S.)
Alpine Players, Alpine School Auditorium, Alpine Boulevard, Alpine, Friday and Saturday, May 16 and 17, and Thursday and Saturday, May 22 and 23 at 8:00 p.m. Matinee Sunday, May 25 at 2:00 p.m.

TWO AGAINST THE WORLD
Musical drama by Frances Felsa about generations of the oppressed, their struggle for survival, and their dreams of a hopeful future. (C.S.)
Educational Cultural Complex, through May 25, Saturday and Sunday at 8:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

If it had the *Busby* had going for them was their ironic, self-mocking name and the fact that most of them are boys, they could scarcely be considered anything more than a novelty band. Indeed, the first time I saw this group, whose members dress as strictly and primly about on stage as sickly and stinky as Tootsie while they drum out music as loud and guff as the Clash, I was taken aback. It took awhile to determine if enjoyed them because of their perversely incongruous contrast in styles or because they had genuine substance. The latter is the case—they are the most high-spirited new band from Los Angeles I have witnessed this week, and am pleased to learn that they were recently signed to Arista records. In their credit, the *Busby* don't go out of their way to exploit the obvious frailty of punk with funk, nothing they do seems unduly contrived or stressed. The vibrant, scintillating sound of new-wave rock is served up with a smooth, unapologetic finesse usually associated with soul acts. Like their closest equivalent, *Ultrabeats*, they are also witty and, on occasion, veer toward campiness (especially on songs such as "You Knew It," "Social Security," and "Tell the Conch"). What is most encouraging is that they play music you can actually dance to (I mean dance, not simply head around like a spook).

Rich vocal harmonies, rhythmic arrangements, provocative lyrics, and a good sense of humor are their trademarks. What more should one ask for in a rock band? They play of the Split on Saturday night with the *Drifters*, and at the Chicago Mining Company in Encinitas on Sunday night.

Reggae is an alluring, seductive music which often becomes a cause celebre for non-Jamaicans who choose to incorporate it in their repertoire. One such offshoot of the music, Jack Miller, will perform at La Polima Theatre tonight, Thursday. Miller seems poised for authenticity because his Jamaican background to get members of the *Wailers* and the *Mighty Diamonds* to assist him in the production of his first self-produced, self-promoted record, "Rockin' Island." At the important formal elements are

correct—the odd sense of meter, the feverishly dense textures, the slow pace. There are very few non-Jamaicans who can play reggae convincingly, and although Miller sounds a little too much like a spunky fool who is oversteering himself, he deserves respect for his dedication to the cause. The *Rebel Rockers*, who open the show, are a local unit I have yet to hear. Anyone with even a feeling interest in Jamaican music should give them. There is such a dearth of reggae music around here that, even if Miller and the

Rebel Rockers prove disappointing, they must be applauded for attempting to promote music that, although out of vogue, is wild and exciting when performed with conviction. Friday night there will be a birthday celebration for "Shook Productions." This party will take place at the North Park Lions Club and will feature a bunch of "cool bands" (I'm quoting from a flyer), such as Land of Nod, Private Sector, Adaptors, Targets, and Neutron Droids. About town on the same evening, the *Labo Club* will present the debut

performance of the *Puppies*. According to their circular, the *Puppies* are "bright-eyed and bushy-tailed." With a cute name like that, they had better be. Opening for them will be the *Crowdaddy*, a group that approaches old R&B chestnuts with the same sort of enthusiasm Brits' "mods" like them and Married Men did in the mid-Sixties. The following evening, the *Labo Club* will present the *Hu Beams* and *Peter Zo*. At the *Cotnaman*, as usual, a cluster of shows fills out the week. The most interesting will be *Leon Redbone*, an eccentric, almost unrecognizable stylist who, by virtue of his aloof, spooky delivery, displays an uncanny facility for making old folk, blues, country, and Broadway show tunes seem like original compositions. He'll be there tonight, Thursday, appearing Friday and Saturday will be Tom Scott, an expert studio saxophonist whose solo efforts have been brilliant and bold, the works of yet another skillful player whose lack of imagination proves that he would be better off hiring himself out to a string ensemble. Sunday night *Rhino* features the quintessential coffee-house folk singer, who performs his loathsome renditions of famous people's songs (Lennon and McCartney, Dylan, etc.). At Golden Hall on Saturday, R.V. and the *Hubcaps*, *Airport*, and *Obsession* will be on display for a dance concert. The *Hubcaps* opened in 2020 at the *Bay Theatre* and *Airport* did the same for *Steppenwolf* recently at *Marina Point*. *Obsession* is a new local band. Also that night, guitarist Pat Travers, a decent, definitive blues-rock who, like *Rory Gallagher*, is blessedly free of pretensions but who, unlike, say, Johnny Winter, is also lacking ambition, plays at SDSU's Amphitheatre.

—Steve Izeddin

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READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To get club entertainment, call 292-3268. For concert information and photos, call READER MUSIC SCENE, P.O. Box 8080, San Diego, CA 92108, or call 235-4030. Friday before 5 p.m.

San Diego Concerts

Leon Redbone: Calatamora, Thursday, May 18, 8 p.m. 10 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Jack Miller and the Rebel

Rockers: La Paloma, Thursday, May 18, 8 p.m., 471 First Street, Encinitas, 436-7788.

"Shark Bitch" Bash: featuring Land Phantoms, Private Sector, Targets, Adaption, and Neutron Dabul: North Park Lion's Club, Friday, May 16, 9 p.m., 3927 Utah Street, 282-7735.

The Puppies and the Crowdays: Zebra Club, Friday, May 16, 8:30 p.m., Fifth and Market, 435-0218.

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

The Rubys and the Dinettes: Split, Saturday, May 17, 9 p.m., 1130 Buena Avenue, 276-3903, and Chicago Mining Company, Sunday, May 18, 10 p.m., 380 B Camino Real, Encinitas, 942-1676.

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

R. V. and the Hubcaps: Aircraft, and Obsession: Golden Hall, Saturday, May 17, 8 p.m., Convention and Performing Arts Center, 236-6540.

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

Jose Feliciano: Calatamora, Friday, May 23 and Saturday, May 24, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

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

Toots and the Maytalls and Third World: SDSU Amphitheater, Friday, May 23, 8 p.m., 265-6947.

The Cramps and Human Hands: North Park Lion's Club, Saturday, May 24, 8 and 11 p.m., 3927 Utah Street, 282-7735.

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

Bratz: Calatamora, Sunday, May 25, 8:30 p.m., 3999 Mission Boulevard, 488-1081.

Genesis: Sports Arena, Monday, May 26, 8 p.m., Sports Arena Boulevard, 424-4771.

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

Roger McGuinn and Chris Hillman: Calatamora, Wednesday, May 28, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Tower of Power: Calatamora, Thursday, May 29, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Kenny Rankin: Calatamora, Friday, May 30 and Saturday, May 31, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Ian Hunter: SDSU Amphitheater, Sunday, June 1, 8 p.m., 265-6947.

Kool Jazz Festival featuring Rufus, the Brothers Johnson, Fats and Herb, Sister Sledge, and the Gap Band: San Diego Stadium, Friday, June 6, 8 p.m., 297-4006.

Kool Jazz Festival featuring Dionne Warwick, Chic, Kool and the Gang, B.B. King and Bobby "Blue" Bland, and Cameo: San Diego Stadium, Sunday, June 8, 8 p.m., 297-4006.

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Kris Kristofferson and Billy Swan: SDSU Amphitheater, Friday, June 27, 8 p.m., 265-6947.

Clubs

The Alamo, 3043 Clairemont Drive, Clairemont 276-2400. Enne Wood and Blazing Saddles, country, Tuesday through Sunday.

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

Anchorage Fish Company, 3078 Carlsbad Boulevard, Carlsbad 729-3170. Pride and Joy, contemporary, Wednesday through Saturday. John Ray Kelly and Friends, contemporary and originals, Sunday and Monday. Jeff Bristol, country, Tuesday through Saturday.

Anchor Inn, 7250 Clairemont Mesa Boulevard, Clairemont, 571-6322. Sheila Harris, contemporary and country, Thursday and Friday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6158. S&W, contemporary, Tuesday through Saturday.

Bahia, 908 West Mission Bay Drive, Mission Bay, 488-0581. Mercedes Lounge, featuring Roger Gray, English, night, Louis and Jordan Lugo, dance exhibition, Tuesday. Piano Lounge, Gary Normann, mellow jazz, Tuesday through Saturday.

Bar X Ranch House, 119 East Broadway, Vista, 734-0580. Finishing touches, country and contemporary, Thursday through Sunday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-4630. Street-It-Off, contemporary, Tuesday through Saturday. Pyramid, jazz and funk, Sunday and Monday.

Billy Up Tavern, 143 South Cedars Avenue, Solana Beach, 481-9022. New Spoons, rock, Thursday. Hollywood Fats Band, jazz, Friday and Saturday. Free Wheel Country with the Foundation, blues, Sunday. Jerry McCann and Winny Almond, rock, Wednesday.

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

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

Black Angus, 707 E Street, Chula Vista, 426-9200. Portland Males, contemporary, Monday through Saturday.

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

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5777. Eka Ruth Page and Company, jazz, Friday through Sunday.

Blomley Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033. Brian Connolly, Irish and international folk, Wednesday through Sunday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131. Bill Coleman Trio, jazz, Wednesday and Thursday. Hollis Gentry Quartet, jazz, Friday and Saturday.

Boat House, 2040 Harbor Island Dr., Harbor Island, 291-8070. Oni Ridge, contemporary, Tuesday through Saturday. Nova, contemporary, Sunday and Monday.

Bob Lebow Music Center, 1450 Rosecrans Street, Loma Portal, 222-6686. The Somewhat Sawyers, bluegrass, Saturday.

