

City Lights

Parade Number Seven

DOWNTOWN — 7:00 a.m. The little green square is silent. A thin, rumpled man in mustard yellow pants and a purple shirt sleeps on the grass, his back faces Columbia Street and his feet point south to G Street. The air is still cool when Richard, the first homosexual to arrive this morning, strolls by. San Diego's seventh annual Gay Pride Parade won't start for five more hours, but Richard likes to show up early every year.

Fat and fifty-five and pained by a bad back, Richard is the recipient for the gay Metropolitan Community Church (MCC). Within an hour three other church members, two lesbians and a middle-aged man, join him in the square known variously as Pantoja Park, New Town Park, or Hobo Park. The newcomers unload a thermos bottle, doughnuts, and miscellaneous supplies on a picnic table, then they start decorating the pickup truck that will serve as their float. This is not only the church's first float, it's the first year any floats have ever been permitted in this yearly display of homosexual solidarity.

One of the two churchwomen, Carol, is young and pretty, with shining blonde hair. She wraps red, white, and blue-striped plastic bunting around the truck body, as the other woman, Yvette, turns on a tape recording of the church choir. Softly they sing along to "Just a Closer Walk with Thee."

8:30 — Three more women arrive. "I brought some extra colored paper if you need more signs," calls Irene Frank, a hard-faced woman with copper-colored, shoulder-length hair. She lugs baskets of mums, daisies, pink-dyed carnations, and baby's breath to the picnic table, where her two assistants fasten purple ribbons marked "Gay Pride Parade 1980" to the flowers.

"I'm a gay florist," Irene explains, "and this year I plan to sell the boutonnieres and bouquets." "I'll donate twenty percent of what I make to the Gay Center. I figure I've donated all these hours to the community ever since guys got organized and now I'm going to make a buck out of it."

"I'm straight," Irene pipes up from Irene pipes up. "In fact, I got seven kids. But I'm here because she's my sister."

"I got two sons," Irene says conversationally. "One's a gay and one isn't."

"Hey, Michael's not for sure yet," her sister protests. "Yep, Michael is."

Talk shifts to the lesbians recently discharged by the Navy, and Irene's sister's voice cuts across the park. "I'm a military wife, and I think there'd be no safer way for the guys to go overseas than with a ship full of lesbians!"

9:30 — The sun has illuminated a cerulean sky. The



Photograph by Joanne MacLean

parade's cochairmen, Escondido accountants Doug Moore and Howard Williams, arrive, carting more doughnuts and a list of the parade entrants. Moore dispatches an assistant to set up numbered flags on the grounds, then he bustles over to decorate an old navy-blue Cadillac. "My first parade was in 1977," he says, "but I was afraid, so I just walked along on the sidewalk. Then 1978 was the year of the Briggs Initiative, and that got me mad."

Moore says that for his first several years the local gay parade was a slapdash affair, hastily thrown together in the last month or so. But the controversial Proposition 6 referendum of 1978 drew a record crowd for that year's parade, and a few individuals formed the Lesbian and Gay Men's Pride Committee to work year round to organize the annual Gay Pride Week in June. That committee mounted the parade last year, and this past February began setting up this year's event.

If local homosexual men and women showed they could work together amicably in 1978 and 1979, however, this year's parade proved otherwise. Trouble developed in April. At that time the committee met to set up the parade rules. "In the past, the parade has always been more of a somber political march," Moore explains; floats were prohibitive and organizers discouraged frivolity on general principle. Moore says, "This year we just decided we wanted something a little more joyous and a little more cheerful." But that decision wasn't unanimous.

Among the protesters was lesbian activist Paula Frederick, who preached that a "fun" parade could degenerate

into a tasteless, commercial display. Soon after, she pulled out of the planning.

Instead, she helped organize a Lesbian Solidarity March held June 14, a week before the traditional gay pride march. "It was in no way meant to be destructive of the gay pride movement," says another of its organizers, Chris Kehoe. "We simply feel that lesbians in general have not advanced to the point where we can step back from the political arena. We can't afford to forget the struggle and celebrate."

In the little park, Irene, the florist, grumbles, "I can't go along with that." Her sister dismisses the militant lesbians disdainfully. "They're so radical they think all men ought to be locked up in zoos, and there should be nothing but artificial insemination!"

In one sense, controversy is a big tradition in the Gay Pride Parade. Veteran participants recall at least two earlier boycott attempts. In 1978 Republican gays, angry at a decision to allow the Socialist Workers Party to participate, tacked up posters at local gay businesses claiming that the parade would include "Nazis."

"The parade committee countered with a contradictory informational campaign, and that boycott on the numbers gathered here. The crowd seemed to include about five men for every woman, but those who have turned out are in high spirits."

10:27 — The floating chatter grows louder as a twenty-seven-foot-long vehicle floats up India Street; it's the float prepared by the Iron Spur, one of the local gay bars. Toward the front of it, four life-sized plywood horses have been attached, two to each side, to a blue Toyota pickup truck. They're pulling a car trailer bearing a bright red coach with sunny yellow wheels, also made of plywood, and in back of it stands a real piano, played by a real pianist, accompanying a transvestite barmain in peacock feathers and satin. Towering over it all from the rear is the giant arch of a stirrup and spur covered completely with aluminum foil.

The bar's owner, dressed in black leather, boots, and spurs of his own, says his employees created the entire vision in two days. Now a dozen or more of them prance about in cowboy costume, adding finishing touches. One confirms, "We started Thursday night after the bar closed. We worked again during the day Friday, and that night, and we finally finished at 7:27 this morning. Then we went home, cleaned up, shaved, doused, and headed here for 'the parade'! Off to one side, Moore says, "A lot of people were hesitant about entering floats this year. But I'm hoping by next year we might have enough to hold a competition."

11:05 — People cover the western third of the park now. Under one group of palm trees four gay clowns from OceanSide paintstakingly assemble their costumes and make-up. Across the field a knot of short-haired young men who will march as the Golden Eagle Color Guard gathers. Their leader is a former Marine

persuaded to participate in the parade by "Empress Nicole Murray," one of San Diego's better known drag queens. "I'm the corps guard when I was in the Corps, but none of these other guys knew it. So I've been training them for the last two months."

11:25 — The first individuals waving handmade picket signs make their way into the gathering. "I'm happy. I'm proud. I'm gay," reads a typical one.

11:30 — Eleven San Diego police motorcycles line up at the corner of India and G streets. They lean rightward on their kickstands. Doug Parks, another parade organizer, looks at them uneasily. "We've got to start right on time," he mutters; his job is to activate the procession at the proper moment, and he frets that the unfriendly cops may revoke the permit if there's any hitch.

Parks, a lanky young man in shorts and a baseball cap, stands at a sign-up table, feverishly processing the latecomers.

"I'm from Escondido," one walks up and says. "Escondido Gay Activists?"

"You're a marching unit?"

"Yeah, if anyone else shows up."

Parks directs him to a spot next to the Male Mads; before he can breathe, the Gays and Straights United for John Anson parade have converged on his table. He dispatches them, then confers for a minute with Randy, the parade security chief.

Randy wears mirror glasses, a blue and red armband, and a baseball cap which hides close-cropped hair. He raps out his instructions. "It's the job of my crew and I to make sure that anything that might disturb the flow of the parade is taken care of. We're armed with walkie-talkies, and we've already interfaced with the police. He turns to welcome a

new volunteer, a beefy man who declares that his citizen's band "handle" is Lambda Biker.

"Yeah, well if there are any problems just relay them back to us in one through four," Randy barks.

11:50 — Parks heaves a sigh of relief. The last major float, one assembled by another bar, the Hut, trundles into sight. Almost frantic, Parks processes the last parade units.

11:55 — The little park is a carnival, and all the stars are present. An aging man with gray hair wears a yellow T-shirt with red letters declaring (front) "Marines Are Better" (back) "And I Know." Bare-chested young boyfriends kiss, and a grandmotherly type shuffles through the throng, wearing still another baseball cap, and a lavender boutonniere.

12:00 — Parks bolts for the northwest corner of the park, to the India and F intersection, bellowing, "COLOR GUARDS!" His voice fades as the corps guard, but none of these other guys knew it. So I've been training them for the last two months."

12:04 — The police leader

strides up to Parks. The hot noon sun glares off his shiny helmet, gun, boots. "You're five minutes late," he drawls. "You should be moving already. I got other places I got to get these officers. Your permit says noon, you know." Parks apologizes, then explodes in a frenzy of action, waving the floats, the individual marchers, the remaining units into place. At 12:10, he lets out a whoop.

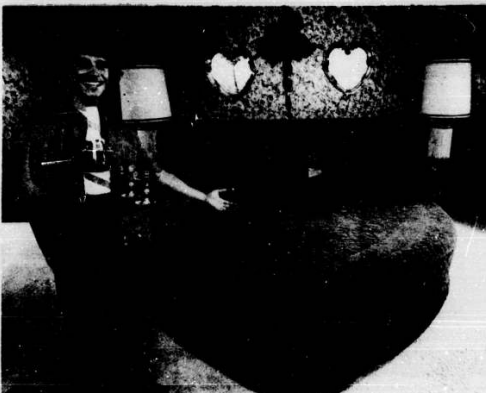
This is the tail end! JOY! I love it!" He scampers throughout the park, picking up rubbish. 12:16 — In the shade of a palm tree, three black men sprawl, aloof. A few feet away, the drunk in the yellow pants and purple shirt still sleeps, curled up now in a fetal position. The Gay Pride Parade snakes north up India to Broadway, where it will head east past smirking tattoo parlors and attendants, and frozen faced shoppers, and an embarrassed Vietnamese family of eight, and a Horton Plaza preacher waving an angry Bible, and hundreds of faces transfixed with the morbid fascination for a sight which seems to them not quite human and utterly incomprehensible.

— J.D.

City Lights



Photograph by Joanne MacLean



Photograph by Jim Cull

Something With A Threshold

It being June, a month renowned for its rites of wedlock, we found ourselves wondering just how many San Diego hotels feature that traditional matrimonial arena, the bridal suite. So we set off on a little tour.

First stop was one of San Diego's more romantic landmarks, the Hotel Del Coronado. Much to our dismay, the reservations clerk declared there is no bridal suite, but manager Tom Anderson stepped in to repair our illusions. "The Hotel Del has always felt itself to be a bridal hotel," he explained.

"Kind of like the Niagara Falls of the West Coast. We're always going to have more than just one couple on the honeymoon, so we can't designate one bridal suite."

Anderson says the hotel even encourages upcoming brides and grooms to visit and "shop" for their dream nuptial chamber. A perennially popular choice (ninety-seven percent occupancy) is the nearly circular turret room, served by its own private staircase and

priced at \$125 per night. "Room 501 is also very popular. It's a great big room on the south side with a 290-degree view."

Anderson added that the Hotel Del's all-time record had been thirty-three newlyweds in one night. "But then this past February, we had a tour group of sixty-eight Japanese couples — all on their honeymoon. . . . They only stayed for one night, then they jumped on a bus and went to Disneyland." That seemed as good a cue as any for us to move on to another elegant playground, the Little America Westgate Hotel at Second and

C downtown. It has a bridal suite, number 1903, just down the hall from the President's and Governor's suites. And we discovered that for \$195 a night, a honeymoon couple can sleep here in the grand style of a chief executive. Bridal accommodations at the Westgate include eighteenth-century antique furniture reproductions, Italian crystal chandeliers, Oriental lamps, a full working kitchen, a marble fireplace, and eighteen-carat gold fixtures in the bathroom, where royal-blue birds and vegetables decorate a cream-colored wallpaper, which matches the shower curtain.

At La Valencia in La Jolla we heard that Fritz the reservations clerk tries to steer lovebirds to one remote cottage separated from the main hotel by a completely mirrored bathroom. And at the U.S. Grant Hotel Toni Hartwell ("I get almost all the Italian weddings") likes to shepherd young married lovers to one room graced with a canopied bed and a sunken tub. Indeed, we soon realized that this approach to bridal accommodations is a common one. Most large hotels today don't designate special bridal quarters. The Holiday Inn at the Embarcadero, for example, tries to sell affianced callers one of its seven bay-view suites (\$175 to \$250 a day). Another compromise with tradition is what the hoteliers dub a "honeymoon package," such as the one offered by the Shelter Island Inn. There eighty-five dollars buys new linens, a suite with a view, champagne on arrival,

breakfast in bed, and satin sheets (but only for the first night).

These, of course, aren't true bridal suites in the grand, traditional style. In all of San Diego, we found only one of those. Our pulse quickened in the lobby of Mission Valley's Plaza International Hotel, where a silver-lane staircase with velvet steps spirals heavenward. The Plaza International's two bridal suites are located not at the top of the stairs, but down the first-floor hall. We crossed the threshold of Room 110 and felt as though we'd stepped into some living Valentine; a duochrome festival of white and carnation red. A giant, imitation-velvet, heart-shaped bed (sheets for it must be special ordered) dominates the center of the vast room. Directly over the bed is a heart-shaped mirror streaked with imitation gold marbling. The freestanding bed is virgin white, as is the tiled Jacuzzi sunken into the floor just a few steps away. The twin bridal suites face each other across the hall, and Diane the reservations clerk assured us that the freshly married, once locked inside their ninety-dollar accommodations, make for the most decorous of hallmates — usually. "A few weeks ago we had one guy come in. We weren't sure who he was with, we never saw. However, the gentleman in question added bubble bath to the Jacuzzi, which quickly threatened to engulf the entire love chamber in fizz. Hotel staff members escorted him out promptly, and we're told no one threw rice."

— J.D.

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Saroyan Eye

Re: "Wild Harry Byrd" (June 19). Beautiful. Beautiful. Beautiful. And beautiful. Sign me up as a member of Alcoholics Anonymous!

As a seventy-year-old devoted and dedicated nonsmoking drinker whose circumscription and Bar Mitzvah were sanctified with red wine and shivitz, I feel no further qualifications are necessary. Sign me up!

Even the baby farm is right out of the Bible (not the New Testament—the Bible). Recall the fate of Onan, son of Isaac, and what happened afterward. As for the rest of his wonderful madcap rishades of William Saroyan, I accept all of it.

I believe you've hit the jackpot. Stephen Heffner. Thank you. Abraham Grossman
San Diego

Accounting For Taste

Here's to free-spirited individuals like Wild Harry Byrd! May he live another fifty-one years in good health and have many more rany and wonderful experiences. Also, a toast and thank you to Stephen Heffner for taking the time to interview Mr.

Byrd. I thoroughly enjoyed his article, which caused me some warm smiles and laughter. It would be a pleasure, I'm sure, to meet Wild Byrd. Ah, here's to genuine vagabonds who taste life to its fullest!

Olivia Weiss
Encinitas

May I Take Your Orders?

With reference to architect Art McDaniel's frustrations in dealing with the bridge bureaucracy ("A Bridge At Last," June 19), I reckon that some of the way it is due to petty power yearnings and the tendency among people who are drawn to employment by public agencies to have a heightened sense of moral accountability, unfortunately manifested in the form of rigid regulations, policy and operations manuals. "Don't blame me, man, it's in the book," or "Just following orders."

Scary.
Frank Sheff
Chula Vista

You Can't Sit Down

This letter is meant to be complimentary rather than depressive, so I don't imagine that I have to be a literary genius of whatever to say that as a creative person in theater, I truly enjoyed and appreciated Christopher Schneider's review entitled "Just Something Light" (June 19). His sensitivity to the way female characters in these "bourgeois

Letters

comedies" are depicted is to be applauded. True, dinner theater is a nice notion. And his idea about Kaufman and Hart (who can forget the Actor's Quarter hit of *Light Up the Sky*) as being permissible for dinner theater is excellent. But more important than these considerations are his comments about the way women in these comedies are classified as "monsters" or "whores." It stuns the senses that women in the audiences of such productions remain seated at all.

His comments have encouraged this writer to do a good women's comic play, perhaps inappropriate to dinner theater.
Marcella Trombly
San Diego

Yes, But He Danced Nervously On Top Of His Piano

Concerning Steve Emdina's observations ("This Week's Concerts," June 19) of the Warren Zevon concert in the summer of 1978. He says Zevon was extremely nervous and then goes on to condemn him for it. I, too, was at that show and wish to set the record straight. Zevon was as loose as any performer I've seen. It was the last stop on a long tour all the way through Canada and down the coast. He continually made snide jokes about the tour. He danced on top of his piano. He came out and danced in the audience (to "Midnight in the Switchin' Yard"). He threw constant barbs at his band and, in fact, when he introduced the band, he walked up to each member

personally and did an impromptu monologue about them, creating jokes out of pure crassness much like the humor of his lyrics. His voice was powerful and filled with emotion, albeit a bit tired. He drank and drank to a coffee cup—he was stinking drunk!

I must say I was working for a radio station at the time and went to the show to view Zevon critically. My reaction? He was superb. I can only guess that Emdina was a might too high on something that evening and projected his own nervous paranoia onto the performer in question. Too bad, he missed a fine show. Ask anybody who was all there.
Joan Ramone
Pacific Beach

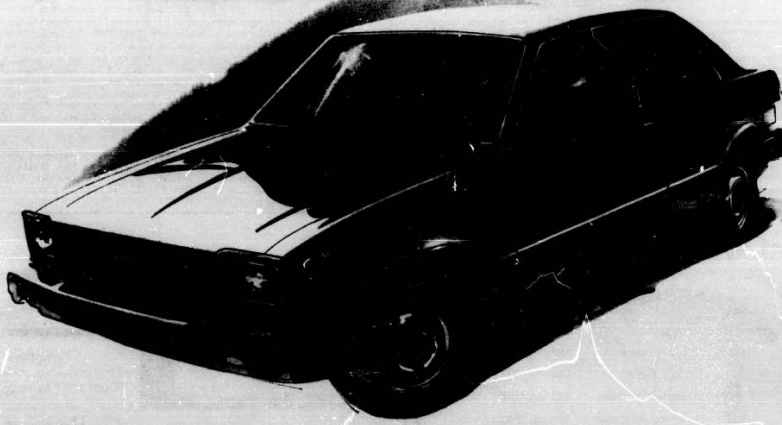
Has Food In Blood

Mandarin China Restaurant on West Point Loma Boulevard is the best Chinese restaurant in many miles. I am referring to their regular menu, and not the dim sum. I advise Eleanor Widmer to return and try a regular meal, preferably with many people, so that she can sample from their delights. Having lived most of my life in New York and being Jewish, Chinese food is in my blood. I have eaten in Chinese restaurants all over the world, and Mandarin China ranks among the best. Their choice of spices, the subtlety of sauces (except, in my opinion, their tomato-based dishes), are superb.

It is truly unfortunate that Widmer has not experienced the joy of eating more than just "dim sum," which are really simply appetizers. As far as spare ribs are concerned, the ones you describe are the tiny, steamed spare ribs ends, which are served in a black bean sauce and only cost one dollar.

Their barbecued spare ribs are the best in San Diego, meaty and richly marinated. I am not easily impressed by any restaurant, and for the most part respect Widmer's opinion. But she has unfairly judged Mandarin China, most definitely. There is, however, the greatest advantage (for me) to such misjudgment—it will not overcover Mandarin China so that I cannot get in at will, and destroy the quality of the food by overkill!
Belle Gayer
Spring Valley

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

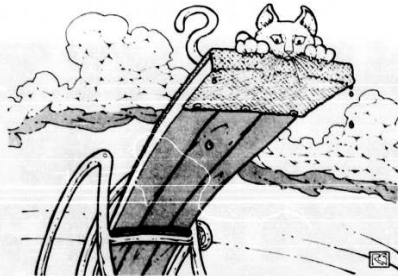
I am a cat freak. I have three cats of my own—two domestic regulars and a Siamese. I have always wondered about their fear of water. They get weird whenever they're around it, except to drink, and they jump back when someone splashes on them.

Claire Planet

La Jolla

Most cats dislike getting wet, which isn't to say they fear water. In particular, they dislike the sudden change in temperature effected by wetness. Cats seek comfort as carefully as they hunt; indeed, the only cats that spend much time in water are drawn there in the course of pursuing their prey. The jaguar of South America swims so frequently in pursuit of taptirs, alligators, turtles, and capybaras that some zoologists consider the cat to be semiaquatic. It lives in wet forests and hunts by ponds and riverbanks, sometimes swimming hundreds of yards into the water for its kill. In Ceylon, the much-baght, or "fishing cat," has webbed front paws and the most protuberant claws of any feline. Water is its natural habitat, and fish its main diet, though it also hunts reptiles, small mammals, and birds. The leopard, whose solitary nature and pattern of hunting most resemble those of the house cat, is a good swimmer but avoids water.

Domestic cats can swim short distances but are likely to drown if they fall into anything more than a bathtub. The best way to help a half-drowned cat is to dangle it by its hind legs and let the water run out



of its nose and mouth. Putting the tongue aside, or even swinging the cat in a circle, may be necessary to clear the air passages of water. The next step is artificial respiration. Forming a cone with one hand, hold it over the cat's mouth and nose and blow into it. Repeat until the cat can breathe on its own. Another method is to lay the cat on its side with its neck and tongue extended, put your hand on the ribs behind the shoulder blade and press strongly and firmly, compressing the chest and forcing air out of the mouth. Release the pressure, wait five seconds, then press again, twenty times a minute. Once the cat revives, treat it for shock by lowering its head below the

body and warming it as much as possible with a blanket or water bottle. In ancient Egypt, where house cats were treated as gods of pleasure, happiness, motherhood, and fertility, their deaths were often occasions of formal grief, in which family members shaved their eyebrows in mourning, and prepared the cats' bodies with linen and spices for their journey to the land of the dead. The cats who lived in temples dedicated to Bast, the cat god, were given public funerals. Three hundred thousand cat mummies were discovered in the late 1800s at Beni Hassan in Egypt. Soon thereafter a merchant in Alexandria shipped them to Liverpool,

England, where they were sold for fertilizer.

Dear Matthew Alice:

I've come across a large box of 1930s and 1940s nail polish. Is there any way I can find out if the bottles and polish have any value? Most of the polish is in excellent condition, and the bottles are in unusual shapes. The polish comes from all over the country, in every color (green, blue, yellow, and purple). Most are name brands like Sue Per, Revlon, and Cutex. There is even a collection of "Army Brown," "Marine Red," "Nite Patrol," and "Sailor Blue"—colors that were obviously put out during the war.

Tom J.

Spring Valley

The bottles may be of value, but not the polish. The owner of the Prop Shop, 4574 Park Boulevard (288-0779), said he would like to take a look at the collection. Or, he said, you might call Bob at Razz-Mazz (277-0149; 3925 Fifth Avenue) and tell him what you've got. "Sometimes the bottles on things like that are collectibles," he said. "If it's Lalique glass... or possibly an old and fashionable name like Cuy—something that people might use to dress up a cosmetics cabinet. Otherwise, nail polish doesn't have much value to collectors."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

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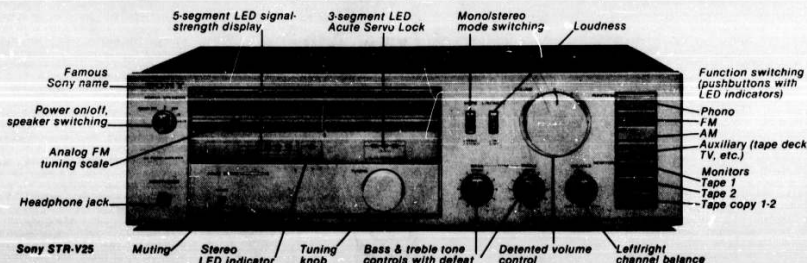
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Restaurants

Without Reservation

ELANOR WIDMER

The Restaurant: Casa De Bandini
The Location: Juan and Taylor streets in Old Town (297-8211)
Type of Food: Mexican
Price Range: \$1.25 to \$8.95, a la carte
Hours: Open daily. Service continuous, 10:00 a.m. to 10:00 p.m.

My Uncle Louie was in town last week and I had to show him some obligatory San Diego sights. Like my Aunt Bertha, he is not a blood relative of mine. However, since he has known my family for many decades, we respect him by using the title "uncle."

When we were children, and with the cautiousness but accuracy of the young, we named him "Shmoosey Louie." We arrived at this name because Louie was locked in another century, a whole other age of manners and morals. For example, he would walk out of the room if Chopin were played because he regarded Chopin as too modern and sloppily sentimental. The most irritating author Louie knew was Charles Dickens, and he gave my mother the dickens because she allowed me to read that nineteenth-century author without censure. Uncle Louie read Jane Austen faithfully, but regarded the brooding Thomas Hardy as too slow to discuss in mixed company. Having had his sensibilities outraged by Theda Bara, Uncle Louie never returned to the movies. He watched the news on television about once a month "to keep up" and lived quietly in a small town in Pennsylvania.

To this day, he rarely fails to send me a birthday card with a crisp five-dollar bill in it, and he repeats such phrases as "My, my" and "What will they think of next?" as if they were mantras. Though I am a bit long in tooth to be referred to as a "young lady," I simply have to accept it. But keeping Uncle Louie entertained is an impossibility — every place is either too crowded, too noisy, too exotic to tempt him. Fortunately, he's a very patient man. Still, how many comments can you make on the sea or the seagull, especially if the seagull is rude enough to disregard Uncle Louie and to behave in plain view according to natural laws?

Having exhausted the classics as well as the eighteenth- and nineteenth-century novel, having listened to Uncle Louie say about any minor infraction, "Even Homer nods," until I could repeat the phrase on cue, I decided to opt for the adventure of the week — I rounded up a party for an evening at a Mexican restaurant.

Whatever Uncle Louie's knowledge of the history of Maximilian in Mexico or the struggles of Benito Juárez, not a bite of Mexican food has ever passed through his lips. His credulous enables him to know that Mexican dishes are spicy, but beyond that he has never gone. Our fast-food Mexican chains, our many restaurants that dispense tacos and tostadas, let alone our frozen Mexican products, do not exist in the consciousness of Uncle Louie.

So it was with some regret that I took him to the Casa De Bandini in Old Town, the much-touted historic site, built in 1820 and now operating as a restaurant. For three days I tried to obtain a reservation, only to be told — no matter how early I called — that none was available. I was informed that if we would accept patio seating, and if we came sufficiently early, we would have a good chance of being served. Therefore he held. I thought.

We arrived at Casa De Bandini shortly after six and found that despite the information given me on the phone, we could be seated in the dining room if we waited forty-five minutes. Knowing how much Uncle Louie would like that we placed our names on the list. We then inspected the patio, with its lovely fountain, its lush plants, and its umbrellas sheltering the diners as if for all the world it were a movie set. Mariachi singers strummed their guitars and young women in long skirts danced between tables bearing not only food but radiant-looking drinks. Most of the younger set, or what Uncle Louie called "the moderns," dined in the patio, warmed by those outdoor heaters and by the spirits they imbibed.

"My, my," commented Uncle Louie as he viewed the colorful scene, "what will they think of next?"

We repaired to a special drinking room. It was elongated, with the backs of the walls covered in striped material under which was comfortable padding. Wrought-iron chandeliers hung from the ceilings, elaborate leaf work had been painted along the upper edges of the wall, and everywhere one looked one could discover leaded-glass panels or statuettes depicting religious life; this was especially true in the main dining room, which boasted an almost life-sized Madonna and



Illustration by Elizabeth Matthews

sturdy patron saints. Every few minutes Uncle Louie would clear his throat and exclaim "Will wonders never cease?"

Then, to the astonishment of the rest of us (there were four altogether in our party), he ordered a large margarita for himself and a small strawberry margarita "for the young lady." — namely, me. The large margarita held thirty-two ounces and I assumed that Uncle Louie would take a sip and leave the rest to posterity. But the wait was so long (about an hour and fifteen minutes) that he finished every drop of it and I anxiously tried to recall the number of the paramedics in case of emergency.

I almost never drink anything when reviewing (with the exception of one glass of white wine with dinner), but circumstances alter cases; this was Uncle Louie's night, and I let nothing spoil it for him. While waiting, we also had a concha de guacamole, or a crisp, fluted shell filled with guacamole (\$1.95). We used to say of Uncle Louie that moths flew out of his wallet because he opened it so rarely, but at the Casa De Bandini he paid for the drinks as well as the appetizer, which was one of the gastronomical highlights of the evening — those shells are very tasty and should not be missed.

At last we were ushered into the dining room, which is extremely handsome. The chairs are covered with brocade material, the wall seats with the same stripes as in the lounge, and a breakfast contained art objects, figurines, statuettes. The walls were covered with paintings, and at one end of the room was a large urn of flowers surrounded by fresh fruit. None of the people

in the dining room made Uncle Louie feel old; the majority were his contemporaries.

Under the circumstances, the waitresses did well, but alas for Uncle Louie, he noticed that they were sweating. "Too bad they have to be so frantic," he correctly observed, because they darted over the tiled floors as if a hurricane were at their backs, despite the difficulties of traversing the highly polished tile. By the time we had our orders taken, we were famished. It was eight o'clock before we were served. For Uncle Louie I ordered our ubiquitous red snapper, but without the sauce (\$6.50); for myself, the waitress's suggestion, especial de San German, seasoned shrimp inside a pineapple half (\$7.95). My friends had camarones, or grilled shrimp (\$8.50), and enchiladas rancheros, or cheese enchiladas (\$3.25).

When the dishes finally arrived, they looked absolutely stunning. The fresh string beans were served on a shell of red cabbage and arranged as a fan. Everything was adorned with slices of red and green pepper or fresh fruit, and when Uncle Louie saw my half pineapple he beamed, "Now that's a lovely dish for a child." But the feast for the eye was not duplicated in the palate. At best the food was adequate.

I tasted Uncle Louie's fish and immediately pronounced it "high," a dire mistake in my choice of words. That suggested he's not, and he pushed it away until I explained that I meant it tasted too fishy. There's no reason in the world for red snapper (listed on the twelve-page menu as "splendid red snapper") to have an overly fishy taste. My friend's enchiladas were mostly flour tortillas daubed with sour cream. Though my friend, a vegetarian, asked for rice, she got refried beans (prepared with lard and thus not acceptable to strict vegetarians). We decided to help her by eating the beans, only to discover they were cold. Uncle Louie, so after thirty-two ounces of margarita was absolutely benign, offered his burnished original. "My my, even Homer nods."

I had to hand it to Uncle Louie about my shrimp and pineapple dish — it would be perfect for a young child. It's not bad, mind you, because the shrimp is in a pleasant sauce, but the pineapple gives it a Polynesian cast, and you don't have to be Uncle Louie to know that Polynesia is a long way from Mexico. My escort's shrimp were nicely grilled and not too wet with butter.

In all honesty, Uncle Louie had a great time. He found his rice "just like Minute rice" — in other words, not too foreign. He didn't even mind the fact that the next table was so close to us that when I leaned over and asked my neighbors about their sauces, they obliged with a taste. The tables along the wall are so close that they appear contiguous, as in a Basque family-style restaurant. After a while the mariachis strolled in and played "Happy Birthday" to assorted diners.

We did try the flan (a bit watery) and the hot apple burrito (\$1.75), but neither is necessary for a long and happy life. Finally, we took a turn on the veranda while the mariachis sang another round of "Happy Birthday." As we got back into the car, Uncle Louie from Tyngsboro, Pennsylvania, declared, "Now that's what I call Mexican."

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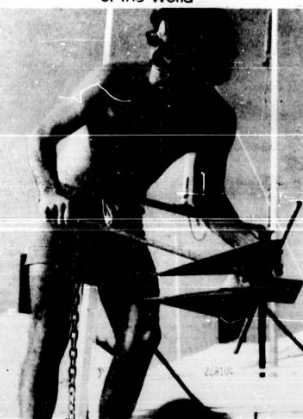
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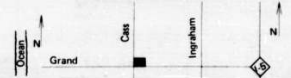
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Photograph by Jim Galt

Walter Evans-Wentz

(continued from page 1)

way of truth." He was a devout vegetarian, a practitioner of an obscure yoga, and a scholar of arcane religious practices. He keenly felt the power of this place known as Tecate Mountain and renamed it Cuchama in honor of the redmen.

Cuchama lies surrounded by the foothills near the high desert, by weirdly shaped defiles and mesas. It's hard country and quite often looks as though the defile plowed it up. This morning I, a Tecate, daughter of a Nicaraguan healer, and I were far up the fire trails before the full blast of the summer light hit us. The red-orange light seemed to creep along the mountain ribs like a slowly approaching tide, flooding and covering all the shadows with the morning heat. Everything here surrenders to the sun, which, in turn, has withered and wrinkled most of the works of man that lie scattered at Cuchama's base. Not a land for easy living or casual pursuits.

In his will, Evans-Wentz stated, "I desire this holy mountain in the southwest

United States be made a public property in honor of the redmen to whom it was a temple." As a result, the land was divided between the San Diego County Council of Boy Scouts (who now have a "Camp Coo-chama" there), the San Diego YMCA, and the state. One clause prohibited any sale, alienation, or commercialization of any part. The bequests were made on condition that the land be used as an experimental reforestation area, recreational spot, and game refuge. Basically, it remains untouched and accessible only by fire trails which present an "almost impossible variety on the approach, with several dead ends, private driveways, and rutted cow-paths from the border-crossing station. They lace the mountain in a series of switchbacks, cutting through the rock fields and ravines in easy undulations.

For two of us this morning the silence was pervasive; even the birds were quiet. It was as though the sun had beaten down all thought of sound or movement. Our smallness slowly became greater the longer we were in the overwhelming presence of the mountain itself.

Evans-Wentz was no stranger to the vastness and solitude of mountains. He

spent more than twenty years between the world wars ranging around a great triangulation of holy spots in India, mostly in mountainous areas.