Boisard's Old Place, 1205 Prospect, La Jolla, 459-8262. Steve Vaux, contemporary, Wednesday and Thursday. Jim Hawley,

HALCYON 4208 W. Pt. Loma 276-9609

BRATZ

Tuesday-Saturday

Strangers

Sunday-Monday

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Complimentary beer & wine while you dine

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Thurs. Spindrift Country Swing

Fri. Favorite Son

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your host D.J. Gary Kelly



DOORS OPEN 7:45 PM

\$150 DOOR CHARGE

SPANKY'S SALOON 2855 MIDWAY DRIVE • 223-3154

READER'S GUIDE TO THE MUSIC SCENE

contemporary, Friday and Saturday

Bourbon Street West, 315 South Highway 101, Solana Beach 755-5441: The Joe Caballero Band, dixieland, Friday and Saturday

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

Cafe Del Rey, 1549 E. Prado, Balboa Park 234-8511: Sharon Skidgel, piano bar, Friday and Saturday; Carol MacFarland, Latin contemporary, Sunday, Tuesday, and Wednesday

Calipso's Piano Lounge, 3022 Fifth Avenue, Hillcrest 296-5695: Gil Womer, piano, Wednesday through Saturday; Mary Ann Escamilla, vocalists, Friday and Saturday

Cash and Cleaver, 140 South Sierra Avenue, Solana Beach 481-8238: Rick Fagan, contemporary guitar and vocals, Friday and Saturday

Cash and Cleaver, 2329 Center City Parkway, Escondido 741-2404: Sarah Callaghan, contemporary, original, vocals, Tuesday and Wednesday



TOM SCOTT

and guitar, Thursday and Friday
Crestways, 10757 Woodside Station, rock, Tuesday through Saturday

Celtic Inn, 3089 Clairemont Drive, Clairemont 276-2879: Bar H, country western, Friday and Saturday
Chateau, 3623 College Avenue,

College Grove 582-5420: Veselohal Trio, contemporary, Wednesday through Sunday
Chuck's Steak House, 1250 Prospect Street, La Jolla 454-3325:

Ted Pious Quartet featuring Mel Goff on piano, jazz, Friday through Sunday; Rita Ruff, Piggie featuring Bert Seeger on piano, jazz, Monday through Thursday

Chuck's Steak House, 1403 East Valley Parkway, Escondido 745-5000: Day G, original, Thursday through Saturday

Comedy Store, 945 Pearl Street, La Jolla 454-9176: Jim Bullock, Eugene Lebowitz, and Andy Higgins, comedians, Thursday; Karen Hartman and Glenn Super, comedians, Friday through Sunday; Jimmy Mora, Yakov Smirnoff, and Hilda Vincent, comedians, Wednesday

Comedy Store, Ramada Inn, 2181 Hotel Circle South, Mission Valley 291-6500: Cory Oates, Dave Crowler, and Diane Nichols, comedians, Thursday through Saturday; Daily Pile and Wil Swiner, comedians, Tuesday and Wednesday

Country Bumpkin/Dance Machine, 1802 Palm Avenue, Imperial Beach 420-1161: Country Bumpkin Country Casanova, country western, Wednesday through Sunday; Ducktail Revue, Cajon rock and roll, Monday and Tuesday; Dance Machine, Quick Band, top 40 rock, Wednesday through Sunday

Culpepper's, 7305 Gaiter Road, San Carlos 440-5400: Al Tones, contemporary, Friday and Saturday

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PLUS SPECIAL LASER LIGHT SHOW —by LORDS LAZER
Full bar with proper I.D.
Saturday—May 31—8:00 PM
Golden Hall—Community Concourse
Ticket information 238-6810
Tickets at the door \$5, on sale at 7:30 PM
Advance tickets \$4, available May 24 at: Liorio's Pizzeria, Pacific Beach; Trix West Stores, El Cajon; Clairemont; Chula Vista; Center Box Office, Golden Hall; Bill Gamble; and all Select-a-Save outlets.

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Culpepper's, 7305 Clairemont Mesa Boulevard, 571-7765: Tom Cunningham and Groundswell, blues and country, Thursday through Saturday
Da Vinci's, 626 E Street, Chula Vista 427-8862: Rex Paris, contemporary, Tuesday through Saturday
Doc Masters, 2051 Shelter Island Drive, Shelter Island 223-2572: Dallas Collins Band, contemporary and country, Tuesday through Saturday; Montezuma's Revenge, country, Sunday and Monday
DreHeddo, 5286 Baltimore Drive, La Mesa 442-0533: Steve Johnson Duo, contemporary and swing, Tuesday through Sunday
Barbie's, 7965 La Jolla Village Drive, La Jolla 499-0541: The Joe Marito Quartet, jazz, Tuesday through Saturday
El Amigo Pazzo, 5010 Broadway, El Cajon 442-0537: Denver and Smokehouse, country western, Friday and Saturday
Foghorn, 2554 Carlsbad Boulevard, Carlsbad 729-3899: Maffi, rock, Tuesday through Saturday; Ken Dixon Band, rock and roll, Sunday and Monday
Gothlight Theatre Club, 2555 Midway Drive, Loma Park 231-8123: Dr. Mike Dean, Ph.D., hypnosis, Friday and Saturday
Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131: Scott Taylor, contemporary, Tuesday through Saturday
Grand Pacific Bar and Grill, Fifth and University, downtown 237-5499: Michael Dine, contemporary, Tuesday through Saturday
Holligan's, 4325 Ocean Boulevard, Pacific Beach 274-3474: Tuxedo Strangers, new wave, Tuesday through Saturday
Homburgues, 4016 Wallace Street, Old Town 292-3844: Denise Katoch, guitar and vocals, Wednesday through Friday; Melissa McCroskey and Phil Greco, guitar and vocals, Saturday; Melissa McCroskey, guitar and vocals, Sunday
Island, 2270 Hotel Circle North, Mission Valley 297-4101: Montego, contemporary and Latin, Wednesday through Sunday; Jinnah Williams, contemporary, Monday and Tuesday
Hill House, 2730 Via de la Valle, Del Mar 755-6644: Homegrown, light rock, country, and jazz, Wednesday through Saturday
Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010: People Movers, disco and top 40, Tuesday through Saturday; Wild Flower, contemporary, Sunday and Monday
Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 223-5577: The Buddy Weed Trio featuring Margo Heist, contemporary, Tuesday through Saturday
Hungry Hunter, 2445 Hotel Circle Plaza, Mission Valley 291-8074: John Barker, contemporary, Thursday through Saturday
Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0517: Lonnie Hudson and Dusty Best, contemporary, Thursday through Saturday
Hungry Hunter, 1221 Vito Way, Carlsbad 433-2633: Borderline, contemporary, Tuesday through Saturday; John and Mory, contemporary, Sunday and Monday
Hydra, 2525 South Highway 101, Cardiff 753-9006: Borderline, contemporary, Tuesday through Saturday; John and Mory, contemporary, Sunday and Monday
The Juice Box, 339 West Broadway, downtown 234-0221: Two for the Meas, music from the 40s through 60s, Wednesday

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\$100.00 in cash prizes
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READER'S GUIDE TO THE MUSIC SCENE

through Saturday.

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

Krishna Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 488-8442. Chuck Pardy, contemporary, Friday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660. Gary Sherwood, contemporary and country, Friday through Sunday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302. Tom McCombs, classical guitar, Thursday, Kim Bloom, classical guitar, Friday and Saturday, Frank Boller, classical guitar, Sunday.

La Celia Cantina, 1474 Encinitas Boulevard, Encinitas, 753-1483. El Quintero Crystal, Latin, Friday through Sunday.

Lakeside Hotel and Cocktail Lounge, 9402 River Street,

Lakeside, 443-9597. Pony Express, country rock, Friday through Sunday, jam session, Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331. You'll Me, easy listening, Thursday, Coss, folk guitar, Friday and Saturday, classical auditions, Monday and Tuesday, Stewart, mellow folk guitar, Wednesday.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5300. Clam Box, country rock, Thursday, Oats Band, country rock, Friday and Saturday, Clam Box, country rock, Sunday through Tuesday.

La Petite Cafe, 1896 Fifth Avenue, Hillcrest, 296-2558. Kim Bloom, classical guitar, Tuesday through Thursday, Mellow, celestial harp, Monday.

Little Bavaria, Carmel Valley Road, Del Mar, 755-1383. Full House, rock and roll, Thursday, Velvet Touch, big band sound, Friday, Alpacas, German polka band, Saturday, Thirteen-Piece Big Band, music of the 40's, Sunday afternoon, Full House, rock and roll, Wednesday.

London Opera House, 5040 Botecio Avenue, Claremont, 279-2290. Pissini Trio, contemporary, Tuesday through

Saturday, John Barker, contemporary, Sunday and Monday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. D.A. and the Necktines, country rock, Thursday through Saturday, Zenith, variety, Sunday and Monday, D.A. and the Necktines, country rock, Tuesday and Wednesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Beaufort Band, blues, Thursday through Saturday, auditions, Monday, Cowlick and Stubbs, contemporary listening, Tuesday and Wednesday.



DAVE MASON
And Special Guest
HANS OLSEN

MAY 24, 7:30 & 10:30
\$8.75 in advance, \$9.75 day of show

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JOE PERRY PROJECT
Former Guitarist of Aerosmith
special guests **THE SCOOTERS**



MAY 27
7:30 & 10:30
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SQUEEZE
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with **FINGERS**

SATURDAY, MAY 31
8:30 PM
\$5.50

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Cardiff State Beach
Sat. & Sun.
May 17 & 18 10 a.m.
Lots of Sun & Suds
Trophies—mementos—prizes for champions—most outrageous uniforms and "hottest" Bud on the Beach

Dear Friends of the Symphony,

Please join us this weekend when KFSD broadcasts the Fifth Annual Radiothon for the San Diego Symphony Orchestra. We'll be joining host Mike Cuthbert at University Towne Centre, with special events and entertainment throughout the weekend.

The Radiothon 1980 goal is \$100,000. You can help support our symphony by pledging a donation to the orchestra or by purchasing one of the many exciting premiums donated to the Radiothon by area businesses and individuals. Many of these items are priced below retail value, so you can find some great bargains!

Some local businesses have graciously lent their support to the Symphony by presenting these uninterrupted broadcasts:

First Federal Bank Friday 8:00 a.m.
First Federal Bank Friday 6:00 p.m.
Windmere Market Friday 7:00 p.m.
Safeway Friday 8:00 p.m.
Village Cupboard Saturday 3:00 p.m.
St. Charles Kitchens Saturday 7:00 p.m.
First Federal Bank Sunday 10:00 a.m.
Heritage Park Merchants Assoc. Sunday 12:00 p.m.