Ceylon, and Darjeeling-Sikkim. It was in Gangtok, Sikkim, where he met the Lama Kazi Dawa-Samdup, whom he worked with and who started him on his journey in preparing for the Western world. The Tibetan Book of the Dead, Tibet's Great Yoga, Milarepa, Tibetan Yoga and Secret Doctrines, and The Tibetan Book of Great Liberation.

Cuchama and Sacred Mountains was his last work. After being in publishing limbo for more than fifteen years, it will be out shortly. Before his death in 1965, Evans-Wentz and his friends tried to arouse some interest in it, but without success. John Theobald, professor emeritus of San Diego State University, feels it may have been due to the late doctor's denunciations of the white man for what was done to the Indians. The entire third section of this manuscript contains his commentaries on the superiority of the redmen's spiritual life and the paucity of the European's, and the bloody history between the two (The first two sections of Cuchama and other sacred mountains of the world serve almost as introductions to the third.)

San Diego did not escape notice in his list of places of interest. He wrote of the first two sections of Cuchama and other sacred mountains of the world serve almost as introductions to the third.) San Diego did not escape notice in his list of places of interest. He wrote of the first two sections of Cuchama and other sacred mountains of the world serve almost as introductions to the third.)

"Mountains grow and decay, they breathe and pulsate with life," Lama Anagarika Govinda, a German-born Tibetan Lama, writes in the introduction to the work. "The worshipful or religious attitude is not impressed by scientific facts... not by the ambition to 'conquer' the mountain. For who hears the call keep alive through the ages the arcane knowledge of these terrestrial sources of divine inspiration."

The approach to this mountain must be made with a reverential attitude, for its immensity dwarfs most efforts. Gar-

gantian rocks, some three stories high, point toward the crest like giant fingers. Many appear shape as animals—birds, squirrels, roadrunners—and take the place of the real but absent residents. Though tracks abound in the road dust, none are seen.

Evans-Wentz believed and reported in Cuchama and Sacred Mountains that though lightning struck frequently around Cuchama (3887 feet), it was not known to hit the mountain itself. "It may be due to a protecting envelope of terrestrial magnetism or to an emanating psychic force," he declared. "This theme on the sanctity of places he had developed over the years, he felt holy areas had psychic protection. 'In varying degrees,' he wrote in May 1942 for The Theosophical Forum, 'they have been made holy by that same occult power of mind to enhance the psychic character of the atom of matter; they are the ripened fruit of spirituality, the proof of thought's all-conquering and all-transforming supremacy.'"

Cuchama was reportedly an island once, a spot that Evans-Wentz says sheltered local Indians during a great flooding in historical times. Further, he wrote, other tribes throughout Southern California spoke of this and told of other mountains in the vicinity that provided similar services.

Indians in this area, he reported, also believed there was a lake within the mountain which allowed the "orderly green shrubbery" on the north and west sides to be watered. "The 'orderly' and 'green' appear to be stretching descriptions of the nearly barren north and east sides; there are remarkable differences. While the opposite sides are covered with boulders and brush, the north and east have an almost topiary, heatherlike ground cover. Even a 'thermal belt' is spoken of. While thermal normally refers to a warm or hot condition, in this case it refers to a psychic-climatic shield. Not far below the ridge line the fog stops, as though halted. While it may be explained away by wind conditions and temperature changes, Evans-Wentz thought otherwise. What-

ever the reasons, this "fog line" allows a strange panorama of antimatter, with the closer peaks pushing through, like the tips of islands in a tide of low-lying clouds.

Evidently, Indians came here to invoke the great mysteries and the guardian deities of the mountain. For years Evans-Wentz wrote of the high places where religious figures received their instructions and their visions of guidance. He reported that after proper mental preparation and three or four days of eating only the purest foods prepared by themselves, these initiates climbed up and lay down to sleep through the darkness. For Indians this was common; it was part of their psychic education, Evans-Wentz reported. They were capable of psychically controlled and connected dreaming, much like Tibetan Buddhists.

The late doctor reported these came to them "in the vision of the shining beings, clothed in the radiance of the sun, to behold in the dazzling splendor the various lots in life from which men may choose." They were guided, he says, in their own innate tendencies inherited from past lives; each had "no difficulty or hesitation in making the right choice."

I, and I continued to climb in silence. A slight breeze came from the mountain, cutting the heat.

Obviously, the social life of the Indian was shaped by his psychic experiences and supported by the entire tribe. For what elder himself had not taken such a journey? Europeans, Evans-Wentz admits, are governed in their everyday life by external appearances. (During and right after World War II, his diaries were filled with his disgust of the moral decay and illusory pursuits of his fellow San Diegians.)

The white man, he writes, is "habituated to ignore, if not deny, the reality of that inner guidance which their religious founders proclaimed as essential to the health of society... but the redman seeks truth spiritually, being more introspective." He felt the wise Indians kept to their pueblos and reservations, thus avoiding becoming "psychically impotent."

His disparaging observations of West-

ern people were endemic and came from his youth. In India he had little use for superficial Western ways. While living in the Twenties in a grass hut above the Ganges, a few miles from Rishikesh, a holy city north of New Delhi, he considered the pristine quality of the area to be due mainly to the lack of Western influences. He commented favorably on the "solid mile" of sadhus (Hindu holy men) surrounding him.

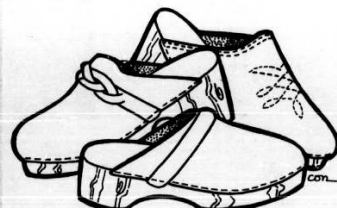
Though a man of immense learning, one who was greatly sought after, Evans-Wentz preferred the quiet by-roads. "Although the work of the teachers must needs be chiefly with dwellers in towns and cities, they ever seek, as all mankind should, solitude for meditation and restoration of physical and psychical energies in the aura of high places. Mankind is fettered," he lamented, "bantering away their bodily strength and health and length of days for the things that pass away. If our civilization is to endure, it must break its urban fetters." Following his own advice, he repeatedly retired to Cuchama to tend his gardens and to study. Without a car or a license, he was strangely never immobile. There was always someone he could depend on to take him out there from his downtown hotel.

Some mountains, he continued, "are of such outstanding character and position that they have become the spiritual foci of the ancient civilizations and religions of humanity." Thus, by way of introduction, Evans-Wentz spoke of the various earthly high places considered profoundly sacred. These high, often remote places, he explained, where holy men gravitated, became "so attuned to their psychic radiations that to this day [they] still emit potent uplifting spiritual influences."

Long a center of pilgrimage in pre-revolutionary times, Mt. Omei in China is one of these high places. Situated in the back-of-beyond in Szechuan Province, it was well known for the phenomenon of the "Buddha's Glory," spheres of colors that floated through the clouds, sometimes in

(continued on page 12)

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Lama Kazi Dawa-Sendup and Evans-Wentz, Gengtok, Sikkim, c. 1920



From the mesa on Cuchuma



Walter Evans-Wentz

(continued from page 11)

broad daylight. Such was the power of this extraordinary phenomenon that separate replicas of the same floated in nearby ravines.

Kailas, in Tibet, was the center of the world to many Buddhists, who felt it was a primary source of power. Though a difficult and dangerous place to journey, it attracted a great number of pilgrims. The surrounding hills were strangely shaped and the colors of the earth and the light were bizarre. Great rivers (Brahmaputra, Indus, Sutlej, and the Kamala) radiate out from it like spokes of a massive wheel. Visitors have reported great visions in the powerful silence and solitude. Strange sounds and voices have been heard.

Anunnaki, the "hill of light" in South India, Evans-Wentz circumnavigated himself barefoot in 1936. Adherents believe it is the divine light of Shiva (Hindu god of destruction), and, as such, at the base is the ashram of the late Sri Ramana Maharishi, one of the greatest Indian holy men of this century. The physical mass of the mountain is viewed as the lingam, the phallic symbol "of the ever-becoming which sustains the never-ending pulsation of the cosmic heart of Brahman."

Closer to home is Mt. Rainier, which was the red man's "holy land of peace." Evans-Wentz reported. Tribal members who were found guilty of infractions were sent there to do penance. No weapons were allowed on this mountain, which the Indians called Tacoma. "the mountain that was God." Evans-Wentz did not like Europeans desecrating mountains with their Western names. In the early 1960s, he felt the oncoming American renaissance would have to correct these faults and give the red man his due after repressing him for so long.

After two hours and four miles we arrived on top of Cuchuma, where the panorama is limited only by "the immense circle of the world's horizon," as Evans-Wentz so aptly put it. The main peak is conical and capped with a small, humming telephone relay station. A great ring of treeless, distorted mountains surrounded us.

Mexico was below; Tecate a stone's throw away. The smoke from her morning fires, the blue, scabby haze from her shacks and the destruction of the feeling of an abandoned central Asian city edging toward total destruction, a place peopled with refugees. Ribbons of road led nowhere. Small farms stretched into the canyons. The impression was that of being surrounded by an endless desert country that man had only touched temporarily. To the west, stretching infinitely toward and over the Pacific Ocean, was a carpet of fog, covering all but the nearest and highest peaks.

For more than an hour we rested and meditated. A slight wind brought occasional sounds from the ranches — barks of dogs, chickens, and of baying donkeys. Three times I paced the top, chanting, her fine, strong Indian face set in reflection. How appropriate that she, whose ancestors were Mayan, cousins of the initial visionaries of Cuchuma, should pray and give the thanks for being on the mountain.

We walked down about a quarter mile to the second level of Cuchuma, a slightly rounded mesa, and experienced a profound silence. Tiling slightly north, with long streamers of grass, with bushes and with boulders in a rough circle, this area is easily missed. No trails lead to it; in fact, it can be overlooked because it appears so insignificant. Perhaps by design

this is so. No one was around — no animals, no birds, barely a whisper in the air. The wind kept moving, however, causing a slight rattling in the vegetation. Here is where the Indian shamans came. Here is where the visions were given.

The red man believes only that which they realize through their own psychic experience, mainly in dreams and the disembodied state of astral-body projections. Evans-Wentz wrote: "Dogmatics, Bibles, are not essential to the inner vision."

There is *orenda* here, which he describes as an Iroquois word meaning "holy chant" or "holy song." Great magnetic forces attracted the awakened medicine man to these areas. Long interested in dealing with the supernatural, Evans-Wentz spent some years (1907-11) wandering over Celtic countries, where he gathered lore for his first book, *The Fairy Faith in Celtic Countries*. While there, he discovered the great local healing areas. William Butler Yeats himself introduced the American scholar to some. Cryptically, Evans-Wentz describes in several places in his notes that he believed there were three such major healing centers in America. Though loath to speculate on the possibility, there were hints he believed Cuchuma might have been the center affecting the entire Southern California area.

Today there is only silence up here. There is nothing to deflect one's attention in the rock circle. It was obvious to Isa and me from the beginning this place had once been involved with great activity and power. Though the entire mountain had been used as a stronghold for the Indians as they warred against each other before the white man came, the mesa was off-limits — no trees, no hogans, just a natural alignment of rocks which at first glance serve as apparent purpose.

The Diegueño Indians reportedly had a symbolic ground painting of four holy mountains in Southern California, four being a sacred number to them. One of the points, Evans-Wentz wrote, was for San Bernardino in the northeast. In the northwest were the Santa Catalinas, while the southwest was represented by the Colorado Islands. Then the southeast, he felt, was Cuchuma. The two northern points were indicated in the painting by two small circles, the southwest Colorado by a small circle within a larger one. Cuchuma was signified the same way as the Colorado; however, a vertical line bisected it, perhaps indicating more importance.

Was this slightly built man, who lived in an obscure hotel and who caused the local librarians (my aunt among them) to feel he was playing an ironic joke by checking out his own books (he had no copies, he was forever giving them away), and who often dressed in a suit without a tie — was he a shaman himself? Or was he just an advanced pilgrim without need to worry over externals? A frugal man, sparse in habits and some that short with those not on the Path, Evans-Wentz felt the need to protect such places as Cuchuma. However, he considered himself merely the caretaker of such, not the owner.

He lived near the main branch of the public library (in which he studied constantly) and a short walk from the House of Nutrition on Sixth Avenue, for years the only major business downtown. He was quiet, according to Cliff Lucas, former owner of the Keystone Hotel. He said only "good morning" or "good evening" as he entered or left. Evans-Wentz had few needs, only space and privacy to continue his work.

Early in life he knew he was to be a wanderer. In an unpublished autobiographical notes, written in Sikkim in 1920, he tells of his first "ecstatic-like vision." He had been alone on the upper Delaware River (mid-1890s) in the midst of "wild daisies and buttercups in one of my secret retreats communing with nature. As I walked home slowly, I fell to singing a song of ecstatic rapture, composed as I sang it. There came flashing into my mind with such authority that I never thought of doubting it, a mind-picture of things past and to come. No details were definite, there was only the unrefutable convictions that I was a wanderer in this world from some far-off, unfathomable and undescribable, yet real realm; that all things I looked upon were but illusory shadows. And

there came to me a vague knowledge of things to be. I knew from that night that my life was to be that of a world-pilgrim, wandering from country to country, over seas, across continents and mountains, through deserts to the end of the earth, seeking, seeking for I knew not what."

As if fulfilling this prophecy, he spent most of his life on the move. From his home state of New Jersey he went to Florida and successfully speculated in real estate. Katherine Tingley, founder of Lomaland, the Point Loma Theosophical Society, drew him to San Diego and he became a member in 1902. Then he spent five years at Stanford (surviving the devastating 1906 earthquake on that campus), where he earned bachelor's and master's degrees in English. Then he took off for Oxford, where he became the first American to be awarded a doctorate in comparative religion. A windfall of property rentals allowed him in 1913 to start world traveling in earnest. From this date until 1941, when he settled into the Keystone Hotel, he traveled constantly, moving in a great circle from San Diego, through Europe, to India, and back again. He rarely spent more than a few months in any one place.

However, up on Cuchuma all this seemed far away and from another time. The immensity of the horizon, along with the compelling nature of the silent circle of boulders on top, demanded from one more attention. There was a distinct magnetism here, a feeling of power and peace. The attraction this mountain had for the Indians became more evident the longer Isa and I stayed there. However, it was apparent to us that the white man was once again attempting to isolate and diffuse this energy, despite the mountain's relative isolation.

Though holy people can infuse a place with their presence, it is also true their polar opposites can deplete an area of its sacredness. Drunk vandals regularly hurl their beer cans into the brush while spraying their names in Spanish on the rocks. Trash on the top is much in evidence despite a heavily locked gate. A group of businessmen, headed by former San Diego City Councilman Tom Horn, have plans for "developing" a new town just this side of the border crossing. At alarming intervals, signs pop up along the old Highway 80 announcing vertical acres on Cuchuma at moderate prices. It is fashionable for San Diego land speculators to trade on the area's beauty, handily dodging the fact they themselves are contributing to its demise. When the condos are up, the highways, and the traffic flowing, what will there be worth seeing from the mountain's sacred heights? Carl Jung could have been referring to Cuchuma's uncertain fate when, in his commentary on Evans-Wentz's *The Tibetan Book of Great Liberation*, "I have serious doubts as to the blessings of Western Civilization."

Dr. Walter Evans-Wentz died fifteen years ago near the Self-Realization Fellowship in Encinitas. Its founder, Paramahansa Yogananda, whom he had met as a young man in India, once told him he could stay in the ashram as long as he felt the need. Sadly, it was only for a few months. Long plagued with a nervous condition, Evans-Wentz found himself increasingly unable to write or take care of himself. His notes and his diaries became more and more difficult for the man himself to copy, let alone anyone else to read.

His last months were spent in a small bungalow, which he shared with his secretary, Lou Blevens, near the main Fellowship grounds. Far from being a sad time for him, the learned scholar had many visitors he spoke with cordially, and he busied himself as best he could in disposing of his letters and autographs. Occasionally, he would sit in a chair and quietly meditate. When he knew he was dying, Evans-Wentz "sniffed out" a local rest home and told Blevens to take him there.

Now his ashes rest in a magnificent white stupa in northern India overlooking the "abode of snows," the Himalayas he once wrote of and had studied in for so many years. In the local funeral service, Lou Blevens read in the traditional Tibetan liturgy: "Oh nobly born . . . listen. Now thou art experiencing the radiance of the Clear Light of Pure Reality . . ."

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Confessions of a Census Taker

GEORGE VARGA

My employment by the Bureau of the Census was more a result of coincidence than planning. My previous job as one-half of a musical duo performing regularly on the *Radio Rite* (an aging double-decker ferry boat that cruised Mission Bay during the evenings) had come to a sudden, unexpected halt when my partner, an attorney torn between earning his livelihood as an entertainer and practicing law, had finally opted for the legal route and accepted a position as principal aide to the chief justice of American Samoa.

While I'd been aware that the Census Bureau was conducting a nationwide hiring program, work as a federal agent held little appeal for me, and I dutifully resigned myself to a stint as stage drummer in an innocuous musical. But an article in the *San Diego Union* led me to change my mind. The story, which carried an Associated Press by-line, revealed a startling fact: four times as many qualified applicants as would actually be hired to do census work were being sought, allegedly because of a government forecast that many employees would quit as a result of job-related stress. My curiosity was aroused.



Illustration by David Diaz

Certainly this would be no ordinary job, and I was intrigued by the prospect of learning how Americans would react to a series of federally mandated questions about their personal lifestyles. Already, such a prominent political figure as Ronald Reagan had announced publicly that he would provide only the barest minimum of information requested in his census form.

even if it meant paying the hundred-dollar fine that would be levied against all those refusing to cooperate. This would be a specimen case of the government's desire to know versus the individual's right to privacy, and the public debate had already begun. Besides, I rationalized to myself, getting paid to walk outdoors would be a rare pleasure. But what had initially appeared to be simply a novel means of earning money turned out to be something much more complicated: an unexpected battle of wits in which I, as the unsuspecting protagonist, confronted people who often didn't want me, or the government bureaucracy that had hired me, prying into their lives. That my intentions were benign hardly seemed to matter.

Several days and a multitude of phone calls after reading the *Union* article, I found myself downtown at the old federal courthouse on F Street. There I was administered a surprisingly detailed qualifying examination which tested everything from logic and language comprehension to map reading and math. After being notified that I had passed and had been judged a suitable applicant, I received a phone call from an affable lady named Vivian, who identified herself as the crew leader and instructor for the census training group to which I had been assigned. She informed me that I would be required to attend a mandatory two-day training course commencing the following Monday, for which I would be paid twenty-six dollars per day. The training was to be held at the Jewish Community Center in East San Diego, a site that had been selected, Vivian explained, because it was available free of charge.

Arriving for training early Monday morning, I found that there were fourteen other people in my training group, six of

them women. Vivian explained that all of us had been hired as Follow-up I Census Enumerator Field Workers. We would be paid a piece-rate of \$3.80 for each long census form we completed, \$2.20 per short form, and \$1.75 for every vacant housing unit we listed. (This final category dealt primarily with questions concerning the building itself, such as type of plumbing used, number of rooms, and so on.) Travel expenses would also be reimbursed. All told, our salary would equal around four dollars per hour, provided that we completed at least fourteen forms each day, and Vivian advised us that more could be earned "if you hustle."

There followed a series of films, all designed to instill in us an enthusiasm and patriotic fervor appropriate to our impending mission. "Census takers," the well-modulated voice of the narrator intoned, "are people who count people and know how to get the job done." The purpose of the census, the films informed us, was to determine congressional representation. These same figures, we further learned, are used in the redistricting of state legislatures and other local governing bodies, and, since having been written into the First Article of the Constitution, the census has grown increasingly more important.

The films were not especially illuminating in regard to just how and to whom census statistics are valuable, although our training workbook did list some of the alternate uses of the information. These included the utilization of such figures by industry "to identify markets, plan new manufacturing plants and expand their work forces... [and] to plan new stores and shopping centers, to develop new products, and to plan new services such as hotels, motels, recreation, and medical care." After more films and, in a cloud before responding, "These questions are too personal," he said abruptly.

ing respondents. Vivian administered to the class an oath in which we swore to uphold the confidentiality of the information we would be collecting.

The next day of training passed without incident. We practiced "enumerating" one another and became familiar with the materials we would use in our field work. In yet another film, we were advised to "start talking and keep talking." At film's end, we were given one final bit of invaluable information. "If you know four or five answers about the census," said the narrator in a cheery voice, "you'll come off sounding like an expert!"

My first interview: I knocked on the front door of a white stucco house in North Park. After a lengthy pause, a short-haired man appeared. He was clad in a stained T-shirt, rumpled corduroy jeans, and was smoking a cigarette. He did not look friendly. "What do you want?" he hissed.

"Hi, I'm your census taker," I began, launching into my recently memorized introduction. "My name is George Varga and this... I fingered the rectangular, red, white, and blue card pinned to my shirt, "... is my identification badge. I need to complete a short questionnaire for this household."

"We sent ours in," he snapped.

"Yes sir," I said. "But some forms got lost or were completed incorrectly and another one has to be done for you."

He glowered at me as I showed him the Master Address Register which indicated that, as yet, no census form had been received from his household. Then I handed him a copy of Census Form D-31 and asked him to read it. This form, we had been instructed, was to be used only as a last resort; it explained exactly why the census was being conducted, emphasized that the law required everyone to respond, and promised seventy-two years of confidentiality.

He finished reading the form, then lit another cigarette, taking a long, hard drag and letting the smoke billow out in a cloud before responding. "These questions are too personal," he said abruptly.

"You don't have to answer those questions you find to be too personal," I explained.

"They're all too personal."

"Sir, you haven't even heard them yet!"

Grudgingly, he finally consented to help me, and proceeded to answer every question, even going so far as to telephone an absent roommate to verify her correct date of birth. I thanked him for his time and bid him good day. Elapsed time: thirty minutes.

Still nervous from that initial encounter, I approached the next house on my route with some hesitancy. But the young man who came to the door was agreeable to answering my questions, and it took only a few minutes to complete the form. Likewise, my next respondent, a middle-aged man with a pronounced paunch, was neither suspicious nor reticent, and brightened considerably when I told him he could continue to watch TV while I collected the necessary information.

The next address was one I had been dreading the entire afternoon; it called for the completion of a long-form questionnaire. While most people probably wouldn't object to my soliciting general information about their households, I feared that the response to a series of detailed questions, which covered everything from the highest grade of school attended to yearly salaries and interest earned on savings, would be less than congenial. The house in question was on a corner lot next to a vacant field littered with abandoned car parts and assorted debris. As I approached I saw an older woman in a blue polyester dress get out of her car and carry two bags of groceries into the house. By the time I walked up to the front porch I could hear a television set blaring inside. I knocked several times. No answer. Maybe the volume of the television drowned out the sound of my knocking. I circled around to a side door and rapped loudly. No answer. Returning to the front of the house, I pounded on the door several more times. Still no answer.

As I was about to depart, the woman in polyester opened the door. Even before I had finished identifying myself, she irately told me that she had sent her form in. I apologized for my intrusion and explained that the information would have to be obtained once more. "I'm busy," she said with agitation.

"Well, ma'am, I don't want to bother you," I told her as the sound of police sirens from the TV filled the air. "Could you tell me when a good time for me to come back would be?"

"No. I'm leaving town tonight and won't be back for weeks. My sister has cancer," she continued, her voice rising noticeably. "She's in the hospital and I'm leaving to see her in a few minutes. I have to go." The TV hummed in the background.

I had no reason to doubt what she said, although I did wonder why she had just taken two bags of groceries into the house if she was leaving for several weeks. "Well, ma'am, could you tell me about when you'll be getting back from out-of-town?"

"Damn it, I don't know, I... damn! You have to ask me these questions again!"

"Yes ma'am, I do."

"Well, hurry up." Muttering "damn it" repeatedly, she answered my questions out there on the porch. I rushed through them as quickly as possible and after what seemed like an interminable time (actually, just ten minutes), I thanked her and beat a quick retreat to the adjacent sidewalk. As I leaned forward to check her address off of my list, I was mortified to find that I had misread the serial number for her house; her form had been received a week earlier.

Next interview: a small, red-frame house across from a convenience store. I was greeted at the door by a brown-haired girl who appeared to be about five years old. "Hi," I said. "I'm your census taker. In and out of your parents at home?" Running to the back of the house, the girl knocked

(continued on page 17)

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JONATHAN SAVILLE

Meanwhile, Proteus's former beloved, Julia, disguises herself as a man and attaches herself to her faithless lover without his being aware of her identity. All the characters wind up in "another part of the forest"; confronted by Valentine, Proteus (whose name indicates his character) suddenly repents; Julia removes her disguise, and she and Proteus are reconciled; the

characters, but a play filled with adventures of the heart — friendship, treachery, ardor, the pangs of despised love — demands characters of some emotional depth, characters motivated by a consistent inner life rather than merely by considerations of plot. There is no great profundity to Valentine or his beloved Silvia, but they are consistent, believable, and solid: he, with his innocent, warm heart, his joyous love, and his love-melancholy; she with her passion, energy, and nobility of spirit. Julia is more thoroughly characterized: she is the first of Shakespeare's

Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, productions of the play can go in either direction. The more romantic the production, however, the more the absurdities of the plot and the unmotivated tergiversations of Proteus stand out as defects. Craig Noel, in the splendid production on the Festival Stage, has gone the other way, and it is remarkable how well his method has solved the seemingly intractable "Proteus problem." Proteus, played with an impeccable sense of style by Lane Davies, is portrayed as a thoroughgoing comic character, a man whose behavior is the result of being in sign of a complex. *Amor*, the force that is surely a

as at the same time a romantic play, with a good deal of passion and pathos, as well as substantial passages in the lush, enameled style the early Shakespeare used to convey these emotions. A pure comedy of plot needs no more than the simplest type-characters, but a play filled with adventures of the heart — friendship, treachery, ardor, the pangs of despised love — demands characters of some emotional depth, characters motivated by a consistent inner life rather than merely by considerations of plot. There is no great pro- fusion to Valentine or his beloved Silvius; but they are consistent, believable, and solid: he, with his innocent, warm heart, his joyous love; and his love-melancholy, she with her passion, energy, and nobility of spirit. Julia is more thoroughly characterized: she is the first of Shakespeare's

that we hear, to go on calling the "magic of the theater." It should be noted that the circus setting nowhere alters the basic action, characterization, or language of the play; rather, it surrounds it with a lovely, amusing, and occasionally even poignant atmosphere of vitality, camaraderie, playfulness, and color. There is a feeling of wonderful, extravagant aliveness in this production, from Peggy Kellner's glorious costume and Kent Storer's beautiful and forthright performance. Julie Leland and Peter Fowler in Japanese masks add the perpetual presence of an actor in a lion costume, cowering in a cage. Within this atmosphere, the broadly comic treatment of Proteus and a number of the other

The clownification of characters that might otherwise be played seriously and tediously extends to the Duke of Milan (given a full treatment of comic looks, gestures, and vocal noises by Richard Dix), to the tiny role of Sir Eglamour (transmogrified, in John Napierala's elegantly exaggerated performance, into a complete comic vignette of grandiosity love-woe, and ineffectual pathos — without the slightest hint of any of this in the script), to Julia's waiting woman, Lucretia (played in the broadest possible manner by Tovah Feldshuh, as — astonishingly — a

I should close with a word about Lupine Kinsella, who gives a sensation of performance in the key role of Crab. His magisterial command of this role is all the more astonishing in that Crab is Lupine Kinsella's first stage role. The program tells us that his hobbies include wine tasting, gardening, jogging, and redesigning antique furniture, but it is evident that the principal talent of this remarkable young actor is for the stage. Keep your eye on Lupine Kinsella; you will be seeing more of him — and remember that you heard it here first.

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(continued from page 15)

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In talking with several mailmen, I found that the Census Bureau had caused them considerable aggravation. "First, the Census Bureau mailed us a bunch of address rosters," explained one disgruntled mail carrier. "So we verified all existing addresses for them, deleted nonexistent ones, and added any new ones. In addition to all that, we had to indicate if an address was a front house or a back house or a second-story apartment, or whatever. Then we returned all the addresses to the census people in the order of the street numbers." (All of this was done at the

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(continued on page 22)

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DUNCAN SHEPHERD

The most valuable cinematic lesson I took home from the recent Cannes film festival owes nothing to the mountain of movies, and halves of movies, and tens of movies, that I saw there, and everything to the ongoing trauma of this having been my first trip ever across what Ring Lardner used to call "the old pond." That lesson, not a new one but an old one dusted off, was simply a renewed appreciation of the escapist nature of all movies. Now, this might sound like a pretty elementary in-

sight to have trekked halfway around the world for, rather as if I must have first formulated it in my high-school French and then entrusted it to English translation to the simpletons who write movie subtitles, and indeed I eagerly offer as an excuse the nasty habit that one gets into during a month in France of expressing oneself, no matter whether in French or English, on the verbal level of Tarzan.

The new wrinkle in this old truth is that I had never before perceived movie escapism quite so close to the sense in which a fugitive from justice might use a movie theater as a temporary hideout: the sense of

getting out of the heat and into the air conditioning, or into a sort of cold storage, and please hold all calls. It is with a special kind of gratitude, completely irrespective of any rewards meted out by the movie in question, that one settles into a seat and welcomes the dimming of the lights, when it means that for a duration one will no longer have to contend with the problems of trying to communicate with people who speak no English despite holding down such key diplomatic positions as restaurant waiters, maids, and bus drivers, nor with the constant strain of pretending to oneself that every little idiosyncrasy of

French culture is interestingly, charmingly, challengingly different, and the adverb that surges to the fore, about such things as French fries without ketchup or the absence of a shower curtain and a useable electrical outlet in one's hotel room, is "inconveniently."

None of the above, however, takes into account the factors that made it a constant struggle for me to sit all the way through almost any movie at Cannes, and most often a losing struggle at that. On that note, I do not intend to join the critical refrain which relentlessly proclaimed that this was "a bad year," as if it were a wine vintage under discussion, and as if this same refrain were not repeated every year at Cannes. Nor do I want to make a big thing of such minor obstacles as having to view French movies sans subtitles and German, Italian, or Japanese movies avec French subtitles (somehow I couldn't bring myself to accept the occasional option of listening to a running oral translation through United Nations-style headphones). Somewhat more minor, though not by much, was the problem of French subtitles on American movies, where the distraction was in seeing a vernacularism like "I reckon" converted into Queen's English and conveyed to the French subtitle-follower as "Without doubt."

A bigger complaint, one which is also voiced every year about Cannes, and in this case with unvarying accuracy, has to do with the sheer mass of movies, good, bad, and indifferent. (The companion complaint having to do with the sheer mass of people in attendance is probably an even bigger consideration, since it is only the tiniest minority of cinephiles who find people easier to shide than movies—but we won't go into that.) The small fretting of that mass that can honestly be described as good, as compared to bad and indifferent, is not really at issue. If the mass of movies were to remain the same, and by means of divine intervention all of them were somehow rendered good, one could still complain legitimately that good movies are not meant to be served and

consumed like peanuts. No, it is the mass itself that is objectionable, although quite obviously this feeling is not at all mollified by the large number of movies that appear to be utterly worthless, hopeless, and inexcusable. A particularly high concentration of that type is to be found in the buyers-and-sellers market, where there are no standards of admission and absolutely anything goes: a Jack Palance cop movie or Mexican Western side by side with the latest Carlos Saura or Andre Delvaux. The market is not off-limits, merely off-the-record for film critics covering the festival, and so is never figured into critics' score cards nor mentioned in their dispatches to home. But for those, like me, who are not clear about and do not care about the definitions of, and qualifications for, such centerpiece attractions at Cannes as the Official Competition, the Directors' Fortnight, the Critics' Week, and several lesser categories, and who thus do not concentrate their attentions on any one of these, the market increases the pool of available movies by more than three hundred—or roughly double.

To ask that a festival-goer exercise a measure of caution in his selections and a decent degree of self-restraint, besides being unreasonable in the face of the constant come-ons, is also not adequate to the problem. It is not necessary actually to see a lot of these movies in order to be worn down by them. Mere knowledge of their existence, accompanied by quasi-religious pondering on their purpose in the divine cinematic plan, is quite enough of a mood-dampener. And the constant tub-thumping for movies not even shown at Cannes or not even yet made, and the random remark overheard on any street corner or in any bistro ("And Sugar Ray wants to do it real bad"), contribute their share to the erosion process too. The psychological defense mechanisms that enable one not to slip into suicidal dependency while coping with the regular week-to-week flow of movies at home, and the regular quota of ones that are inexcusable, are quite inadequate to the flood at Cannes. Thus, the main attraction of Cannes—that



City of Women

you can see movies there that you can nowhere else, or at least see them sooner—must be balanced against the consideration that you suddenly no longer want to see movies that you elsewhere would be happy to. For me, the scales tended to tip sharply in the latter direction. Under normal moviegoing conditions I would have no trouble girding up to see the Marta Meszaros or Krzysztof Zanussi movie that in Cannes could not woo my attentions away from a croissant and coffee.

Cannes may be the place to see movies, but it is no way to see them. If that makes any sense. Some brief comments are in order about a few of the movies I attended in Cannes that are likely to make the rounds in this country sooner or later, but probably not before I have retired from film criticism to pursue my researches on a subject now of greater fascination for me: public lavatories of France.