The San Diego Symphony is one of our city's most important cultural organizations and deserves the support of everyone interested in a vibrant, locally based cultural life in San Diego!

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MON.—BELLY DANCER

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744-3520. Classified
contemporary, Tuesday through
Saturday.

Mississippi Room, 2233 El Cajon
Boulevard, North Park, 296-8686.
Bocha-10 Trio featuring Eddie
Reppay on horn, variety,
Wednesday through Saturday.
Dove Torte Duo, big band,
Sunday through Tuesday.

Mom's Saloon, 943 Camel
Avenue, Pacific Beach, 488-9598.
Vibes, rock and roll, Tuesday
through Sunday, Cindy and the
Smiles, rock and roll, Monday.

Packard, rock and roll, Tuesday
and Wednesday.

Munk's, 10475 San Diego Mission
Road, Mission Valley, 563-0060.
Feelin', contemporary, dance, and
top 40, Monday through Saturday.
Portland Moke, contemporary
and dance, Sunday.

Monterey Jack's, 11940 Bernardo
Plaza Drive, Rancho Bernardo,
566-2400. Boomer, contemporary,
Tuesday through Saturday. Ralph
Vacco, contemporary, Sunday
and Monday.

Monterey Whaling Company,
887 Camino del Rio South, Mission

Valley, 291-1638. Sundance,
contemporary, Tuesday through
Saturday. Daga, contemporary,
Sunday and Monday.

Moonglow, 4616 Clairemont
Drive, Clairemont, 273-1022.
Sandy Stewart and Co.,
contemporary, Thursday through
Saturday. Jim Neen Trio, country,
western, Sunday and Monday.
Sandy Stewart and Co.,
contemporary, Tuesday through
Saturday.

Mulvaney's, 340 East Grand
Street, Escondido, 741-0935. Rich
Hunt and Dale Breeden,
contemporary, Wednesday.

through Saturday.

Mutating Club, 3995 Sports Arena
Boulevard, Loma Vista, 223-5595.
Gary Watts and a Touch of
Country, country and country rock,
Wednesday through Saturday.

Norwalk Inn, 8555 Norwalk Road,
San Carlos, 465-1730. RPM, top 40,
and originals, Tuesday through
Saturday.

Ocean View Room, Hotel Del
Coronado, 1500 Orange Avenue,
Coronado, 435-6611. Jesse Davis,
contemporary, Tuesday through
Saturday.

O'Hungry's, 2547 San Diego

Avenue, Old Town, 299-0133. The
Masked Harleins, rock, Friday
and Saturday.

O'Hungry's, 6955 Golfcrest Drive,
San Carlos, 697-3332. Larry
Bartolone, originals, easy listening,
and oldies, Thursday, Charles
Welcome, easy listening, mellow,
and ballads, Friday, Ken and
Clementine, pop, jazz, and rhythm
ballads, Saturday.

Old Bonita Store Restaurant,
4014 Bonita Road, Bonita,
479-3537. Jackie Kendall,
contemporary and folk, Friday,
Saturday, and Sunday afternoon.

Old Time Cafe, 1464 North
Highway 101, Leucadia, 436-4030.
Bill Haymes, Greek tunes and Delta
blues, Thursday. Geoff Shellings
Hardtimes Bluegrass Band,
bluegrass, Friday, Me & My, all
women country, rock and roll, and
blues band, Saturday. Larry
Rothman, folk, jazz, country, and
blues, Sunday. Old Time Hot Nite,
Tuesday. Topical Songwriting
Project, Wednesday.

One Night Stand, 4970 Voltaire
Street, Ocean Beach, 222-2146.
Tom Cat, blues, Thursday.
Machete, contemporary, Friday.
Featherwood, country, Saturday,
open stage. Sunday. Marie Jones
Band, contemporary, Monday.
Paul Shaw, folk, Tuesday. Dennis

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(See map, yellow pages)

Ware OPEN STAGE, Wednesday.

Padre Gold, 7245 Linda Vista
Road, Linda Vista, 277-6771. The
Bar Stans with Miss Turner, country
western, top 40, oldies, rock, and
bongo, Friday and Saturday.

Paul Joey's, 5147 Waring Road,
Allied Gardens, 286-7873. Dick
Liberatore, oldies and goodies,
Thursday. Pro Bingham Free-voation
Band, rhythm and blues, Friday
and Saturday, jam session,
Sunday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-5889. Crosswinds,
country, pop, and rock, Thursday
through Saturday.

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

Pelican Pub, 7828 Broadway,
Lemon Grove, 464-9284. Saddle
Sox, contemporary, Friday and
Saturday, jam session, Sunday.
Ron Gaines, country and folk,
Tuesday, Jeff Wise, country,
Wednesday.

Porthole Lounge, Holiday Inn,
1350 North Harbor Drive,
Embarcadero, 232-3861.
Summerbreeze, top 40 dance and
show, Tuesday through Saturday.

Posidon, 1670 Coast Boulevard,
Del Mar, 756-0461. Red Grinner
Band, contemporary and
originals, Thursday through
Saturday.

Prophet Vegetarian Restaurant,
4401 University Avenue, East San
Diego, 283-7448. Carl Bell and
Pam Soper, mellow jazz, Lou Bell
and Carl Cranfield, classical flute
duets, Thursday, Saturday,
and every other Sunday. Melissa
Morgan, pop, Tuesday. Orion,
guitar duo, Wednesday, Friday,
and every other Sunday. Melissa
Morgan, pop, Friday afternoon.

Quel Romage, 523 University
Avenue, Hillcrest, 295-2000. Phil
Rockhold, classical guitar,
Tuesday.

Red Cantabile Lounge, Mission
Valley Inn, 875 Hotel Circle South,
Mission Valley, 296-6281. Paige
Powell, contemporary, Monday
through Saturday.

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

Reubens Harbor Island, 880
Harbor Island Drive, Harbor Island,
291-5030. Ted King,
contemporary, Tuesday through
Saturday.

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

Rib Cops, 6550 Kearny Mesa
Road, Kearny Mesa, 277-7937. Sky
High, new rock, old waxes, and
country hits, Wednesday, Thursday,
and Saturday.

Royal Villa Inn, 632 E Street,
Chula Vista, 428-2830. Gary D.,
pop and oldies show, Monday
through Saturday.

Sea Dog Lounge, Holiday Inn,
595 Hotel Circle South, Mission
Valley, 291-6720. Ambrogio, top
40 and disco, Tuesday through
Saturday.

Shepherd Natural Foods
Restaurant, 1126 South Highway

101, Encinitas, 753-1124. Open
stage, Thursday. Cathy Curtis, folk,
Friday, special guest, Saturday.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2000. Ruffert Stage Season

Bowen and Richards, dance
music, Tuesday through Saturday,
disco, Monday, Farnes

Restaurant, Jacques Besta, piano,
Friday, Jimmy Navarro, piano,
Monday through Thursday and

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UCSD GYM, LA JOLLA**

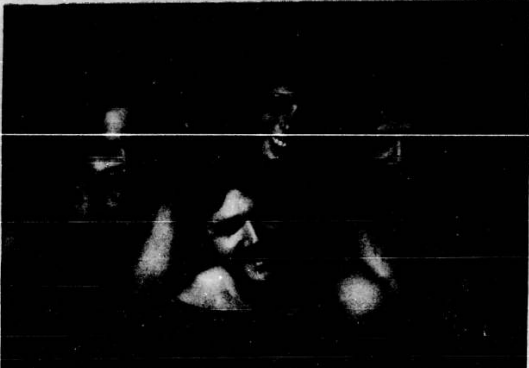
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Sunday Brunch 10:00-2:00

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GRAND OPENING
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VOYAGER
Live Music returns to Shelter Island's
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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

**Dancers
& Models**

Soul Showcase is looking for
attractive, coordinated male and
female dancers and models for TV
production. No fee. Portfolio
required.

Contact Doc Blackwell 282-1549
for interview, afternoon &
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"The Up Escalator"
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Reg. \$8.98 list.

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91X FM
block party weekend
—starts noon friday

READER'S GUIDE TO THE MUSIC SCENE

Sunday afternoon, Sundowner Lounge, Leslie Gold, piano and vocals, Friday through Sunday. Peggy Minette, vocalist, Sunday and Monday. Jacques Beta, piano, Monday through Thursday. Pyramid, show and dance music, Tuesday through Saturday.

Show Biz, 1421 University Avenue, Hilarious 20-100, Female impersonators, Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170, Disco, Monday.

LASAGNA DINNER FOR TWO \$8.25 with this ad includes glass of house wine, salad & garlic oil. Expires 5/29/80.

Sardine's Restaurant 129 Marina Blvd. 278-8303

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ALL BEER AND WELL COCKTAILS 99¢
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through Saturday, disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Monday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa 565-2772, Homefolk, contemporary, Friday and Saturday.

Springfield Wagon Works, 690 North Second Street, El Cajon 440-5157, Amber Band, country and Saturday.

World's Only Two-Man Trio
The Bass Went Home
George York
Louis Carrigan
Gary Lehman
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LEON REDBONE
Fri. & Sat. May 16 & 17, 8 & 10:30 PM
TOM SCOTT
Sun. May 18, 8 & 10:30 PM
RICHIE HAVENS
Fri. & Sat. May 23 & 24, 8 & 10:30 PM
JOSE FELICIANO
Sun. May 25, 8:30 to 1:30 AM
BRATZ
Wed. May 28, 8 & 10:30 PM
ROGER McGUINN & CHRIS HILLMAN
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rock, Thursday through Saturday. Sheela Harris, country folk, Tuesday and Wednesday.

Station Gates Resort Ranch, Boulder Creek Road, Descanso 445-4719, Live music, country rock and requests, Friday and Saturday.

Su Casa Restaurant, 6738 La Jolla Village Road, La Jolla 454-0109, Elation Harmon, guitar, harp, guitar, harp, and flute, Tuesday through Sunday (accompanied by Christina Ramon, guitar, Friday through Sunday).

That Place Place, 2622 B El Camino Real, Carlsbad 434-3171, Contemporary, Saturday.

Tim House, 1152 Gornal Street, Pacific Beach 273-9734, Scott and John, contemporary, Thursday, Friday, Saturday, Sunday.

Tio Leon, 6333 Mission Gorge Road, Mission Valley, 260-9944, Nightingale, contemporary, Wednesday through Saturday.

Tom Koenig's Uptown, 2150 Harbor Island Drive, Harbor Island 291-9911, Duet, contemporary, Wednesday, Thursday, Friday, Saturday, Sunday.

Top of the Arc, Travelodge Hotel, 1900 Harbor Island Drive, Harbor Island 291-6700, Maggins, contemporary, Sunday, Donna Cole, contemporary, Tuesday and Wednesday.

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Golden Bear, 306 Coast Highway, Huntington Beach (714) 536-9000, Richie Hedra, Friday and Saturday, Leon Redbone, Sunday.

Lighthouse, 30 Pier Avenue, Hermosa Beach (213) 372-6911, Sunday.

Freddie Hubbard, Thursday through Sunday.

Partisan Room, La Brea and Washington (213) 496-8746, Hank Crawford, nightly.

Pasquale's, 2272 Pacific Coast Highway, Malibu (213) 456-2007, George Cables, Thursday, Paul De Souza, Friday and Saturday.

Roxy, 1000 Sunset Boulevard (213) 878-2222, Tom Scott, Thursday, Leon Redbone and Loudon Wainwright III, Friday and Saturday, Suzanne Feltz and Gerard McManis, Monday.

Starwood, 8161 Santa Monica Boulevard (213) 686-2200, Whiz Kids and the Dolphins, Thursday, Snow and Dubrow, Friday and Saturday, Billy Bunter and the Twisters, Monday, Gang of Four and the Pugs, Tuesday and Wednesday.

Sweetwater, 264 North Harbor Drive, Redondo Beach (213) 372-0445, Cecilia and Kapono, Friday through Sunday.

Whisky a Go Go, Sunset Strip (213) 652-4202, Cammie and the Rockies and Candy Apple, Thursday, Dead Boys and Equalizers, Friday through Sunday.

Pal Travers and Del Leopard, Santa Monica Civic, Tuesday, May 20, 8 p.m. (213) 393-9961.

Angel City and Pismo, UCLA Ackerman Ballroom, Tuesday, May 20, 8 p.m. (213) 550-9111.

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SAT-MAY 24-8PM
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IAN HUNTER
FRI-JUNE 1-8PM
KPRI FM106

HERBIE HANCOCK AND ANGELA BOFILL
FRI-JUNE 20-8PM
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Jimmy Buffett
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WARREN ZEVON
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Al That Jazz — A sort of 42nd STREET with aspirations to Lincoln Center, following the blue-ribbon case-scene recipe of Fellini's 8½, of intermingled reality, fantasy, and memory. The changes wrought on the backstage-musical formula by these untold ambitions are of dubious import, a dizzying, quicker-than-the-eye editing style, a blunt close-up of unsmiling faces, a documentary sequence of open-heart surgery. The undercurrent of Plathism persisted in this movie as the notion that high art — in other words, art about the level of this on a scale of one to ten — is supposed to be swallowed with a wince. Roy Scheider, Ann Renshaw, Jessica Lange, directed by Bob Fosse. 1979. (Cinema 21)

Allegro Non Troppo — A parodied pastiche of Disney's FANTASIA. To put some distance between his model and fantasy, Bruno Bozzetto, the Italian animator, elects to tip-top the values of the Disney movie — the naivete of the animation and the solemnity about classical music. Bozzetto's cartoon sequences are both patty and preachy, and his live-action interludes (a theatrical entrepreneur in a well-tailored jacket and an orchestra composed of old toddlers) are about as dignified as the Three Stooges. Music includes Debussy, Dvorak, Ravel, Sibelius, Vivaldi, Stravinsky. 1977. (Cen. 515)

American Gigolo — Paul Schrader's Bressonian portrait of a high-priced Beverly Hills gigolo, adroitly admiring and envying, but never very informative or inventive. Less than halfway through the thing, the gigolo's professional life gives way to the more automatically plottable business of a murder frameup, with the gigolo's every step shadowed by unknown enemies and an affable cigar-smoking, dandy but capy police detective named Sunday (probably less an nod to Jack Webb's Friday than to the night of the TV week when Peter Falk's Columbo used to appear). Simultaneous with the murder investigation, the gigolo becomes entangled with a figure so familiar to the world of female prostitutes, the man in a suit, or in the case woman in a million, who brings true heart to the love to the hardened sexual psychopath. The spiraling ending, which lifts you completely up in the air with regard to the murder investigation, is a shameless steal from Bresson's PICKPOCKET. Richard Gere, Lauren Hutton, Hector Elizondo. 1980. (Ave. from 516; Cinema Plaza 5)

Annie Hall — Woody Allen's approximately autobiographical movie tells of the short-lived romance between a New York Jewish intellectual (Allen himself, accoutred in a throw-suit wardrobe) and a loopy Midwestern WASP (Diane Keaton). It can be thought of as a movie tailored to the critics, or as any rate his most confessional movie, a rare with cinema in-jokes, and in Allen's character it delineates a critic's personality: he is bizzaro, pompous, outwitted, snigger, snob, and bigot. The believability of his characterization is in his inconsistency. On the defensive in every situation, he is an alert on-off puncher in a world of incessant activity, a devout practitioner of ur-manship and last-minuteism, a slave to the convenient whimsy. His visual style is rather sedentary and strangely indelicate to the type of theatrical concept that Elsa Karan in the ARRANGEMENT revealed to the bygone days of Group Theatre (one character occupying the same scene as both an adult and a child — that type of thing), but his verbal wit, on such regular talk-show topics as New York City, Hollywood, anti-Semitism, sex, and death, is inveterate — or rather deadlier — than ever before. With Carol Kane, Tony Roberts, Janet Margulies, and Shelley Long. 1977. (Cinema Plaza 5, from 516)

Apocalypse Now — The biggest asset of Francis Ford Coppola's thirty-million-dollar Vietnam war movie is the curiosity it stirred up while keeping the public cooling its heels

CURRENT MOVIES

The Baltimore Bullet — Adventure comedy about a pair of post-hippies. With James Coburn, Omar Sharif, and Ronny Blaney. (College, Flower Hill Cinema 2)

Beauty and the Beast — A traditional fairytale kingdom of enchanted forest, decaying castle, and magic, poetic occurrence is laid out by Jean Cocteau, perfect in every detail: the crowd-pleasing cinematic sleights-of-hand, the resplendent, soft-toned imagery of France's "quality cinema," the fragile, fine china beauty of Josette Day, and the humnatingly hairy makeup of Jean Marais. 1946. (Cen. 510 through 22)

Being There — Jerry Kosinski's adaptation of his own novel about a retarded gardener named Chance, whose only acquaintance with the world beyond his garden has been through his constant exposure to TV, and who is suddenly turned out into that world when his benevolent employer passes on. There would seem to be infinite ways to go with this premise, and the picturesque way, for instance, would bunch several of those ways into one package. But Kosinski's way is a narrow, focused political parable about the overnight success of this Tube Bots among the bowties of Capitol Hill, and this way has much less bearing on him and the TV mentality than on them and politics. How Chance attains his success could have been much more ingenious.

Beyond Evil — Supernatural thriller starring John Saxon and Lydia Day George. (Crest, Frontier Drive In, Mira Mesa)

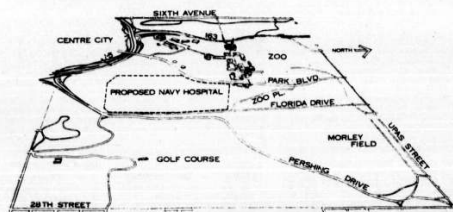
The Black Stallion — Possibly the best horse movie since NATIONAL VELVET and without question the best Mickey Rooney showcase in a long, long time, but not quite as long a time as since NATIONAL VELVET. Carroll Ballard, a Francis Coppola protégé, makes the story seem very tall, as though seen from a child's point of view. His extensive narrative skills range from inflicting a couple of mundane objects, a jack-in-the-box and a horse statuette, with symbolic and sentimental value, to finding an out-of-the-way path into every big event, like the momentous moment when the shipwrecked boy mounts the wild Arabian stallion for the first time, turning the horse into the ocean for a graceful underwater pass-de-dieu, and then swimming onto his back. The drawback of this improbably airy children's

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MOVIE DIRECTORY

CLAREMONT-KENNEDY MEADOWS-UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (274-0801)
Theater 1: The Long Riders, from 5:16
Theater 2: The Long Riders, from 5:16
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If you care about Balboa Park, please read this message



A lot of people are confused about the Navy's plans 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.



We already voted to allow the hospital's construction in Balboa Park.

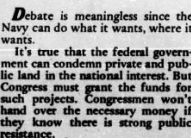
Not true. Proposition D, on the ballot last September, did not receive the necessary two-thirds vote to remove Florida Canyon from park use. Yet city officials traveled to Washington, D.C., with word that the citizens of San Diego had acted to approve the Navy's expansion in the park.

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.



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.



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 Deerlin. 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 9:00 a.m. and 5:00 p.m., call Mayor Pete Wilson's office (236-6330) and say to the receptionist, "My name is — 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 332-7136.

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 92168

Dear Mr. Burgener,

I want the Naval hospital built outside Balboa Park.

(signature)

(address)

Congressman Lionel Van Deerlin
815 E Street
San Diego, CA 92101

Dear Mr. Van Deerlin,

I want the Naval hospital built outside Balboa Park.

(signature)

(address)

For Sale

WHO TICKETS - In L.A. \$12.50. Also Pat Travers, Todd Rundgren, Genesis, Ian Hunter, Kool Jazz, Buster's T-shirt Service, 2155 Garret, Pacific Beach. 273-4587. 24-hour information.

BEAN BAGS, new, loves love them, king size, \$29. Fabric, vinyl, velvets. Also sofa sets, for van or apartment, huge floor cushions, LCD area, 455-8468.