Kurosawa's *Kagemusha* would be a formidable entrant in any cinematic beauty contest. The rich, dark, earth colors and the magical, heaven-sent lighting effects frequently bring to mind one or another of the Old Masters (Caravaggio or Zurbarán or some other), only unlike them Kurosawa can make you look at his images exactly as long as he wants you to, less any stolen glances at your wristwatch. The *Prisoner of Zenda* storyline, about a lowly peasant who is a dead ringer for a powerful lord and stands in for him after his death in an effort to avert war, is so burdened down by the studied pictorial effects that it takes three hours to drag itself to an ending that hardly seems worth the bother, when war comes anyway (off-screen) and with the humiliating casualty count of something like 800 to zero. There are some truly striking effects: the interminable stillness of the opening shot followed by a soldier's zigzag, jack-rabbit scamper through row after row of his sleeping comrades, or the extremely abstract and completely unfathomable night-time battle with riders going this way, foot soldiers going that way, and the soundtrack alternately thundering or clattering as appropriate. But too often Kurosawa, like a calendar designer, seems to do atmospheric variation for its own sake: a blue-gray fog, a spoke-patterned sunset. And a dull slow-motion dream sequence, done against the sort of painted backdrop that he used more effectively in *Dodes'ka-den*, makes you wonder if he has any judgment whatsoever about what his images are worth. Slow and stubborn, laboriously luging his precious visuals over a merely anecdotal plotline, Kurosawa seems to be working more out of pride than inspiration. He commands a certain respect, somewhat in the manner of an imperious schoolmaster, and in that same manner he induces a certain amount of squirms in his viewers.

(continued on page 20)

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Cannes Goods

(continued from page 18)
chance to see it again and convince myself that I completely misunderstood it. What it seemed to me on first exposure was a shameless example of scientific theory decked out in the trappings of fiction—what in literature is known as the *roman à thèse*. The theoretical basis in this instance is a kind of biological Leftism espoused by Professor Henri Laborit, whose observations of laboratory rats have opened the door to his generalizing about human beings and particularly about their natural impulses toward aggression and domination. The professor, sounding not unlike a throwback to the nineteenth-century novelists who augmented their narratives with direct commentaries on the action, historical digressions, philosophical musings, tidbits of interesting information, moral sermons, and whatnot, appears several times on screen as well as in voice-over. If you can imagine a production of *Hamlet* in which the director's readings from Ernest Jones's Freudian interpretation of why the characters do what they do, you will have some idea of the effect. Except that in this case you have feeling that the interpretation has preceded the characters into the room and chalked their movements on the floor. The fictionalist who hatches his characters out of the test-tube of theory is not apt to create very vital characters, and it is probably in recognition of that that Resnais, whom I have always thought of as a freedom fighter, has

made public pronouncements to the effect that the characters in *My American Uncle* are perfectly autonomous beings and are not at all controlled by Laborit's theories. I would like to think so, but I have my doubts. These characters, while they are as well groomed and tailored and haberdashered as one expects in a Resnais movie, hardly seem interesting enough on their own, as ideally they should, to secede from this movie and strike off into a new movie independent of Laborit, and I doubt that Resnais would be interested in making that movie. And surely the idea of now and then putting the actors in white rat heads and having them re-enact earlier scenes, although quite a funny sight, does not help them to escape Laborit's laboratory. For all the cautionary talk from Laborit about man's tendency toward aggression and domination, no one who appears on screen is a better illustration of that tendency than Laborit himself, seeking to cage the characters in theory and to leash-lead the moviegoer's perception of them. It somehow makes me feel a bit better about the movie to think of the good professor as a string-pulling screen ogre in the tradition of Dr. Caligari.

True hatred was reserved for another director I have admired up to now, Wim Wenders, and his *Lightning Over Water*, a painfully maladroitness documentary on the approaching death of filmmaker Nicholas Ray. Ray, at the time of filming, was so far along in his illness as to be all but unrecognizable from the engaging fellow who appeared in a bit role in Wenders' *The American Friend*. And the movie itself,

despite what I don't doubt are the best of intentions, is all but unwatchable. In fact, no "but" about it, unless your cup of tea happens to be such business as Wenders asking Ray over a backgammon board, in his best mortuary hush, how he feels about dying, or one of Ray's young admirers telling about the time he gave a bath to Ray, who was unable any more to bend over, and rounding off the story with the remark, "It was a very poignant scene." Everything I have read about the movie and everyone I have talked to seems to be in agreement that the scenes with Wenders' new wife, Ronet Blakley, were the worst. Since I didn't get that far into the movie, I can only contemplate it as one of the mysteries of the universe how anything could be worse than the stuff I saw—how anything, that is, could achieve the infinitely awful.

To listen to some of the critical comments about the return to commercial moviemaking of Jean-Luc Godard (commercial mainly in the sense of hiring Isabelle Huppert, Jacques Dutronc, and Nathalie Baye as his players), you would think that he was still exactly as many steps ahead of every other director in the world as he was fifteen years ago. Since his movie, *Sauve Qui Peut (Le Vie)*, was one of the ones shown without subtitles, and since my French is not swift enough to keep pace with a word-wise Jean-Luc Godard, I should probably hold my tongue. But there seemed to me to be a distinctly nostalgic quality, notwithstanding the drabber and flatter color than the old Godard gave out, about such things

as the half-silhouette of a pretty girl in front of a window, the use of chapter-heading title cards (a Godardian ploy evidently back in vogue this year, as witness *Fame* and *The Shining*), prostitution as a metaphor of capitalism, literary quotations, cryptic messages chalked on a blackboard ("Cain and Abel/Cinema and Video"), and a soundtrack luxuriously cluttered with the ambient noise of a passing truck, a typewriter, or whatever, plus odd, unattached, irresistible snippets of music.

The opening shot of *City of Women*—a train going into a tunnel, the sexual symbol that passeth no one's understanding—does much to lower whatever expectations you can muster up these days for a Fellini movie. I took my leave a short time later, immediately after Marcello Mastroianni goes down a staircase on roller skates (the crowning touch to this gag: a shot of the two skates, wheels still spinning, straight up in the air). The sight of Mastroianni milling around at a radical feminist convention with the look of a penitent waif in a candy store, and the blizzard of lines that invite the audience either to applaud or hiss according to preference, give the movie the vague air of actually being *About Something*—besides, of course, Fellini's famous ability to stage production numbers. What that Something might finally prove to be will have to await my discovery at some time in the future. With plenty of rest and a little loss of memory, I should be ready to make another go at it when this movie makes its inevitable appearance at a theater near me.

Two Bits



Catherine O'Connell, Michael Materson, Bill Slocum, Suzi Pritchard

CHRISTOPHER SCHNEIDER

The *String of Pearls*, or *Sweeney Todd, the Barber-Friend* at the Marquis Gallery Theater is a classy retelling of the by now familiar story of the murderous barber who would slit the throats of his customers and turn their remains into meat pies. The difficulties in recounting such a tale are many. If the presentation is fully serious, the audience will be nauseated by the horrors on display. An entirely farcical approach, however, would be equally offensive in its trivializing of human suffering. But the people at the Marquis have found an admirable balance between these two approaches.

The device employed by director Kent Brislav is to use only four actors, each of whom plays many roles. This turns the play into something like Voltaire's *Candide*: we're never too worried when a character dies a horrible death, since the actor is bound to show up later as someone

else. It also emphasizes the vaudeville aspect of the play. Besides being about blood lust and avarice, *String of Pearls* becomes a demonstration of the different personae an actor can assume with the aid of a wig and a new stance or accent. There's a wonderful parade at the beginning of the play when the actors go in and out of the Gallery's west entrance as if they were going through a revolving door, returning each time as a new character. It brought back memories of the opening of that video *chef-d'oeuvre*, *The Bugs Bunny Show*, where all the characters of the Warner cartoon stable marched before you on display.

For all its cartoonish qualities, however, there is a serious emotional core to *String of Pearls*. This is where the intelligence of Mr. Brislav and his associates is most evident. Rather than writing a jolky burlesque loosely based upon the story of Sweeney Todd, they have taken an actual nineteenth-century melodrama by George Dibdin Pitt as the basis for their production. Although the director and Raphael

tend to favor. One sits amazed while listening to it, delighting in the subordinate clauses of Pitt's gorgeously ornate sentences.

The acting in *String of Pearls* is of a high quality—grandiose enough to make me aware of the artificiality of the characters yet avoiding excess jokiness and mugging. Suzi Pritchard probably comes the closest to being a cut-up in her various roles, but she's required to do such outrageous things that there's virtually no other way she could have handled it. In one moment of wonderfully macabre comedy, when she is playing the lewd Mrs. Lovett ("Sweeney Todd's Accomplish in Guilt," according to the program), she conducts a destitute lad through the bakehouse, finding a human scalp lying on the floor, she kicks it into a corner, exclaiming, "Gettin' kind o' mucky around here, ennit!" I also enjoyed the way she enacted "Jonas Fogg, the Keeper of a Mad-house" with Harpo wig, jaw stuck defiantly forward, and eyes as loopy as Sam Jaffe's in Von Sternberg's *The Scarlet Empress*.

Although Catherine O'Connell, as "Johanna Oakley, a Lovely Young Thing" and Tobias Ragg, Sweeney Todd's Apprentice-boy, and Bill Slocum, as the young hero Mark and any number of other roles, were both fine (particularly Ms. O'Connell for her ability to be serious and moving in such circumstances), the outstanding performance of the evening was by Michael Materson as Todd. I had no idea watching him in *Thousand Words* that the man possessed such skills. He moves his tall, thin body with the delicacy of a slinking reptile. He's also able, as "Amirabad Lupin, a Wolf in Sheep's Clothing," to take an amazing pratfall as if it were nothing. He spits out his lines in precisely the right style, earning many laughs but never cheaply or inappropriately.

I've been deliberately vague about the plot and its developments because, melodrama being what it is, surprise is all there's not too much depth of characterization or ideological content to a play like this. It is the sort of tale whose *coups de theatre* reactivate the child in all its spectators. Obviously, Kent Brislav, Raphael Melendez, and the others involved in this production understand melodrama sufficiently well not only to parody it but also to make it work. *String of Pearls* captures the imagination—as well as being quite a respectable amusement—and what better accolade could one give it?

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Census Taker

(Continued from page 17)

expense of the Census Bureau, which paid the postal workers overtime pay for their efforts. "So what happens? When they sent us all the actual census forms to be delivered, they were all out of order and mixed up. It took hours for us to sort them out according to our delivery routes."

"That's right," concurred another postal employee. "And for every new address we had indicated to them, they sent us two census forms to be delivered. What's more, on some of the addresses that we had indicated were nonexistent, we still received census forms to be delivered."

Did the mail carriers really think that a great number of census forms could have been lost in the mail, thus accounting for the army of enumerators around the country? "Possibly," one female postal employee told me during her lunch break in Hillcrest. "But I don't think that many could've been lost; all the returned census forms were put in individual sacks separate from all other mail."

"What I think happened," said another mail carrier, "is that the census people filed certain forms under the wrong street name, and then when they went to look for them, they couldn't find them."

For reasons not altogether clear, the mail carriers were also instructed to deliver census forms to housing units they knew to be vacant. Now they are being instructed to retrieve all the forms they left in those

vacant houses and apartments, even though it was known from the outset there was no one living there. "Four different times I had to deliver census forms to an apartment complex where the people had moved out and new tenants who had been interviewed elsewhere had moved in," recalled one mail carrier. "So the new tenants would ask me to forward the forms, which I couldn't do since I only had an address to deliver the forms to and not a name. So the new tenants would get mad and throw the forms in the mailbox, and they'd come back to me and I'd have to deliver them all over again."

I visited a total of nearly 130 houses, and only twice did people refuse to cooperate. A young woman who said that her mother worked for the Census Bureau engaged me in conversation for half an hour. I patiently explained to her why each question was being asked. To reassure her, I pointed out that even I, an employee of the Census Bureau, had been recommended. This information often won me the sympathy of otherwise unwilling respondents, but in this case the woman remained unconvinced. "I'm sorry," she told me. "I just don't want to tell you that stuff." As I prepared to depart she added, "It's nothing personal against you, though."

I approached the last house on a block I was walking. I heard a friendly voice call out. "Here, George!" After having to spend as long as fifteen minutes to gain a person's cooperation, this unexpected invitation lifted my spirits. "Here, George!" the man's voice rang out again.

Rounding the corner, I was somewhat crestfallen to find that George was a small Scotch terrier being hailed by its master, a grizzled man in overalls who appeared to be at least sixty years old.

"Good morning sir," I said. "I'm your census taker and . . ." The man gave me an evil look. "Come on, George," he yelled to the dog, and the two of them quickly entered the house through a side entrance. "Sir," I said, "I don't mean to bother you; I . . ." Crash! The side door was slammed in my face so hard I thought the door frame would crack. "Sir," I called in through an open window. "I just need to verify your street address." "Why don't you just look at the damned sign and leave me alone?" came the reply. Adjusting my eyes to the unit house, I leaned through one of several open windows. Inside, the living room was almost entirely bare. An electric floor polisher was placed across a chair, bottles of varnish were stacked in a corner.

"Sir, this is a very short form. It won't take long and I can question you while you work."

"Go away!" he shouted. "I didn't live here on April 1st. I haven't even moved in yet."

"Well, in that case, sir, I just need to fill out a Vacant Unit Form. It shouldn't take more than three minutes."

Apparently not comprehending what I was saying, he just glared at me. "They moved out the first of the year," he snorted. "I don't know anything." "Sir," I said in my most sympathetic tone of voice, "I really don't mean to bother you. I just have a few very brief

questions that we could've completed several times by now."

This house is the same as it was twenty years ago, so why don't you just look at the form from back then?"

"Sir," I implored. "I'm required to return here three times to get this information. It would save both of us a lot of time and trouble if you could just answer a few questions right now."

"Go ahead and take me to court!" he thundered. "It's nobody's goddamned business!"

At this point I reached into my briefcase and took out a copy of form D-31, the official option of last resort. "Sir," I pleaded, leaning through an open window, "could you please read this?"

"Not!" he yelled, leaping to his feet and coming toward me. Then, in a matter of seconds, he furiously slammed that every window in the house, screaming, "Take me to court. It's none of your damned business!"

For reasons that might best be attributed to a festering masochism, I agreed in mid-May to participate in Follow-up II work, which entails my verifying the existence of certain vacant residences. Before I could even get started, though, I received a phone call from Vivian, who informed me that all Follow-up II work in San Diego had been halted and that all workers were being reassigned to do Follow-up I work. The reason: 10,000 forms turned in by Follow-up I enumerators had been inadequately completed and had to be redone. And upon hearing that good news, I decided my career as an agent of the federal government had come to an end. □

Off the Cuff

What are some of the problems you've encountered looking for a job?
(Employment Development Department, downtown San Diego)



Tony Finn
Unemployed
North Park

Just can't find one right now. I've been discharged from the Marines, so that's a little problem. Have to get back into the swing of things. I'm going to wedding school nights to get some training. Just looking for something during the day. I've been out on a few interviews. They say, "We have a few more interviews to go through and we'll get back to you." They never do. I've worked as a janitor; I've delivered papers door to door. I ain't looking for that anymore. I'd like to get something with a little bit higher pay . . . like anything! I'll just keep punching till I find something.



Evelyn Moss
Bank-machine Operator
Southeast San Diego

Either when you get there they're full, it's not what they're looking for, or it's not what you want. You see something listed in the newspaper or on the board here and you go out there and it's not even the job that was listed. I'm looking for a job as a bank-machine operator. You have to have certificates in this, certificates in that. It doesn't even deal with the job much of the time, but they still want it. They refer you to a school. One clerical job was listed here requiring two years experience and excellent typing. They were offering \$3.10 an hour—and part-time at that. And I don't have a car, which is a problem, but I'm getting one soon. I'm being patient.



Tina Steward
Executive Secretary
San Diego

I'm being laid off at the end of next week. I just thought I'd come here early and see what I'm up against. See what the salary ranges are being offered in my field—which aren't very good. I work for a mortgage firm, and just the way the money market is, loans aren't being made, property isn't being sold, so we had to keep cutting back. I was just the last one on the totem pole. I'm considering marketing sales with a big organization where they send you through a training program. I'm not really happy being an executive secretary. Everybody keeps telling me, "Tina, take a break, take the summer off." But I've been working since I was thirteen.



Will McLain
Unemployed
Ocean Beach

I've been a bartender, did some PR . . . you name it. I was just laid off from the Census Bureau. Transportation is my biggest problem. You have to come downtown to get your bus connections if you don't want to spend most of your life on the bus. Overqualification! If you're just trying to find an unskilled job or something to pay the rent, they don't hire you if you have a college degree 'cause they figure you're going to split. My degree is in public relations. In San Diego, if you're not bilingual, it's almost impossible to find a job in that field. I'd like to get into management training of some sort, something where I could start a career. It's pretty frustrating.



Susan Rose
Unemployed Student
La Jolla

You can't find many jobs that pay more than minimum wage and those still require three years experience. I'm looking for just about anything interesting—not just a typist or a cook. There are hundreds of students out here looking for jobs now. Just to give you some idea there's one job here for a shepherd, to guard the flock against predatory animals and eating poisonous plants. You have to bed down sheep near the campsite each night and prevent them from wandering or becoming lost. It sounds interesting, but one of the requirements—you must be an experienced shepherd!