GARAGE - YARD SALE, Saturday, May 17. Many interesting items. Furniture, appliances, luggage, records, books, and much more. 1935 W. Montecito Way, Mission Hills.

GARAGE SALE - This Saturday and Sunday at 4208 48th Street, between El Cajon Blvd. and University in alley 110. Women's clothes, large size and 8-10, toys, furniture, books, and knick-knacks.

WATER PURIFIER, helps allergies, Cal Georgia, 270-1687.

100% OF FREEDOM FOR KIDS that will give them a stimulating fun-filled summer. Prepared by a professional teacher. Send \$2 and \$4.95 to 1855 Burnside Terrace, Escondido, CA 92027.

JOIN THE CELEBRATIONS! Celebrate Living Haves two year anniversary Celebration. Live, first week in June. Special northwest Display advertising, 299-4530. Classified, 485-4541. Debuting May 9.

CLOSET CLUTTERED? We accept fabulous fashions on consignment. Our customers are looking for style on the budget. Or, designer. Please. Balboa, 2873 Adams Ave. 253-9018.

BEAN BAGS, new, loves love them, king size, \$29. Fabric, vinyl, velvets. LCD area, 455-8468.

MOVIE SCRIPT COLLECTION for sale. From "The Earth Shook Off" to "Alan" for \$2. 921-2854. San Diego, 921-2854. Please, for sale.

REDWOOD BLOCK COFFEE table, 2 x 6 x 3, \$175. Two place setting, round, chair and round table, refinished, 3 ring, natural wood, needs upholstery. \$200. Redwood maple table, \$25. Antique oak table, \$50. Antique oak table, refinished, \$200. Antique oak table, refinished, \$200.

SAVE 100% \$55 GET ALL types of furniture through our buying service. Special purchase beautiful carpeting, \$4.79 yard - \$4.12 off. Handmade, new \$249, regularly \$500. Home-grown furnishings, 449-7818. 10-5. Get our price.

MUST LIQUIDATE 4000 pair of family shoes all types, better quality. Below wholesale prices. Free at warehouse, 9418 Blue Shoppe, 1517 N. Cuyamaca St. 449-7818. 10-5. Get our price.

OAK A YARD SALE, buyers and sellers. Dial 280-0747 for free locations and dates of yard and garage sales throughout the San Diego area.

ORIGINAL CORONADO Island Ferry pilot and pilot for sale. Ideal for landscaping. \$400 for all. 449-8081.

8MM EXECUTIVE, specialist, alcohol, alcohol, 400-3383, keep trying.

STOVE, TAPPAI, electric, double oven, copertone, excellent condition. \$100. 222-4401 after 6pm.

FUNKY BUT FUNCTIONAL, table, 13 foot with new and gas or electric refrigerator. Sleeps four if you are really close minded! \$300. 445-4705.

ZENTH BOLES AERO 82 travel trailer, 1977, aluminum aircraft constructed propane tanks for heater, stove, water heater, electric refrigerator, shower, toilet, Conair inside. 278-7717 277-0207.

MAPLE DINING ROOM table set with 6 cop-lan's chairs. All in excellent condition. \$200. 275-1500.

WROUGHT IRON DINING ROOM set, four chairs. Excellent condition. \$138. 270-0431.

BEER BOTTLE COLLECTION, 200 imported and domestic beer bottles, all different and in excellent condition, carefully stored in gar-bored carcase. Make offer. Joe 455-2881.

COURT REPORTER STENOGRAPHY machine, \$150. Steno 37-7557 (days), 885-7832 (evenings) keep trying.

MATTRESS, full size, Ortho Royale mattress. \$30. Like new condition. 222-8432.

JOHN MATTRESS, double and matching dresser, adjustable mattress, \$120 for all. Steno cabinet, mahogany, \$45. Day trip, 905-400-5004, Corralito.

TEEN REAL ITALIAN rug that will please everyone guaranteed. 2810 El Cajon Blvd. Suite 915, San Diego, CA 92113.

NEW BEARS BEST washer-MOL 20021 and dryer-MOL 99741 (gas) and convertible bed couch. Used 45 weeks. Cost \$800. Sell \$600. 288-0080 days or 578-4555.

LAWN MOWER, electric dual blade, with rear catcher. Montgomery Ward, excellent condition. Last year 1985. \$75. 423-5054.

KING-SIZE BED, beautiful mattress, top springs, metal frame, wood headboard, headboard very comfortable, good shape. \$175. 281-0084.

PARTY TIME! I shaped Philippines mahogany bar, back padding and 4 stools. \$200. Arroyo 440-8632 or 583-4212.

SINGLE TICKET for May 27th Don Peque with Beverly Sills; also single ticket for York Festival Series (Saturday Matinee). 270-3778.

RUGER MODEL 10/22 carbine, 22 caliber, 10 shot clip, adjustable sights, good condition. \$57. Man's gold, oval, diamond ring, 10K white. \$47. 242-3205.

DIAPHRIS, 5 SETS of powder blue blouse 1987, other patterns and lengths. Custom made for very large women. Make me an offer. Kathy 222-6111.

SEWING MACHINE, older Singer with cabinet. Straight stitch only. Runs great. \$45. Mediterranean style couch, chairs, and coffee table. \$200. All. Kathy 222-6111.

DINING ROOM SET, cane, mahogany, chrome and glass 150" 130" beveled. 4 chairs and table. New \$1200. Used offer. Must sell. 270-5453.

DIETTE, QUALITY SET, wrought iron, 4 small chairs, \$125. Coffee table, smoked glass, wrought iron, \$55. Table lamp, wrought iron, \$15. All set new. 298-4577 evenings.

CHERRYWOOD CABINET, \$25. Stainless steel oven and stove, \$50. White drapes and cornices. \$20. Color TV needs work, offer. Healdon baby buggy. 282-8713.

MUST SELL Living family room furniture. Couch, chair, four stool 2 end tables and coffee table. Good condition. \$250 for all. 565-1899 after 5pm.

REFRIGERATOR, 2 door, Hot Point, good condition. 40 1/2 x 32 in. \$85. 232-2558 9:30-9:30am.

ONE THREE-CUSHION sofa, \$200. One two-cushion love seat, \$125. Fancy Grade (dark) Vermont Maple Syrup, \$10 per quart. 748-1802.

THOUSANDS OF RAND highly used maps, plus vending machines, \$100 each. \$100. All. 748-1802.

NEW BEARS BEST washer-MOL 20021 and dryer-MOL 99741 (gas) and convertible bed couch. Used 45 weeks. Cost \$800. Sell \$600. 288-0080 days or 578-4555.

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LOVELY FASHIONS for every occasion at resale prices. Blouses, dresses, shoes, accessories. Wide selection of costume jewelry. Designer House Boutique, 2873 Adams Ave. 283-0088.

STOCK, LOOKING GREEN'S Trifles and Treasures, 207 Nordland Avenue from Pharmacy's parking lot, in P.B. Old Fashioned and Salsiccia, 11am to 5pm. The evening 1007-225-1543.

SIX FOOT BLACK WALNUT grandfather clock, western chimes and moonball. 297-8009.

RANGETOP, GE 4 burner electric, yellow. Built into kitchen counter. (Approximately 21" x 31" x 11".) Clean, and like new. Just \$50. Call 565-4499 evenings and nights till midnight.

KITCHEN DINETTE with 2 chairs, good condition. \$20. 262-8038 after 5pm.

BEER TAP and refrigerator, fits all kegs. 20 lb. Cool cylinder. Available May 13, \$100. Bruce 222-2343.

JORDO ALBINO mostly rock. Some new, some used. Very cheap. Call before noon or after 4pm. 483-1255.

RUG, AUTHENTIC American Indian, like new, \$549. \$450. Aqueduct, 20 gallons. \$8. End sleep table, \$8. Wine sets from ocean floor. \$200. 222-2343.

FOR SALE, Buffalo, red mahogany, \$65. \$200. Back chair with cushions, all wood, \$25. 222-6446.

WON ON TV, Sello alarmclock watch. Beautiful, slim design, 4 function. 8-digit readout, 24-hour alarm, calendar. \$159. 242-2874 after 4pm.

COUCH, 6 needs reupholstering, \$20. 2000 lbs. bed and sheets, \$80. Dining table and 4 chairs, \$40. 222-8038 or 488-1707.

1000 LBS. OF BUTTS, bottles, screws, and nuts, mostly small screws. Best offer for part or all as scrap or 7777 208-3035, keep 7772.

BEAUTIFUL WEDDING gown, exquisite lace and custom design, size 5/8. Make offer, depends. 430-3454 after 6.

DOORHOUSE, white thick refinished, 2 sheets for table to medium cup. Roof the up, \$27 each. 227 high x 25" deep, warm and cozy, \$30. 276-1582.

PORTABLE SEWING machine, Sears Kenmore 4 Zigzag, buttonholes, etc., excellent condition. \$40. Suburban vacuum cleaner, new perfectly. \$20. Bob or Terry 374-3747.

1978 HOME HEALTH Edition Books, 1 3-volume set, excellent condition. The new, new \$102, asking \$85. Offer. Tom 420-7596, keep 1978.

6 ROUND POTS, deep perfect stock pots, 5 cents each; many others 6" square, 6", nursery size 18 cents each. 287-8045.

GAVIER'S & BATTIER Regenera continue clean double oven with cooking and broil, white with smoked glass, \$195; and automatic dishwasher, \$85; or both for \$195. 682-9135.

REWARD YOURSELF
RECYCLE YOUR OLD GOLD
—Our designs
—Our ideas
—Our craftsmanship

YOUR GOLD OR SILVER
—Free estimates
—Free ideas

PROMPT SERVICE, AFFORDABLE TOO
Coupon
Polishing & stone tightening
Service rec. 7.95
now \$4.50
Good thru May 22

HILS JEWELERS
123 W. WASHINGTON
AND
523 BROADWAY

IN THE HEART OF HILLCREST
TOLEZZO
STEPHEN

ITALIAN RESTAURANT

Mon. - Thurs. 10:30 - 11:00 P.M.
296-0975
530 University Ave., San Diego
complete to go menu

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Pasta Place
 Italian Restaurant
 — Daily Specials —
 Lasagna
 Eggplant
 Parmesan
 Ravioli, Etc.
 Complete Meals
 \$3.95

Balboa Park's Newest
 5th & Laurel 233-4997

SAVE \$1.50
on all pizzas placed or
with their ad. Expires 5/21/80

AT LAST! WHOLE WHEAT PIZZA IN SAN DIEGO!

*"An Italian Restaurant with a Vegetarian Accent
serving the Clairemont and Pacific Beach areas with
delicious Whole Wheat Pizzas
and Vegetarian Dishes."*

WE DELIVER

Leaning Tower Pizza

In Pacific Beach
929 Turquoise Street 488-1053
In Clairemont Square
3992 Clairemont Mesa Blvd. 274-4940




**NOW . . . CONVERSATIONAL
SPANISH IN 6 WEEKS**

Class starts May 19th

"This class . . . (was) . . . a natural and fun way to learn a remarkable amount of information in 72 hours."

-Pat Lamb, March 1980

There's finally a way for you to learn conversational Spanish in just 6 weeks without homework. Dr. Georgi LOZANOV, the Bulgarian psychotherapist, has created a teaching method that, through the use of cultural immersion, music, art and laughter, creates the joyful experience of effortless learning. This is the successful right-left hemisphere training that's revolutionizing education around the world. Attend a FREE DEMONSTRATION CLASS: Call 298-3790.

 **LOZANOV
LEARNING INSTITUTE**

325 W. Washington St., San Diego, Ca. 92103

SAVE \$1.50
on all pizzas placed or
with their ad. Expires 5/21/80

AT LAST! WHOLE WHEAT PIZZA IN SAN DIEGO!

*"An Italian Restaurant with a Vegetarian Accent
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 **\$5.00 OFF**

any purchase of \$30.00 or more excluding sale items—offer good with ad only—
expires 5/22/80.

BODY & SOLE

Athletic Footwear and Activewear

Nike, Adidas, New Balance, Brooks, Saucony, Converse, Etonic, Foot Joy, Asahi,
Off Shore, Hind Wells, Wigwam, Tiger Lotto, Sub-4, Casio, Stubbies, Dolphin.

La Jolla 7703 Fay 454-1535	Fletcher Hills 2772 Fletcher Pkwy. (between Van's & Sea- on) 463-1594	Pacific Beach 1180 Garnet 270-9808
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WANTED MERCEDES BENZ 280 or 250 SL in change for real estate, good condition, call 274-2112.

SEEKING free-demolition, good training, preferably including bookkeeping, in return for my writing P.R. consulting, including Long Man Workshop scholarship. Let a trade value 281-1057, same long.

WILL TRADE auto repair for 1100 bike, gas refrigerator, 1-speed bike, tools, camera, Champion juicer, water distiller. Ray 436-5881, North County.

Jobs

PACIFIC SOUTHWEST AIRLINES 835 if you can arrange an interview for me and I'll accept a position in any of the following: flight attendant, reservation, ramp or hotel agent, ground crew. Call 270-8969.

SELL WATER BOTTLES. Make friends, lots of money, and help the planet earth. Call David 278-1897.

THE MORE INSTITUTE is seeking free of charge, enterprising people to assist in making an information seminar in creative printing. Call Carol at 561-8975.

WANTED SANDWICH MAKER for local area. Part time to full time. Apply 4985 Nargis, Ocean Beach, 222-5889.

SPIN PANTER. Must have brush painting experience. Full time. Graphic Solutions, 326-5080.

NEW YORKERS. Are you in need of extra money? Would you like to make friends and extra money at the same time? Call for more info. 480-7772.

PART TIME BUSINESS - newsmen cover age, advertising, teaching skills. \$500-\$1,200 a month. 276-9755.

COMMUNITY THEATRE - Actor for Kids presents: "You're a Dumb Man, Charlie Brown." Auditions May 11, 7:30-9:30 at the Alred Gardens Recreation Center. Any young person in regular to audition. For information, call 288-1483 or 461-2730.

ATTENTION WRITERS, RESEARCHERS, editors, Freelancers, all subjects. Outstanding academic records. Your talent is in demand. Your own time and place. Send sample of work to: Secretarial Services, P.O. Box 22, San Ramon, CA 94583.

YOU are cordially invited to DINE FREE SCUMPTUOUS VEGETARIAN DINNER

on 5/15/80 at the INT'L. SOCIETY FOR KRISHNA CONSCIOUSNESS 10300 Grand Ave. (3 blks. from ocean) Pacific Beach 483-2358

Wanted: Diesel mechanic to repair and tune Mercedes. Must be capable and have good references. Call 274-2112.

LIVE ON THE BEACH! Make money in your own backyard! Call Rent-A-Boogie 224-4884.

INTERIOR DESIGN sales, full or part time, no experience necessary. Will train. For decorating ideas, call 274-2112.

WANTED: Men to attend homecoming over 30 for 2000. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SCSU student seeks summer employment as a live-in babysitter. Call 274-2112.

JOE WANTED: Young men experienced in sales and marketing, dependable and hardworking, consider any job. Write: PO Box 2055, Sunny Valley, CA 95077.

NEED EXTRA MONEY? Good income, part time. Call Mr. Bryant for appointment at 487-9650.

TOO TALENTED TO BE AVERAGE! Help! Write! ad. Promoter, published writer, former teacher, director, actor, graphic designer, film programmer seeks creative part or full time job. 354-3837.

Coronado Hospital Alcoholism Rehabilitation Unit

3014 WABASH STREET VOLKSWAGEN REPAIR SPECIALISTS

* MUFFLERS * BRAKES * FRONT ENDS * CLUTCHES * ENGINE REBUILDS * COMPLETE SERVICING

VW tune ONLY \$35.28

All tuneups include:

New Ignition Contact Points, Plugs, Valve Adj., New Valve Cover Gaskets, Set Distrib. Timing, Timing Components, Test-Adjust Choke & Carb-Air, Brake & Clutch, Air, Check Suspension, Tires & Exhaust System (Tune, 6 man/2000 Mi.)

BUG, FAST-BACK, SQUAREBACK \$35.28

BUS, 72 AND UP \$50.28

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POINT LOMA Ocean Beach, H.S. college in change for real estate, good condition, call 274-2112.

SEEKING free-demolition, good training, preferably including bookkeeping, in return for my writing P.R. consulting, including Long Man Workshop scholarship. Let a trade value 281-1057, same long.

WILL TRADE auto repair for 1100 bike, gas refrigerator, 1-speed bike, tools, camera, Champion juicer, water distiller. Ray 436-5881, North County.

Jobs

PACIFIC SOUTHWEST AIRLINES 835 if you can arrange an interview for me and I'll accept a position in any of the following: flight attendant, reservation, ramp or hotel agent, ground crew. Call 270-8969.

SELL WATER BOTTLES. Make friends, lots of money, and help the planet earth. Call David 278-1897.

THE MORE INSTITUTE is seeking free of charge, enterprising people to assist in making an information seminar in creative printing. Call Carol at 561-8975.

WANTED SANDWICH MAKER for local area. Part time to full time. Apply 4985 Nargis, Ocean Beach, 222-5889.

SPIN PANTER. Must have brush painting experience. Full time. Graphic Solutions, 326-5080.

NEW YORKERS. Are you in need of extra money? Would you like to make friends and extra money at the same time? Call for more info. 480-7772.

PART TIME BUSINESS - newsmen cover age, advertising, teaching skills. \$500-\$1,200 a month. 276-9755.

COMMUNITY THEATRE - Actor for Kids presents: "You're a Dumb Man, Charlie Brown." Auditions May 11, 7:30-9:30 at the Alred Gardens Recreation Center. Any young person in regular to audition. For information, call 288-1483 or 461-2730.

ATTENTION WRITERS, RESEARCHERS, editors, Freelancers, all subjects. Outstanding academic records. Your talent is in demand. Your own time and place. Send sample of work to: Secretarial Services, P.O. Box 22, San Ramon, CA 94583.

YOU are cordially invited to DINE FREE SCUMPTUOUS VEGETARIAN DINNER

on 5/15/80 at the INT'L. SOCIETY FOR KRISHNA CONSCIOUSNESS 10300 Grand Ave. (3 blks. from ocean) Pacific Beach 483-2358

Wanted: Diesel mechanic to repair and tune Mercedes. Must be capable and have good references. Call 274-2112.

LIVE ON THE BEACH! Make money in your own backyard! Call Rent-A-Boogie 224-4884.

INTERIOR DESIGN sales, full or part time, no experience necessary. Will train. For decorating ideas, call 274-2112.

WANTED: Men to attend homecoming over 30 for 2000. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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PRESCHOOL TEACHER ad. part-time at 10:30 AM. 330 Hour. Apply at Ocean Beach Child Development Center, 474 S. Santa Monica, Room 129, 282-6223.

TEACHER ASSISTANTS needed at ECE Elementary School, 474 S. Santa Monica, Room 129, 282-6223.

ON-THE-JOB training available for hard working people. 16-21. Get paid while you learn. San Diego Community College. Dismissed. Call 270-8969.

LET THIS AMWAY distributor get you into the Amway world where success can't affect your income. Full or part time. 321-2778 or 223-8534.

NONSMOKERS BE PAID to reduce smoking. Free material for a self-addressed stamped envelope. Senders: L.B. Box 2846, Los Angeles, CA 90058.

GIRLS. Model. Professional photos available if you qualify. Modeling photographer does travel work. At Lyndis, brochures, etc. 580-123-4337.

AMBITIOUS BRIGHT. energetic, energetic worker with Masters Degree and management experience desires good salary paid. 274-2112.

HARCUTTER. EXPERIENCED only. San Diego's best kept secret. Salary, commission, plus bonuses. Apply in person at 474 S. Santa Monica, Room 129, 282-6223.

BODY BUILDERS for summer in person and remote. 3365 S. San Marcos, San Diego, 282-6223.

MOVE CASTING is preparing a brochure for a major T.V. network in Mexico City. We need a few more 8, 9 and 10s. We have a lot of money to pay for the brochure. No experience necessary. 483-2358.