—by Lin Jakory

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Oh, Cakes & Friends

It was a most peculiar-looking typewriter. The platen knobs were oversized and looked just like doughnuts — fluted, glazed doughnuts. The keyboard spelled QWERT YUIOP and so on, but the keys were perfectly round and flat, not depressed or shaped to fit the finger pads. Besides, they looked... well... like the powdery pastel sugar candies that can spell LOVE YOU or WHO ME. The color of the case cover was unusual, too; not quite one of those frosted nail polish colors — more like frosting itself. Then wrapped around the platen was a sheet of white paper with a single typewritten sentence on it:

You can have your cake and eat it too

... It was a cake and not a typewriter. A cake that in the looking and eating could make a type faster, a writer better, a student more studious. A cake, in short, that was not just cake but food for thought. Could this cake have been what Freud was after in Totem and Taboo, the totemic feast at the root of the Oedipal complex?

We may never know. We can be sure, however, that the root of the cake and of all cake is the Germanic *kake*, meaning a round object or disk. (Not to be confused with the Indo-European *kak*, meaning to crumble or help.) In Old Norse the root form is *kaka*. (Not to be confused, oh not at all, with the Indo-European *kakar* or *kakar*, which means what it sounds like it means. That, in Old Norse, is *kaka*.)

That cake was rich not just in butter and eggs but also in literary history. It is mentioned, as we already know, in Proverbs ("Would you both eat your cake and have your cake?") and also in nursery rhyme ("Pat-a-cake, pat-a-cake"), in Aesop's fables ("Better beans and bacon in peace than cakes and ale in fear"), in the immortalized words of pre-Revolutionary France ("Let them eat cake"), in the poetry of Margaret Sangster ("Oh, cakes and friends we should choose with care. Not always the fanciest cake that's there is the best to eat"), in Shakespeare ("My cake is dough"), and in J. Alfred Prufrock ("Should I, after tea and cakes and ices, Have the strength to force the moment to its crisis?"). And let us not forget those deeply evocative expressions in the recent

(continued on page 4, col. 4)

World Music In San Diego

Music is a universal art, but it speaks many languages. People raised in the tradition of

European-American cultures and popular music understand their own musical language so fluently and casually that they tend to think it is the only such language, the natural and worldwide speech of the art. In fact, there are as many musical languages as there are distinct cultures, and they differ among themselves to such an extent that an American may find Chinese or Balinese music as alien and incomprehensible as

the Chinese and Balinese tongues. Yet these non-Western traditions are rich, complex, and fascinating, and our understanding of music's potentialities remains extremely limited if we ignore them. Ignoring them is easy enough to do, since ordinarily we have no links among them. In recent decades, it has become more and more possible to sample the music of non-Western cultures through the medium of phonograph records (Rollerball, Lyrichord, Nonesuch, the UNESCO series, and others), but especially in unfamiliar music of this sort records are a no-no: though we have to hear the music live, and see it performed. This is all the more

experience this music right here in town. The Center for World Music, which for seventeen years has been based in the San Francisco Bay area, moved to

Photographs by Jim Cull

San Diego in 1979 when its executive director, Robert E. Brown, became chairman of the music department at San Diego State University. Now, under the direction of Dr. Brown and

of program director John Suter, the Center is offering a variety of programs to further the cause of non-Western music in San Diego.

One of the most important activities is an annual summer program at SDSU devoted to instruction in — and

performance of — an extremely varied repertoire of non-Western music and dance. Beginning this past Monday, June 23, a six-week session will offer more than thirty courses in such

subjects as Javanese gamelan, Sundanese mask making, Balinese Topeng dance drama,

(continued on page 4, col. 4)

Der Führer

The Hitler Experience has been a central theme of European filmmaking throughout the Seventies, especially, as one might predict, in Germany, where the industry is dominated by a younger generation of filmmakers who only experienced those years as children. The Nazi period obviously still weighs heavily on the German consciousness, and it has become a special obsession to forty-five-year-old writer-director Hans-Jürgen Syberberg, whose seven-hour film *Our Hitler* (1977) is a massive and comprehensive effort to get to the heart of the matter. His film attempts nothing less than a redefinition of the roots of fascism and German identity against the entire sweep of Western culture, and poses

disturbing questions about the survival of the Hitler mystique in a world that defeated him. "I don't feel there is any justification required for making a Hitler film," Syberberg says. "It is the subject of our century, and not merely for us Germans." Neither documentary nor fiction, and certainly not conventional narrative, *Our Hitler* is instead a film rich on its own grandiose terms, as a superlatively pageant. Divided into four parts and comprising twenty chapters, it proceeds in a series of set pieces that range in tone from Wagnerian spectacle to sober commentary to painstaking restatements of everyday life for the dictator and his inner circle, and employs as its cast not only live actors but puppets and department store mannequins. For many scenes, Syberberg has utilized a technically advanced front-projection system that surrounds his performers with

actual scenes of Nazi Germany. Made originally for German television, *Our Hitler* was not seen in Germany until after screenings in Cannes, London, Paris, and Vienna. In its screenings so far in Europe and in a few U.S. cities (New York, San Francisco, Los Angeles) *Our Hitler* has drawn near-unanimous praise from critics as well as audiences, who have found the seven-hour running time no detriment to its cumulative power. ("Hitchock needed ninety minutes for only one murder," the director has stated, "and I'm very ashamed to have only seven hours.") Critics have lauded the movie for its abundant and audacious invention, and some have even placed it on a level with the extravagant visionary works of D.W. Griffith, Erich von Stroheim, and Fritz Lang. This one-of-a-kind movie will be given in San Diego premiere this coming week as part of a

(continued on page 4, col. 3)

Section 2

Events, Theater, Music, Film



Illustration by Tom Voss

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92188.

Dance

Bharata Natyam, the classical dance of South India, will be performed by Sadha and Vidya, accompanied by six musicians, as part of the world music summer concert series of the Center for World Music. Friday, June 27, 8 p.m., Music Building Recital Hall, SDSU. 265-4243.

Film

"Giraffes," a film about the tallest animal in the world, whose height the ancient Egyptians believed enabled it to see the future, and Togo, Igmar and Puma will be shown Saturday, June 28 and Sunday, June 29, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Himalayan Shamans of northern and southern Nepal are the subjects of two ethnographic films to be shown in conjunction with the current High of the Lotus exhibition, Sunday, June 29, 1, 2, and 3 p.m., Museum of Man, Balboa Park. 232-3821.

"Our Hitler - A Film from Germany," a 1977 seven-hour film by Hans-Jürgen Syberberg, will be

shown with a panel discussion titled "Coming to Terms with the Nazi Experience." Sunday, June 29, 1 to 5 p.m. (parts 1 and 2) and 7:30 to 9:30 p.m. (discussion), and Monday, June 30, 7 to 10:30 p.m. (parts 3 and 4), room 104, Third College Lecture Hall, UCSD. 452-3430 or 452-3430.

Comedy Film Festival will feature Laurel and Hardy, Abbott and Costello, Spunky and Allfather, Charlie Chaplin, and Bugs Bunny, Duffy Duck, and Woody Woodpecker. Monday, June 30, 1:30 to 5 p.m., National City Public Library, 200 East 12th Street, National City. Free admission. 474-8211.

"Storm," an Omnimax film exploring the effects of the atmosphere on us, and **Comic Forces**, a

mixed media presentation showing the influences of comic energies on us, will be presented through the summer. Reuben H. Fleet Space Theater, Balboa Park. 236-1233.

Lectures

Town Hall Lecture series sponsored by friends of the San Diego Public Library will begin with a talk by geobiologist and color analyst Ken Williams. Tuesday, June 26, 2 p.m., San Diego Public Library, 820 E Street, downtown. Free admission. 276-2788.

Citybender Poetry Series will present Jerome Rothenberg reading from his work. Thursday, June 28, 7:30 p.m., BookWorks, Vineyard Center, 1523 East Valley Parkway, Escondido.

"China and Israel" and their historical and political ties will be the topic of a lecture by Hebrew University of Jerusalem professor Raphael Israeli. Friday, June 27, 8:15 p.m., Congregation Beth Israel, 2512 Third Avenue, San Diego. Free admission. 239-0149.

Local Artist Richard Allen Morris will read selections from his poetry. Monday, June 30, 7:30 p.m., D.G. Wells Books, 7327 La Jolla Boulevard, La Jolla. 456-1800.

"Dreams, Feelings, and Psychological Pitfalls" will be the topic of an illustrated lecture by Michael Hopper and Alan Switzer of the Center Foundation. Tuesday, July 1, 7:30 p.m., Council Chambers, Attec Center, SDSU. Free admission. 298-6615.

TO LOCAL EVENTS

A.M. Art will feature museum director Steven Brizio and a discussion of the current sculpture in California 1975-80 exhibition. Wednesday, July 4, 7:45 a.m., San Diego Museum of Art, Balboa Park. 232-7391.

Contemporary Problems in Biology series will continue with a lecture titled "Dare You Breathe Deeper? Air Pollution and Health Problems," presented by Alvin Jordan. Wednesday, July 2, 7:30 p.m., room 100, Social Science Building, SDSU. Free admission. 265-6767.

Music

1980 World Festival of the San Diego Opera will feature the West Coast premiere of Giovanni D'Amico. Thursday, June 26, 7 p.m.; Saturday, June 28, 2:30 p.m.; and Sunday, July 6, 7 p.m. It features will be presented Friday, June 27, 8 p.m.; Wednesday, July 2, 7 p.m.; and Sunday, July 5, 2:30 p.m. A gala Verdi concert will be given Thursday, July 3, 8 p.m. All performances are in the Civic Theatre. 236-6510.

In Concert, violinist Michael Tzeitlin will perform works of Frank Ravel, Meyerbeer, and Granados; and mezzo-soprano Nancy Carol Moore will sing operatic arias and folk-type songs. Saturday, June 28, 8 p.m., Jewish Community Center, 54th Street and University Avenue, San Diego. 583-1300.

Summer Sunday Concert Series will continue with the Aquari Quintet performing works of Shostakovich, Boccherini, and Mendelssohn. Sunday, June 29, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free admission. 298-7674.

Street Opera concerts of popular folk music will be offered by soprano Pamela Hicks and tenor Gary Fisher. Sunday, June 29, 12:30, 1:30, and 2:30 p.m., All-Bearer del Mundo, Old Town. Free admission.

Sunday Concerts will conclude with a performance of Mark Dresser on bass, and others. Sunday, June 29, 1 p.m., Open 5 Art Studio, 125 Via de la Valle, Solana Beach. Free admission. 461-2533.

"Tomorrow Belongs to the Children," a musical presentation starring Joe and Kathy and John Ford Coley, will be sponsored by the San

Diego Baha'i Center. Sunday, June 29, 2 and 3 p.m., Montgomery Junior High School, 2470 Ulric Street, San Diego. Free admission. 268-1999.

In Concert, the Kenbaum String Sinfonietta will perform selections from Puccini, Mozart, and Holst. Monday, June 30, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free admission. 575-5164.

Summer Music Series will feature foot-stomping blues performed by the Mason Dixon Ramblers. Tuesday, July 1, 7:30 p.m., BookWorks, Vineyard Center, 1523 East Valley Parkway, Escondido. Free admission. 741-9079.

German Lieder Recital, including works by Schubert, Brahms, Wolf, Strauss, Pfitzner, and Weber, will be given by lyric soprano Jean Karlan von Metke and bass-baritone Conrad von Metke, presented by Pacific Lyric Theatre. Wednesday, July 2, 8 p.m., McEvoy Music Center, 4320 40th Street, San Diego. Free admission. 287-7260.

Radio/TV

Baseball Doubleheader will begin with the Montreal Expos at the

Philadelphia Phillies and end with the Chicago White Sox at the California Angels. Thursday, June 26, 6 and 8:30 p.m., Cable Channel 2.

"Weekend West" will offer as its final program a look at our western lifestyle. Friday, June 27, 7 p.m., KPBS-FM 89.

Boston Symphony Orchestra, conducted by George Cleve, will perform Gluck's "Orpheus et Eurydice" with Margaret Marshall, Elizabeth Knighton, Jan de Gaetani, and the Tanglewood Festival Chorus. Saturday, June 28, 3 p.m., KPBS-FM 94.1.

"Beverly Hills in Concert," one of the coldest many film appearances, featuring selections from operas by Rossini, Thomas, and Victor Herbert performed with the Indianapolis Symphony Orchestra on their 50th anniversary, will be seen and heard Sunday, June 28, 9 p.m.; and Sunday, June 29, noon, Channel 15; simulcast on Sunday with KPBS-FM 89.

"The Glass Slipper," the story of Cinderella according to MGM, Leslie Caron, Michael Wilding, and Roland Petit's Ballet de Paris,

will be screened Sunday, June 29, noon, Channel 6.

Wimbledon Tennis will be televised from the English grass courts. Sunday, June 29, noon, with high lights nightly, Monday, June 30 through Thursday, July 3, 11:30 p.m.; concluding with the finals, Friday, July 4, 1:30 p.m., Channel 39.

Sunday Golf on Sunday, June 29 will feature the Memphis Open, 1 p.m., Channel 8, and U.S.G.A. senior open golf, 1 p.m., Channel 10.

Sunday Opera will present the Houston Grand Opera's production of Rossini's *La Cenerentola*. Sunday, June 29, 1 p.m., KPBS-FM 94.1.

"The Spoken Word" series of poetry readings by local poets will present Steve Kowal. Sunday, June 29, 6 p.m., KPBS-FM 89.

"The Joker is Wild," a 1957 film about comedian Joe E. Lewis, starring Frank Sinatra and Mitzi Gaynor, will be shown Sunday, June 29, 8 p.m., Channel 6.

Jazz Flute Player Yusef Lateef will perform his own music. "Au-

rophysicische." Sunday, June 29, 11:30 p.m., Channel 15.

"Xian," a documentary about the ancient imperial city of China that was once the greatest capital of the world and now the source of archaeological treasures, can be seen Monday, June 30, 9 p.m.; repeating Sunday, July 5, 4 p.m., Channel 15.

Padre Baschall will be televised from the Los Angeles Dodgers. Tuesday, July 1 and Wednesday, July 2, 7:30 p.m., Channel 39.

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Tickets Available At:
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836 Prospect Street, La Jolla, CA 92037
454-9741
The Infinite Winds Center
410 Third Street, Encinitas, CA 92024
436-6095

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READER'S GUIDE TO LOCAL EVENTS

"Inflation" is "It's Only Your Money," a program about contemporary life, will be televised Tuesday, July 1, 9 p.m., repeating Thursday, July 3, 1 p.m., Channel 15.

Camara Three will present a portrait of Eric, one of this century's most influential set and costume designers, Wednesday, July 2, 9:30 and 11 p.m., Channel 15.

Special Events

An Auction of 150 works to benefit the La Jolla Chamber Music Society will be presented by Carl Ludlow of the Penhouse Gallery, Friday, June 27, 7 p.m., Zelen's Restaurant, Date and India streets, downtown. Free admission. 454-0333 or 239-9777.

Boating Safety Open House will be conducted by the U.S. Coast Guard and the Coast Guard Auxiliary, and will feature demonstrations of Coast Guard equipment and rescue techniques, Saturday, June 28 and Sunday, June 29, 10 a.m., Coast Guard Air Station, 2710 North Harbor Drive. Free admission. 444-6319.

Old Town Art Fiesta, the 25th annual, will have workshops in all media and marathons, Saturday, June 28 and Sunday, June 29, 10 a.m. to 8 p.m., San Diego and Academy. Old Town. 291-0119.

Junior Magicians Competition will fill the air with hocus-pocus, and feature performances by professional magicians, Sunday, June 29, 2 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 442-2777 or 298-6533.

"Man Watcher's Choice Pages," focusing on more winners, will have three winners, one aged 18 to 17, one 15 or over, and Mr. Good Legs, Sunday, June 29, 7 p.m., Sheraton Harbor Island Hotel, 1380 Harbor Island Drive. 295-6288.

Centennial of the Southern California Exposition will be celebrated with a flower and garden show, livestock, art, agriculture, horticulture, gems and minerals, model railroad, rabbits, poultry, home arts and hobbies, rodeo, celebrity entertainment, and the midway, with a hot air balloon race on Saturday, June 28, 10 a.m. Fair hours are 9 a.m. to 10 p.m. daily through Sunday, July 6. Del Mar Fairgrounds. 755-6940 or 275-2755.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 575 miles east of Lakewood (342-8771). The San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48).

Summer Weekend Specials
(Sat. & Sun. 10 a.m.-9 p.m.)

Bum & Coke 50¢
Pitcher of Beer 99¢
Wine Coolers 50¢

Ping Pong, Darts, Pool, Electronic Games

O'CONNELL'S SPORTS LOUNGE

1310 Morena Blvd.
Sea World Drive at Morena

Sports

World's Largest Tennis Tournament, the 46th annual La Jolla Tennis tournament, will feature more than 400 events, Thursday, June 26 through Sunday, July 6, 8 a.m. to 5 p.m., La Jolla Recreation Center, 615 Prospect Street and La Jolla Tennis Club, 7632 Draper Avenue, La Jolla. 454-4434 or 459-9950.