LIDO HAIR FASHIONS needs qualified hair stylists. 10-12 minimum. send photo and resume to 274-2112.

CHILD CARE needed summer for 2 children, ages 12 and 8 days only. Must be mature, responsible person with own transportation. 753-7371 evenings.

WORKING WOMEN needs responsible, mature person for child care, 2 children, ages 12 and 8 days only. Must be mature, responsible person with own transportation. 753-7371 evenings.

OUT OF WORK? Get paid to learn to become a professional hair stylist. Certification in Power & Private Make. Balcon, etc. Call Cal-Sec, 282-6223.

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YOUNG MAN. PRESENTLY employed, seeking a job. Excellent education. 23,000 miles. 45 mpg. \$1500. Must sell 483-2358.

LOOKING FOR CONSCIENTIOUS persons to clean bookshelves on Saturdays and occasionally during the week. \$10 per hour. Mission Beach Management Company, 483-2358.

EMPLOYERS: Do you have an interesting or unusual opportunity? We want more than just a job. Intelligent, multi-talented individuals who are seeking employment of an unusual nature. Full or part time. We will consider anything or independently. We'll consider anything. Must sell. 483-2358.

COUPLES. WORK TOGETHER building a business. Start part time and grow. We help. Phone for appointment. 483-2358.

CREATIVE TALENTED ad. author sought for novel. Anything bookshelves marketable. 483-2358.

CONTACT WORK - LINE people? You can earn extra money part-time in evening work. Home appointment. 483-2358.

USUAL. PART-TIME opportunity for man or woman seeking good extra income in late management field. For appointment. 483-2358.

XEROGRAPH COPY SHOP in Hillcrest. 274-2112.

MANAGEMENT POSITIONS: Ground force. 274-2112.

SALES ART. VARIOUS. Need motivated individuals for national company. Fine. 483-2358.

JOBS SEARCH: \$100,000-\$1,000,000 positions are not advertised. 483-2358.

WEEKLY. WILL TRAIN. Work at home. Must be honest. 483-2358.

OPENINGS FOR AMBITIOUS people. If you want to work part-time or full-time. Good income in your area. 483-2358.

PACIFIC BEACH. Yoga needs kindergarten and children's gymnastics instructor. 483-2358.

HOUSEHOLD MANAGER. cleaning, shopping, errands, etc. 483-2358.

EASY EXTRA INCOME \$500-\$1,000. Shipping services. 483-2358.

MGR. TRAINER. \$1100-\$1500 monthly. 483-2358.

1970 HONDA 400. 2300 miles. 45 mpg. 483-2358.

CLASSIC 1950s motorcycle built by the best. 483-2358.

THREE SPEED Bikes. 483-2358.

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HAIRSTYLISTS and manicurist for new salon. 483-2358.

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CLASSIC 1950s motorcycle built by the best. 483-2358.

2 BEDROOM, 2 BATH apartment in Mission Valley available for rent from June through August at \$310 per month with \$125 security deposit. Call 283-1776.

CONDO, LA MESA, \$430 per month, 2 bedroom, 1 1/2 bath. Beautiful condition, all amenities. No kids or pets. Donna or Gary 687-2311 or 461-6000.

LA JOLLA. Unfurnished, 3 bedroom, 2 1/2 bath condo with pool and jacuzzi. Will be available June 1, 1985. \$600 per month, \$250 deposit. 453-0805.

SUMMER RENTAL. Cardiff condo, 2 bedroom, 1 1/2 bath, available June 1, spa, pool, 1 mile to beach, 2 kids from track. \$500 per month. Simone 452-4400.

\$290. DELUXE CONDOMINIUM for rent, 2 bedroom, 2 bath, spacious, pool, spa, air conditioning, recreation room, much more. Brentwood. Kids over 15. 288-8905.

PACIFIC BEACH luxury condo, 2 bedroom, 2 bath at 881 Thomas St. \$495 monthly. Just two blocks to the beach. 270-1722. Leave message.

GARAGE FOR RENT. North Park, clean, dry and secure, for storage only. 290-3931.

VACATION IN HAWAII. Rent beautiful new condo on terrific beach of Maui. Make reservations now. 280-1350.

PACIFIC BEACH, 1 bedroom apartment, security building, close to beach. 1018 Irving St. \$300 per month. No pets. 273-0970.

MISSION RIDGE CONDO, 2 bedroom, 2 bath. \$525 per month. Pool, sauna, rec and gym rooms. 583-5098.

NEW, 1 BEDROOM CONDO. Overlooking golf course. Pool, jacuzzi, clubhouse and laundry facilities. Near Fashion Valley & Mission Valley. Mission Gorge area. 453-8722.

OCEAN BEACH. Garage for rent, storage only. \$40 per month. 525-5255. Longbranch Ave. 273-0975. Leave message.

LARGE, 3 BEDROOM, 2 bath condo. Lake Murray area pool jacuzzi clubhouse \$425 per month. Available now. 687-4579 or 262-5304.

\$265 PER MONTH. Two bedroom apartment near 5th and El Capitan Blvd. Air conditioning, carpets, drapes, stove, refrigerator. House 270-1153 or 270-8287.

ONE BEDROOM unfurnished apartment. Near 5211-5225. The kitchen and bath, air conditioning, SSOSU, 1.5 miles. Off-street parking. Silver Oak, no pets. 290-3517 or 296-9911.

WHY PAY RENT? Buy our international bus set up to live comfortably. Size to approximate \$1800 or less offer. 222-1378 evenings and weekends.

SUMMER SUBLET NEAR UCSD. Turned. Must care for 80 cat. Rent in advance and deposit. Only \$240 for right person. Utilities included. 453-8057 evenings.

LARGE, ONE BEDROOM, unfurnished apartment. \$210-\$235. Air conditioned, heated pool, rec room, pool table, sauna, internet OK, no pets. El Capon. 576-2929 or 464-1150.

HEAVY A 3 bedroom, unfurnished condo, 2 1/2 bath, pool, jacuzzi, in La Jolla. Will be available June 1, 1985. \$600 per month plus \$250 deposit. 588-0167.

\$475 DELUXE CONDO, Lake Murray, terrace, large, 3 bedroom, 2 bath, unfurnished, stove, refrigerator, air conditioning, pool, sauna, jacuzzi, covered parking, secure. 453-5758 or 755-6857.

CHARMING GARDEN, one bedroom, 2 1/2 baths, sun room, terrace, pool, internet, SSOSU, 1.5 miles. 270-1153 or 270-8287.

WANTED TO RENT in Pacific Beach 3 or 4 bedroom, 2 bath place, preferably close to ocean, professional people, pet friendly. 499-6905.

CONDOMINIUM FOR RENT. Hotel Circle, large suite, furnished, top floor, near carport, garage, includes pool, jacuzzi, weight room, tennis, etc. \$300. 454-8546 evenings.

BIG BEAR LAKE cabin. Moonridge area, 2 bedroom, fireplace, comfortable. Reservations 460-3241 or 426-3288 evenings, weekends.

VICTIM OF INFLATED gas prices needs to move closer to work near 16th and Ocean. Studio or cottage. Call at 224-6797 or message at 279-1052.

HOUSE FOR RENT, option to buy. \$450. 3 bedroom, 1 1/2 bath, fireplace, garage, fenced yard, view. New carpeting and paint throughout. Pacific Hills. 474-6182 evenings.

HOUSE FOR RENT, unfurnished. \$450. 2 bedroom, 2 bath plus den, view to ocean. Inglewood. 290-3931. See on Dictionary Rd. Spring Valley. 277-6802.

UNFURNISHED CONDO, 2 bedroom, 2 bath, upgraded, pool, jacuzzi. El Mission Valley area. \$450. 264-8851, 287-7029.

2 BEDROOM, 2 BATH, anal complex, patio, garden view. Near Hwy 5. Available immediately. 541-5411 or 273-3341.

2 BEDROOM UNFURNISHED apartment. Wood, refrigerator, carpets, drapes, natural wood kitchen, washer, dryer. Very clean. North Park area. Adults only. No pets. \$275 per month. 297-1870.

SPRING CLEANING PARKING LOT SALE

FRI, SAT, SUN, MAY 16, 17, & 18

"UNDER THE BIG TOP"

Men's & Women's Spring Merchandise
Everything must go!

Men's		
	Orig.	As low as
Pants	27.00	\$6.88
Shirts	22.00	\$7.88
Knit Shirts	18.00	\$9.88
Suits & Blazers	80.00-150.00	\$29.88
and much more!		

Women's		
	Orig.	As low as
Pants	30.00	\$6.88
Blouses	24.00	\$4.88
Knit tops	15.00	\$4.88
Camisoles	12.00	\$2.88
Shorts	15.00	\$4.88
and much more!		

... new merchandise has been added.

The Clothing Company
1159 Garnet Avenue

WANTED, 2 BEDROOM condo or house on Mission Bay. Month to month or lease. Professional adults, references. Available June 1st. 275-2055 anytime.

\$550 NEW CONDO, 3 bedrooms, 2 bath, Mission Valley above stadium, includes spa, and other amenities. Donna 287-2045.

OCEAN VIEW 1 1/2 miles to SDSU, 4 bedroom, 2 bath, family room, fireplace, built-in stove, dishwasher, air conditioner, covered patio, barbecue, fenced yard, full trees. 463-0537.

VALLE LA JOLLA condo, quiet, 1 bedroom, 1 1/2 bath, jacuzzi, 1 block to beach. Leases. 755-6498.

2 BEDROOM, 1 1/2 bath, beautiful Townhouse in Parkside. Many upgrades, appliances included. Entry pool & jacuzzi. Completely furnished. \$85,500, unfurnished. \$84,500. Center 586-7811.

CLAREMONT 3 bedroom house \$450. Covered patio, nice yard (garden/patio), garage, built-in, carpeting. Quiet canyon cul-de-sac near Claremont Square. Kiley OK, no pets. 463-1613.

PACIFIC BEACH, 1 bedroom, 881 Diamond, 1 block to beach, quiet, clean, carpeted apartment. Year round tenant. \$280, no pets. 290-3931, 270-1214 evenings or Sunday morning text.