Padre Baseball, the San Diego Padres will conclude their series with the San Francisco Giants, Thursday, June 26, 7 p.m.; and then have the Atlanta Braves, Friday, June 27 and Saturday, June 28, 7 p.m., and Sunday, June 29, 1 p.m., San Diego Stadium. 283-4494.

Swim for Breath to benefit Cystic Fibrosis Foundation will take place in twenty-three pools in the county, Saturday, June 28, 9 a.m. to noon. 298-0777.

"Skate Your Blades Off" third annual skating, to benefit United Cerebral Palsy Association, will take place Sunday, June 29, 3:30 to 11:30 p.m., preceded by an all-star Skate Jam, Saturday, June 28, 5:15 to 7:45 p.m., Ice Capades City Center, University Towne Center, 271-5165.

Big Deal Mission Bay Inner Tube Race, the fourth annual, will include people-powered speed splash and paddle-powered thunder tube races, Sunday, June 29, 10 a.m. to 1 p.m., Mission Bay, San Diego. 276-1800.

Soccer Soccer, the San Diego Sockers will play the Chicago Sockers, Wednesday, July 2, 7:30 p.m. at San Diego Stadium. 280-QOAL.

Bicycle Track Racing will take place on Tuesday, August 12, 7 p.m., San Diego Velodrome, Miral, Field, Fairbank Park. 298-1570.

Stock Car Racing, featuring pace and limited stock cars, will continue for the twentieth season, Saturday, August 29, 8 p.m., El Cajon Speedway, Santee/El Cajon. 448-8900.

Galleries

Pacific Island Handicrafts, featuring jewelry, carvings, shells, and tapa cloth from Micronesia, Melanesia, and Polynesia, will be displayed through June 28, Bunk Shop, 7456 Girard Avenue, La Jolla. 459-2277.

Etchings of Martin Lewis, 1926-1937 works of New York and New England, will be on exhibit through June 30, Wallaby Galleries, 7468 Girard Avenue, La Jolla. 459-1800.

Hand-Tinted Photographs of pre-World War II China, taken by U.S. Marine Joseph W. Senks, will be on display through July 30, Central Library, UCSD. 452-3305.

Pa Dao, traditional hand embroidery of the Hong Kong from Laos, will be on exhibit through June 30, San Diego Public Library, 820 E. Street, downtown. 236-5849.

"Constructivism and the Geometric Tradition: Selections from the McCrory Corporation Collection," a survey of the development of geometric abstraction in the Twentieth Century, features works of Albers, van Doesburg, Kandinsky, Mondrian, Malevich, De launay, Leger, and others, 200 works in all, and will continue through July 6, with gallery hours, Wednesday at 12:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Kinetic Sculpture of Stephen Beck-von Peccot, combining minimal geometric forms with motion, light, and sound, will be on exhibit through July 6, Deutscher Bank, 1262 Ketter Boulevard, downtown. 236-5916.

"Sculpture in California 1978-80," an exhibition of works by forty artists living and working in California, including Robert Arneson, Chris Burden, Robert Hamel, Mark di Suvero, and De launay, will be on view through July 6, San Diego Museum of Art, Balboa Park. 232-7931.

Watermedia Paintings by Edwin and Marie Wordell will be exhibited through July 7, Grossmont Gallery, Grossmont Shopping Center, La Mesa. 660-3121.

Cast Paper Sculpture by Nixon Bonah will be on view through July 9, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach. 454-4414.

Photography Exhibition, featuring portraits of Albert Einstein, Eleanor Roosevelt, Alfred Stieglitz, Edward Steichen, and Loretta Lyne by Loretta Jacoby, and padalium prints of landscapes and acquaintances by Carlos Richardson, will continue through July 10, Gallery Graphics, 347 Fifth Avenue, Hillcrest. 295-3518.

"information," a series of contemporary exhibitions with contemporary artists Kathy Frey, Arthur Pfeiffer, Heidi Hardin, and Cranston Montgomery on view through July 11, University Gallery, SDSU. 525-5204.

"Six Homages to Mo-Ch'ui," new paintings and drawings by James Rosen, will be on display through July 16, Thomas Barlow, 7470 Girard Avenue, La Jolla. 454-0345.

"Civil Engineering," an exhibition of paintings, sculpture, books, and etchings by downtown artist and designer Richard Stigman, will continue through July 31, 552 Fifth Avenue, downtown. 233-1997 or 233-7888.

Oh, Cakes

(continued from page 1)
vernacular: "that takes the cake" and "it's a piece of cake," to say nothing of "poing for some cheesecake." Topping it off, no less a source than the American Heritage dictionary defines cakes (and ale) as "the good things in life."

One of the best of these good things is, of course, birthday cake. Yet, although everyone talks about the universality of Christmas trees, yule logs, and evergreen boughs, who's talking about the differences among birthday cakes in North America, South America, and the Philippines? Does anyone remember if that repetitive cake was also a birthday cake? As for the idea of burning a candle for every year of one's life, or making a wish on a cake and cutting and eating that first slice alone, what could be more totemic?

The best collection of some of the good things in life is to be found every year in the home arts building of the Southern California Exposition. That's where the repetitive cake was; and the Goodyear tire cake, a tubular whitewall with its inch tread, and the almost-lost ham, clove-studded and pineapple-ringed, with several thinly curved slices tantalizingly laid out and lusciously marked with fat. Such are the cakes that are judged on their looks; there are also cakes judged on their taste; and in this centennial year of the San Diego County Fair there will be a special class of anniversary cakes.

The Southern California Exposition is located on the fairgrounds in Del Mar, where this year's cakes will be on view through Sunday, July 6, from 10:00 a.m. until 10:00 p.m. Sunday through Thursday, and until 11:00 p.m. Friday and Saturday. For further information call 755-6940 or 275-2705.

— Amy Chu

World Music
(continued from page 1)
Philippine Rondalla ensemble, South Indian Mridangam, Congolese drumming, and Brazilian carnival percussion ensemble — along with Flamenco guitar, Balkan dance, European Renaissance and Baroque music, and the compositions of California's own Harry Partch.

The Center also offers a concert series throughout the year, with a particular concentration in the coming six weeks. The following concerts (except that of July 16) will all be held in the Music Building

Recital Hall at SDSU at 8:00 p.m. on Friday, June 27: Bharati Nataraj, the classical dance of South India based on traditional Hindu myth and legends, performed by dancers Sadha and Vidya with six musicians.

Wednesday, July 2: Medieval and Renaissance music performed by Lewis Peterman, and compositions of Harry Partch performed by Danke Mitchell and others.

Wednesday, July 9: The Odissi style of classical Indian dance, performed by Sharon Lowman, and a program of Flamenco dance with dancer Rayna and guitarist Joseph Trotter. Wednesday, July 16: Brazilian and Congolese music and dance party (location to be announced). Wednesday, July 23: Rondalla music of the Philippines, and Balinese gamelan music and dance.

Wednesday, July 30: Javanese and Sundanese gamelan music and dance. Tickets will be available at the door.

For information on the classes or the concerts, call the Center for World Music, 265-4243, or San Diego State University Programs, 265-5152.

Der Führer

(continued from page 1)
two-day program entitled "A German Filmmaker Looks at Adolf Hitler," sponsored by UCSD Extension and the City Club of San Diego, and presented in room 104 of the Third College Lecture Hall on UCSD's Third College Campus. Parts 1 ("The Grail") and 2 ("A German Dream") will be shown 7:30 to 9:30 p.m. on Friday, June 29, and 10:00 a.m. to 12:00 p.m. on Saturday, June 30. The program continues that same evening from 7:30 to 9:30 with a panel discussion entitled "Coming to Terms with the Nazi Experience." Scheduled to participate are historian Alice Marquis, who spent her childhood in Nazi Germany; Stuart Brown, a psychiatrist specializing in mob psychology and mass hysteria; Allan Mitchell, UCSD professor of history and scholar of the Nazi period; and Efraim Zuroff, director of the Simon Wiesenthal Center for Holocaust Studies in Los Angeles. The film will resume on Monday, June 30 from 7:00 to 10:30 p.m., with parts 3 ("The Wolf of Winnetka") and 4 ("We Children of Hell"). Admission price for the program is twenty-five dollars non-refundable and forty-five dollars for those who desire UCSD Extension credit. For enrollment information call 452-3400, for additional program information, call Sue Fenderson at 452-3430.

— Rick Geary

Theater listings are compiled by Christopher Schneider, community arts editor. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

AND NOW THERE'S JUST THE THREE OF US
First-rate, deliciously smutty comedy directed by Tavis Ross, who also directed the Alter Theater's last event, "The Three of Us." Michael Weller, the author of "Moonchildren and Loose Ends," this "little piece" (as Weller describes it) is about two roommates, one of whom claims to be a gay lady-killer. His skills are put to shame, however, by those of a mysterious stranger, who begins to play into the hands of the apartment's tenants. This apartment is so farcical and attractive that the effect of his presence upon the women he brings into the apartment is no less hilarious than the high points of the acting in "The Three of Us," the show, which is a bit like Joe Orton rendered in American colloquial, is simply very, very funny.

A preliminary review there will also be comedy and mime from Mark Wernick, who has the high points of the show as the Rascal and Les Lashaway versions of Salinger and Barbra (who know just how to behave with those pesky boys) and Don Vito's transcendental Mr. Rogers. Compared to previous Street Theater pieces, Dreaming seems to have more amusing ideas than actual laugh lines. It also doesn't have much of an ending. None of this, however, amounts to a serious flaw. As Dreaming develops from performance to performance, the defects will doubtless seem unimportant when weighed against the work's real stuff, especially funny humor, and general intelligence. (C.S.)

BARFOOT IN THE PARK
How long have we been without it this play? Two weeks? Hard-core addicts like the play, and the sense of withdrawal by the return of Neil Simon's mechanical laugh machine of a comedy. Designed to please all ages, Barfoot contains in it cast two new characters (the bride's wretched mother and a colorful neighbor whom the bride wishes to have with her mother) for the audience to identify with. The play's slight plot is the story of these newweds and their attempts to adjust to life together in a New York City apartment. It's all bright and amusing and filled with Simon's highly recognizable brand of wisecracks. (C.S.)

A BROADWAY REVIEW
Fifty-six songs taken from thirty-three Broadway musicals and turned into a song called "Our Love Story." Featuring the talents of the Harbor Line Singers, this show is a product of the writing, choreography, and directorial skills of Tammy Bayshore and Barbara Woodhull. (C.S.)

COMEDIANS
First act: A group of men who are learning how to be comedians are counseled by their teacher before they make their nightclub debut. In the second act they do their own thing. In the third, they discuss what was wrong and right about those notions. Sound ridiculous? It is. It attempts to show us what it's like to be a comedian and the comedy (somehow with a comic) (someone who tells a lot of jokes) and the comedian (someone with a vision who helps the audience understand themselves better), this play by English author Trevor Griffiths has all the deliberateness and none of the verbal facility of some of those more subtle comedians. Much of the humor is of an elegant sort: "It's funny, it's a joke; it's not a joke. It's a character. The phenomenon of Griffiths' dialogue is so inherently British that often the somewhat uneasy actors seem to be speaking a phonetically taught foreign language. Despite all this, Comedians is never unintelligent in its position at the Marquis (directed by Spike Sorenstien and designed by Spike Ogden) in handsome enough and played with sufficient skill and conviction to make it worth seeing. (C.S.)

MARGALITA PASTOR
Through June 28, Thursday through Sunday, at 8:00 p.m.

COMMAND THE MORNING
A somewhat simplistic retelling of the story of the Book of Job by San Diego

author King Prosser. Andrew McNamara, a wealthy member of the century cattle rancher, plays the tyrant with his large family. He insists upon acting as if he were God and, as a result, really loses everything — wealth, family, respect — that is of any value to him. Command the Morning has nothing like the moral complexity or eloquence of the original, but on its own terms, however, the play is moving and effective. There are several good performances — particularly that of J.N. Sue Hatt as McNamara's wife — and the audience's intelligence is never insulted. For all except those unable to take solace in large ideas. (C.S.)

DREAMING WITHOUT A NET
When a young woman is prompted by a carnival barker to step inside his "revelation box," she finds herself on a quest for spiritual enlightenment, meeting strange people who offer her advice on how to become "a new person for the New Age." Several paths to personal salvation are presented in this comic version of Alice in Wonderland written and performed by the San Diego Street Theater. Fill-in style "hands-off" reviews between men and women, mystical truths from that musical guru once referred to as "Jesus Zimmerman," and post-hippie nihilism. Among the high points of the show are Renee Arnold's and Les Lashaway's versions of Salinger and Barbra (who know just how to behave with those pesky boys) and Don Vito's transcendental Mr. Rogers. Compared to previous Street Theater pieces, Dreaming seems to have more amusing ideas than actual laugh lines. It also doesn't have much of an ending. None of this, however, amounts to a serious flaw. As Dreaming develops from performance to performance, the defects will doubtless seem unimportant when weighed against the work's real stuff, especially funny humor, and general intelligence. (C.S.)

THE MOUSSETRAP
Agatha Christie's indefatigable whodunit. A young couple has inherited a mansion which they intend to convert into the high points of a snowstorm they have a radio announcement concerning a murder in London. Normally this wouldn't be cause for alarm, except that each

of the couple's guests soon turns out to be connected in one way or another with the London murder. (C.S.)

OF PRICE AND MEN
The return of one of the San Diego Repertory Theater's most acclaimed productions. John Steinbeck's moving naturalism: play about two migrant California ranch workers in the years of the Great Depression: mentally resented Lemmie and his compassionate friend George. The

couple's guests soon turns out to be connected in one way or another with the London murder. (C.S.)

A FLEA IN HER EAR
French playwright Georges Feydeau used to write farces with such eye-baiting wit and skill, that rather than signifying a particular author, his name has come to stand for an entire genre. A Flea in Her Ear is one of his most popular plays. It's all about that mad world so frequently found in Feydeau — one filled with romantic entanglements and people nailing in and out of doors — in which an odd yet innocent action such as sending one's suspenders through the mails can develop into comic predicaments of an unimaginable complexity. (C.S.)

LUNATIC THEATRE
Improvational comedy on Friday from Spontaneous Contribution and the following Wednesday from A Moment's Notice. Free. (C.S.)

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LIVE MUSIC

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READER'S GUIDE TO THE MUSIC SCENE

(continued from page 7)

completely leave technique behind, but if it comes to it, you sacrifice technique for communication. "Forgive me for even bringing it up, but I always thought that artists tried to perfect their technique in order to say something. Funnish has nothing to say. She's accomplished, and she has soul and rhythm, but I suspected at long ago as Chick Corea's 'Light as a Feather' that all she could do is add noise, ruffles, and bird calls. She's no Abbey Lincoln. Another husband, Arto, although a fine percussionist, is just not a commanding leader. displays of rhythmic virtuosity have to be kept in check by strong, overall ensemble unity. The stuff I've heard by them lately is bland — watered-down salsa with no guts or spine and no funk, no urgency, or real reason to exist. What can I say? They'll be at the Catamaran on Sunday night.

A quartet of musicians adept at copying string instruments to whatever context is required appears at the Club 54 at Studio Solana Beach this Sunday afternoon. The players include contrabassist Mark Dresser and Bert Turley, cellist Lorie Kiesel, cello/guitarist Dave Meltzer, and harpist Nancy Kay. There exists the danger that such displays of originality (especially in horn County) will automatically seem precious, arty, snobbish. But these musicians are not snobs. They seek to educate and acculturate, not intimidate. As far as I'm concerned, there is the best sort of fun to be had — the uncertain kind.

The Southern California Expo has always been fun — at least that's what my parents always told me when I was a child and my girlfriend told me when I was a teen-ager. Now that I am sort of an adult I think I know better. The only thing of interest to me is the entertainment on stage. Friday and Saturday, Rick Nelson and the Stone Canyon Band appear in the afternoon and the evening. The last gold record that Nelson had — "Garden Party" — has, since both AM and FM radio stations have become older-but-goodies dispensers, become even more cherished in its commentary about our craving for the past. Sunday, Tex-Mex singer Freddie Fender takes the stage instead of Nelson. Be forewarned: these shows last about twenty minutes on the average, so if you're thinking of spending an evening watching a an entire venue, brace twice.

Hill House RESTAURANT & BAR

features



Wednesday through Saturday 8:30 — 1:30



Reservations recommended for Lunch, Dinner and Sunday Champagne Brunch. Banquet facilities available.
2730 Via de la Valle • Del Mar • 755-6614
In the Flower Hill Mall

COFFEE HOUSE RESTAURANT FOLK • BLUES BLUEGRASS

1484 N. Hwy. 101, Lemoore, CA 93246 • (714) 258-4026

THE ALL-NIGHT HIDDERS 7:30 — 11:30 \$2.00
Dew Allen & Paul Johnson
Twin fiddling — European & American

BRYAN BOWERS 7:30 & 9:30 \$4.00
Virtuoso autoharpist — Baroque to square dance reels

DON LANGE 7:30 & 9:30 \$3.00
Award-winning songwriter — Folk blues
Playing Fish recording artist

A published poet and an award-winning songwriter has consorted with the likes of John Sebastian, Steve Goodman, Melissa Manchester and Dave Van Ronk. His repertoire is eclectic, drawing from British traditional sources, from American traditional and old time music and a bevy of original songs that are at once contentious and beautiful.