STUDIO, OLD STYLE, large kitchen, furnished, con-cordant laundry and patio on grounds, walk to Balboa Park & City College. Adults, no pets. \$195. 252-3660.

DEL MAR, home in one of Bing Crosby's beautiful summer homes. Historical land-marks & grounds. 1.5 miles from ocean. \$250 per month. BH 481-9457.

3 BEDROOM spacious duplex \$400. North Park, 1 year new 1 1/2 baths, deluxe kitchen, laundry view. University & 805. Kids, singles OK. No pets. 281-7129.

MANAGER WANTED, 3 bedroom, Claremont house, manage 6 units. \$50 off \$450 rent. Carpets, dishwasher, garage, laundry, laundry view. University & 805. Kids, singles OK. No pets. 488-3383.

USD AREA, 3 bedroom, 2 bath family home, carpet, den, fireplace, covered patio, private large pool, pool service provided. \$675. 278-3300.

PACIFIC BEACH, 2 bedroom furnished apartment, \$350. 2 blocks to beach & shopping. Large patio, ideal for quiet singles. No kids, pet friendly. 468-3083.

NORTH PARK condominium, 2 bedroom, 1 bath, fireplace, air conditioning, refrigerator, dishwasher, less than 1 year old. No children, no pets. \$350 per month. Steve 255-6114 or 264-5501.

MISSION VALLEY, 1 bedroom condo at Finley Point, pool, spa, clubhouse, air, furnished. \$320. Larry 299-4394, leave message.

ADULT LUXURY condo, 2 bedroom, 1 bath with Lake Murray lake, jacuzzi, terrace, pool, gym, pools. \$375 per month. Available June 1. 687-9129 after 5pm.

CONDOMINIUM FOR RENT, Santa, \$425 month, 3 bedroom, 1 1/2 bath, 2 car garage. 1300 square feet, pool, view, deposit needed. 281-5857 evenings.

UNFURNISHED CONDO, Solana Beach near Del Mar Place, \$415 monthly, 2 bedroom, 1 1/2 baths, patio, pool, no pets. 281-5857 evenings.

ENCINITAS, 1 bedroom apartment, utilities included, newly furnished. Near Stone Steps on Highway. \$300 a month. Ken 459-2144 or 467-6182 weekdays.

RENTAL NEEDED mid-May-August 1. Residential, suitable male, 24 hours for educational program. Point Loma to La Jolla preferred. Local references. 942-0709.

1 BEDROOM, La Mesa, \$235. People & plants only, stove, refrigerator, carpets and drapes. Call at 464-1811 after 5pm.

LARGE 1 BEDROOM apartment near La Jolla Cove. Furnished, three year, sun-garage, walk to buses, shops. June 15-September 30. \$300. References. 453-8808.

2 ONE BEDROOM apartments, \$245-\$250. Quiet North Park area. Infrate OK. No pets. Manager on premises. 290-7243 after 6pm or on weekdays.

2 BEDROOM house, older, nice close to Balboa Park & City College. Furnished or unfurnished. Adults only. No pets. \$260. 292-3990.

ROOM FOR RENT in 4 bedroom, 2 bath house. Manager on premises. 290-7243 after 6pm or on weekdays.

PACIFIC BEACH, Crown Point, 1 bedroom apartment in duplex near the bay. Large yard, quiet neighborhood. \$265. 222-5262 before 6pm or after 11pm.

LARGE 1 BEDROOM condo, air conditioned, dishwasher, patio, all amenities in San Carlos. \$270 monthly. Available May 17. 285-7145.

COVERED CAR space in large garage in Pacific Beach. Reasonable. 270-8951.

NORTH PARK, large 1 bedroom. Nice small complex. Laundry, pool, sauna, jacuzzi, club room, gym, and bubbling brook. 452-5700.

\$275 PACIFIC BEACH, 1 bedroom furnished or unfurnished, pool, laundry, new shopping, bus. Quiet, no pets. 1531 Chalmers. 272-1860 or 459-6784.

1 BEDROOM SUMMER suite wanted, in San Diego area for responsible young couple. Up to \$350 monthly, collect evenings at 315-860-6400.

COLLEGE TEACHER wants to rent apartment or house in Pacific Beach, June 1-August 30. 16th Reg. PO Box 810, Auburn, CA 95603. 916-860-7818.

ROOM FOR RENT, Claremont condo, \$175 monthly & 1/2 utilities. Non-smoker. Kellee or Dennis 555-1987.

WANTED TO RENT, small shop with counter space & bathroom with running water. ASAP! Contact Sam 299-2024 after 5pm.

LARGE 2 BEDROOM, 1 bath condo, in San Diego Bay in Port Loma. Small patio, good condition. Small pet OK. Available immediately for long or short term. \$435. Noe 225-1543.

LARGE 2 BEDROOM, 1 bath, pool, spa & pets welcome, near Harbor Drive. \$405. Available May 8th. Ken 225-1543 or 225-4456.

APARTMENT FOR BULLET, 1 bedroom mid-June, July & August at \$200 a month with \$100 deposit for storage or phone. Contact C. Dave 283-8605 or 864-5831.

\$390, DELUXE CONDOMINIUM for rent, 2 bedrooms, 2 baths, spacious, pool, spa, air conditioned, recreation room, sauna, laundry facilities. Brentwood. Kids over 10. 288-8905.

MISSION VALLEY, Hotel Circle, 2 bedroom house, beach area, July 1st. 2 professionals with good maintenance ability, excellent local references. Have small obedient trained Scottish Terrier. Call 453-7000 x3579.

2 BEDROOM SINGLE family house, garage, fenced yard, new carpets, stove, refrigerator, washer and view. Small kids OK. \$420 a month. Lemon Grove. 460-7590.

CONDO FOR RENT, \$480. La Jolla Plumer, 3 bedroom, 1 1/2 bath, new carpet and drapes. Pool, patio, near University Town Center. 468-5848.

TALMADGE AREA near State, 2 bedroom, stove, refrigerator, carpet and drapes. \$240 per month. 582-5814.

LOFT WAREHOUSE SPACE for storage or retail art studio or other business. \$100 per month. 239-1205 for appointment during the daytime.

CAROLLO OCEAN view terrace duplex, unfurnished, 1 1/2 bath, quiet garden setting on 1/2 acre near College Grove. \$450. Gardner included, child, pet. 1621 Gibson Street, San Diego. 263-0588.

CONDOMINIUM FOR RENT, furnished, University City, 1 bedroom, 1 bath, large, patio, laundry facilities, garage, pool. \$380 monthly. 455-7388 evenings or 459-3716.

LARGE & BEAUTIFUL, 2 bedroom, 2 bath, 1 1/2 car garage, pool, spa, jacuzzi, \$550 to right tenant. Near SDSU. 296-0036, please keep trying.

NEED 2 BEDROOM, 2 bath house or apartment, Pacific Beach, available July, 8 months, year or longer. Quiet, dependable college instructor. references. \$300 to \$400. 277-8476.

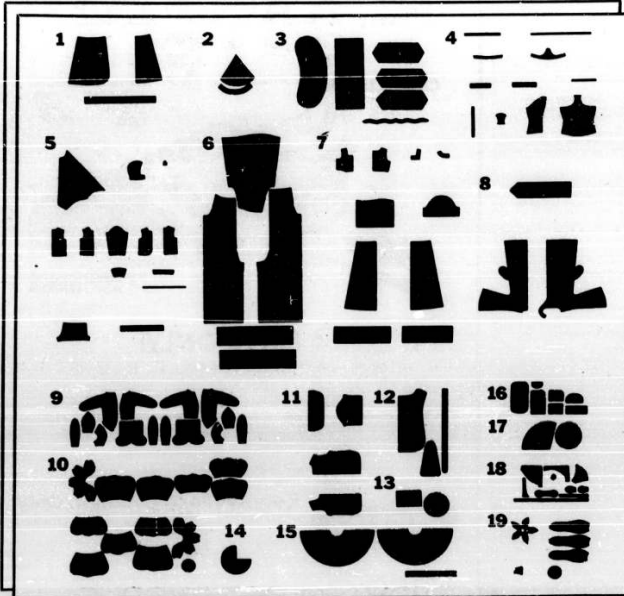
LUXURIOUS RANCHO Penasquitos area, 4 bedroom, 2 bath, 2 car garage, pool, spa, fireplace. Would prefer long term lease. \$650. Brian 580-8444.

NEW CONDO, ESCONDIDO, 2 bedroom, 1 bath, enclosed patio, double car garage, air conditioning, pool, sauna, drapes, carpets. \$300. 463-1431 or 453-0972.

\$350 MONTHLY, 2 bedroom, 1 bath house with yard, new paint and carpets in East San Diego. 290-3931. See on Dictionary Rd. Deposit small pet OK. 265-0122 or 287-8783.

THE READER PUZZLE

No. 106 Sew What?



- 1. A wedding gown
- 2. Santa's hat
- 3. A dress and sash
- 4. A plain, old shirt
- 5. A stuffed bunny
- 6. Bruce Wayne's costume
- 7. A stuffed cabbage
- 8. A chef's hat
- 9. A stuffed eggplant
- 10. Esther Williams's bathing suit
- 11. A witch's hat
- 12. A coolie's hat
- 13. A tasteless cabbage
- 14. Brigitte Bardot's bathing suit
- 15. A large doughnut
- 16. A jumbo hot dog with mustard
- 17. A side of french

Winners of Answers to Reader Puzzle #104, Frame Work

You'll have to forgive us for not delving into all of the idiosyncrasies in Frame Work. You see, we're still a little strung out from opening your entries. Nearly 150 people showed up for league night. The most common error (there weren't many) seemed to involve the recording of pinfall in the absence of a mark. A nine-pin drop — three on the first ball, and six on the second, for example — would be scored just that way. Not six and nine, which would suggest that you're playing with fifteen pins in all. Of course, we accepted any pinfall totaling nine following the strike in Betty's tenth frame.

The following pinheads will be receiving bowling shirts for their efforts:

1. Elise Lobanov, San Diego
2. Ken Halmeyer, San Diego
3. Gene Saunders, San Diego
4. Rob Ryder, San Diego
5. Bill Burns, La Mesa