THE TWO MAGICIANS 7:00 — 10:00 \$2.00
Patrick & Cathy Epinoza Traditional Irish folk songs

Benefit for N.O.W. 7:30 — 10:30 \$5.00 donation
National Organization for Women. Allstar revue

LUNCH • SUPPER • SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday—Saturday
Advance reservations recommended for Fri., Sat. & Sun. nights. 438-4030

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DISTILLERY EAST ESCONDIDO

Good Time Rock 'n Roll
Dance Concerts

Thursday, July 3
CBS/EPIC Recording Stars

20/20
with Special Guest Stars

Rick Elias Band
and don't miss...

Thursday, July 10

The Penetrators Ruckus

Two shows • Doors open 7 p.m. • Showtimes 8 p.m. & 11 p.m. • Tickets on sale at the Distillery East Escondido, or telephone 741-9394. Tickets also available at Liorice Pizza at the Vineyard in Escondido and at Gary's Record Paradise in Escondido. Also in San Diego at Off the Record (265-0507) and Stiff Competition (272-8209).

Tickets: \$5 advance, \$6 at the door
Minimum age 17 years
Proper dress

New Wave Rock 'n Roll:
every Wednesday THE KIDDS
every Sunday RUCKUS

741-9393

Mission & Metcalf Sts., Escondido
Wed.—Sun. 8 p.m.—1:30 a.m.

DICK'S AT THE BEACH

I have given Tom Pearl of NEW SPOONS so much flak in my ads lately that, I let him write this one. Tom took it in and I don't get to see it until Thursday. So if the READER will print it, here it is.

I was going to destroy this grey-bearded, old [CENSORED] with this ad; but, what the hell, he needs the money more than we do. Thanks for coming to see us. Tom Pearl

NEW SPOONS

THURS. FRI. ROCK & ROLL

INCOGNITO

I'VE SOBERED THEM UP FOR THIS GIG BUT ALL BETS ARE OFF AFTER 9:00 P.M.

PRECIOUS

COME SEE THE GIRL THAT GAVE THIS BAND ITS NAME.
MONDAY AT 11—BELLY DANCER

NO COVER ORION

TUES. WED. ROCK & ROLL

CHICKEN-IN-A-BASKET • FISH & CHIPS • STEAK
HAMBURGERS SERVED FROM 5 P.M. TO 10 P.M.

3333 LA JOLLA BEACH BLVD. #172
2 BLOCKS NORTH OF LOJA SANTA FE
GREEN FOR LUNCH AND DINNER



Sammy Hagar

WED. JULY 9 • 8 PM • 975

OPEN AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

TICKETS on sale at AZTEC CENTER BOX OFFICE all SELECT A SEAT
OUTLET IS and BILL GAMBLE'S and TICKETRON OUTLET IS for info 265-6847
A LIMITED NUMBER OF TICKETS WILL BE AVAILABLE AT THE DOOR

Marlboro Arena
WITH ASSOCIATED STUDENTS SAN DIEGO STATE

GEORGE BENSON

TWO SHOWS WED • AUG 13 • 7 & 10 PM • 1075

OPEN AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

TICKETS on sale at AZTEC CENTER BOX OFFICE all SELECT A SEAT
OUTLET IS and BILL GAMBLE'S and TICKETRON OUTLET IS for info 265-6847
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HAMBURGERS SERVED FROM 5 P.M. TO 10 P.M.

3333 LA JOLLA BEACH BLVD. #172
2 BLOCKS NORTH OF LOJA SANTA FE
GREEN FOR LUNCH AND DINNER

tickets on sale TOMORROW

OPEN AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY

TICKETS on sale at AZTEC CENTER BOX OFFICE all SELECT A SEAT
OUTLET IS and BILL GAMBLE'S and TICKETRON OUTLET IS for info 265-6847
A LIMITED NUMBER OF TICKETS WILL BE AVAILABLE AT THE DOOR

NASHVILLE WEST

LAST TWO NIGHTS BEFORE FINALS

Amateur Country Swing Dance Contest
First Prize each night \$50
plus winners are eligible to compete Sunday July 6, for Grand Prize

Trip for two to Nashville's Grand Old Opry

Your 2nd drink is on us when you bring in this coupon — plus —

"KENT'S CANDY BAR" SOUVENIR GLASS (one per customer) — \$1.99 (9/8)

5 drinks for the price of one! Country Swing Dance Lessons every Wednesday 7—9 p.m. (call for info)

Live music 7 nights a week (see club listing) — no cover charge this weekend

Nashville West
4240 W. P.C. Loma Blvd. (next to Saks's in the Friends Quarter)
Open daily 10 a.m. to 2 a.m. 224-8282

VIEW!

While you are entertained by the superb musical talents of

Kalyn & the Bear
Now appearing at the

PENTHOUSE LOUNGE

The panoramic view of the city and sparkling lights overlooking San Diego Bay set the scene for Kalyn and the Bear. Start your evening with an elegant dinner at our Pipers Restaurant, then enjoy the increasingly popular current favorites from country to rock 'n roll.

Happy Hours: Mon.—Fri. 4—7 p.m.
Holiday Inn HARBOR VIEW
1617 First Avenue
San Diego, CA
2 levels of free parking

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1617 First Avenue
San Diego, CA
2 levels of free parking

Buttercup Lounge, 2045 East Valley Parkway, Escondido 743-6622. Very hot and hot. Very hot. Thursday through Sunday.

Cafe Del Rey, 1545 E. Prado, Rancho Park, 234-8891. Sharon Skidger, piano bar. Friday and Saturday. Carol MacFarland. Latin contemporary. Sunday, Tuesday and Wednesday.

Cash and Cleaver, 140 South Sierra Avenue, Solana Beach 481-8238. Rick Fagan. contemporary guitarist and vocalist. Friday and Saturday.

Cashways, 10757 Woodside Avenue, San Jose 489-0700. Station, rock. Tuesday through Saturday.

Celtic Inn, 3089 Claremont Drive, Claremont 276-2979. Bo H. country western. Friday and Saturday.

Chateau, 3623 College Avenue, Chula Vista 449-0700. Vespertine Trio. contemporary. Wednesday through Sunday.

Chicago Mining Co. North, 302 E. Camino Real, Encinitas 942-1676. Rock, rock, Friday and Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. Rick Fagan. jazz. Monday through Saturday. Jazz, jazz. Friday through Sunday.

Coast Club, 135 North Highway

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CHOICE SEATS ON SALE NOW FOR

GRATEFUL DEAD THIS TUES. JULY 1

★ QUEEN ★ SAT. JULY 3

★ JOHN DENVER ★ SUN. JULY 5

★ JACKSON BROWNE ★ MON. JULY 6

★ CHUCK MANGIONE ★ TUE. JULY 7

★ SKY SHOW ★ WED. JULY 8

★ MARSHALL TUCKER ★ THU. JULY 9

★ HARRY CHAPIN ★ FRI. JULY 10

★ CHARLIE DANIELS ★ SAT. JULY 11

★ ALLMAN BROS. ★ SUN. JULY 12

RESERVE CHOICE SEATS NOW FOR

GEORGE BENSON AUG. 18

FOGHAT AUG. 19

CHARGERS AUG. 20

UNIVERSAL AMPH. L.A.: BLUES BROS. 7/27 & 28, BOZ SCAGGS

7/23, DEVO * BLACK SABBATH * GORDON LIGHTFOOT * NEIL

DIAMOND * AMERICA * STARSHIP * BILLY JOEL * HEART *

DOOBIE BROS. * TULL * B.O.C. * VAN HALEN * MANILOW * YES *

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WE WILL BE GLAD TO ANSWER YOUR QUESTIONS. CALL US

A SMALL REFUNDABLE DEPOSIT GUARANTEES YOUR CHOICE SEATS.

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Tonight, June 26, 8 & 10:30 PM

NEW RIDERS

OF THE

PURPLE SAGE

with

RONIE FLORES

Fri. & Sat. June 27 & 28, 8 & 10:30 PM

KALAPANA

with

STEVE WOOD from "BONE"

Sun. June 29, 8 & 10:30 PM

FLORA PURIM

and

AIRTO

Tues. July 1, 8 & 10:30 PM

DOC & MERLE WATSON

AT THE Catamaran

HOTEL & RESTAURANT

3999 Mission Boulevard, San Diego, CA 92108-1081

Advance tickets at Sears, Ward's, 32nd St. Naval Station, and all

TICKETRON OUTLETS, call 265-6947

191. Spino French. Zeus and Spix. rock and roll. Wednesday through Saturday.

Comedy Store, 1425 High Street, La Jolla 484-4776. Sam Kwassman, Jody Dymov, and Tim Jones. comedians. Thursday, 8 PM. Monday, 8 PM. Tuesday, 8 PM. Wednesday, 8 PM. Thursday, 8 PM. Friday, 8 PM. Saturday, 8 PM. Sunday, 8 PM.

Comedy Store, Ramada Inn.

2151 Hotel Circle South, Mission Valley, 481-6800. Richard Morris, Cory Jones, and Janna Hart. comedians. Thursday through Saturday.

Country Bumpkin Dance Machine, 1662 Farm Avenue, Imperial Beach 429-6181. Country Bumpkin, Country Casanova, country western. Wednesday through Sunday. Duckin' Bunch, 88 rock and roll. Monday and

Tuesday. Dance Machine. Quick Band, top 40 rock. Wednesday through Sunday.

Cunningham's Restaurant and Country Club, 7004 Miramar Road, Mira Mesa 578-1216. Tall Cotton, country western. Tuesday. Red eye, country western. Wednesday through Saturday.

Da Vinci's, 626 E. Street, Chula Vista 427-8880. Rex Pans. contemporary. Tuesday through Sunday.

Distillery East, 755 Melcor Street, Escondido 741-9393. Rickan Steele W., rock and roll and disco. Thursday through Saturday. Rukus, rock and roll. Sunday.

Distillery Old No. 7, 140 S. Sierra, Solana Beach 755-4733. Zeus, dance rock. Friday. Bratz, dance rock. Sunday. Rukus, new rock and roll. Tuesday. dance music. Wednesday, Thursday and Saturday.

Doc Masters, 2081 Shelter Island Drive, Shelter Island 223-2972. Dallas Collins Band, contemporary and country. Thursday through Saturday. East/West Band, country. Sunday and Monday.

Drifwood, 5256 Baltimore Drive, La Mesa 462-2633. Steve Johnson Duo, contemporary and swing. Tuesday through Sunday.

El Amigo Plaza, 540 Broadway, El Cajon 442-0637. Denver and Smokehouse, country western. Friday and Saturday.

Foghat, 2658 Cortland Boulevard, Cortland 729-3199. Rukus, rock. Tuesday through Saturday.

Freemans, 939 North Hill Street, Coronado 729-7123. Lucinda (Clayd Chaffard) with Breeze, rock, disco, top 40, and blues. Wednesday through Sunday.

Geoffrey Theatre Club, 2655 Midway Drive, Loma Portal 223-8122. Dr. Michael Dean, Ph.D. hypnotist. Friday and Saturday.

Gold Coast Lounge, Town and Country Hotel, 520 Hotel Circle North, Mission Valley 291-7331. Sat. rock, contemporary. Tuesday through Saturday.

Hallway, 4258 West Point Loma Boulevard, Loma Portal 225-9559. Bratz, rock. Thursday through Saturday. Rick Elias, rock and roll. Sunday and Monday. rock and roll every night.

Hallway's, 4325 Ocean Boulevard, Pacific Beach 274-3474. The Bank, rock and roll. Tuesday through Saturday. Rick Elias, rock and roll. Sunday and Monday. rock and roll every night.

Hamburguesa, 4016 Wilshire Street, Old Town 295-0584. Delene Zafra, guitar and variety. Wednesday through Friday. Melissa McCracken, guitar and variety. Saturday and Sunday.

Harpson Henry's, 2725 Shelter Island Drive, Shelter Island 224-8242. Featherwood, rock and roll. Friday and Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-6844. Texas Tumbos, contemporary and country. Wednesday through Saturday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4900. Los Dales, contemporary. Sunday and Monday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-5577. The Buddy West Trio featuring Margo Reed, contemporary. Tuesday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon 442-0517. Lorie Hudson and Dolly Bell, contemporary. Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Carlsbad 433-2633. Calamity Jane, country. Tuesday through Saturday. John and Mary,

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Concert • Sports • Theatre

QUEEN JULY 6

JOHN DENVER JULY 20

FOGHAT AUG. 18

MARSHALL TUCKER JULY 14

KRIS KRISTOFFERSON JULY 27

HARRY CHAPIN JUNE 27

Reserve now! Guarantee your tickets, totally refundable.

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One block south of D.M.V. on Normal & University

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Thurs., Fri. & Sat., June 26, 27 & 28

Favorite Son

Good time Rock & Roll delivered with Dixie Soul

Sun., June 29 Blues Festival '80 continues with:

The Hollywood Fats Band

—drop your Sox, and get funky—

(an all-star blues lineup, playing blues, bebop, & swing)

Wed., July 2

East West Band

Country rock

Coming

Sun., July 6

Big Joe Turner

With the English All-Star Blues Band

Thurs. & Fri. July 10 & 11

Albert Collins and the Icebreakers

Thurs., Fri. & Sat., July 17, 18 & 19

The Garcia Bros.

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Jerry Ropelle and Thumper

(Every Wed. & Thurs. are ladies' nights - price cover.)

Featuring fresh sandwiches nightly

143 S. Cedros, Solana Beach 481-9022

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PROUDLY ANNOUNCES

Tomorrow Nite
KRIS KRISTOFFERSON
& BILLY SWAN FRI-JUNE 27-8 PM

EARL KLUGH
SUN-JULY 6-8 PM

CHUCK MANGIONE
THE CHUCK MANGIONE QUARTET
THUR-JULY 10-8 PM

THE MARSHALL TUCKER BAND
MON-JULY 14 8 PM

HARRY CHAPIN
SAT-JULY 19-8 PM

ROSSINGTON-COLLINS BAND
SUN-JULY 20-8 PM

THE CHARLIE DANIELS BAND
SAT-JULY 26-3 PM

JUST ADDED
MICHAEL FRANKS
MON-JULY 28-7:10 PM

OPEN-AIR AMPHITHEATRE
SAN DIEGO STATE UNIVERSITY
TICKETS on sale at AZTEC CENTER BOX OFFICE or SELECT A SEAT
OUTLETS and BILL GAMBLE'S at TICKETRON OUTLETS for info 265-6947
A MINIMUM NUMBER OF TICKETS AVAILABLE IN PREFERRED GOLD SEATING SECTION

MARC BERMAN CONCERTS AND ATTRactions
KPRI FM106 AND BILL GRAHAM
PROUDLY ANNOUNCE

the Grateful Dead

SPORTS ARENA
TUES. JULY 1-7:30 PM

TICKETS at MAD JACKS • LEO'S STEREO • DISCO FANNIES • THE SPORTS ARENA
CALL 265-6947 FOR INFORMATION

MARC BERMAN CONCERTS KPRI FM106 AVALON ATTRACTIONS
THE INCREDIBLE SAN DIEGO APPEARANCE OF

QUEEN

SPORTS ARENA
SATURDAY JULY 5 7:30 PM

ticket 92 and 93 are reserved for DISCO FANNIES and LEO'S STEREO
and CO STEREO STORES and RECORD MATTERS CLOTHING STORES
and AVENUE TICKET AGENTS and THE SPORTS ARENA TICKET OFFICE
call 265-6947 for info

Marc Berman CONCERTS and Attractions

contemporary, Sunday and Monday.

Hutches, 1463 Palm Avenue, Imperial Beach, 423-3479. Pony Express, country rock, Thursday through Saturday, 10 p.m. session, Sunday.

John Bull, 2200 Highland Avenue, National City, 474-2201. The Brothers Act, folk rock, Thursday through Saturday, Wayne Gies, folk rock, Tuesday and Wednesday.

Jolly Rogers, 607 West Harbor Dr., Sea Port Village, 333-4300. Linda Poma and Something Special.

listening live, Wednesday through Saturday.

Jolly Rogers, 1900 Harbor Dr. North, Oceanview, 722-1831. Huge & Dickie, easy listening, Wednesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunderbolt the Wondercat, rock, Thursday through Saturday, Tall Cotton, country western, Sunday and Monday, Cindy and the Sinners, new wave, Tuesday and Wednesday.

Joanney, 5375 Kearny Villa Road, Kearny Mesa, 270-2040. Rick Elias

band, rock and roll, Thursday.

The Juke Box, 339 West Broadway, downtown, 234-0221. Two for the Max, music from the 40s through 60s, Wednesday through Saturday.

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

Krazy George's, 6149 University Avenue, East San Diego, 543-5700. Night Life, top 40, 1 rock, Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado, 435-4600. Gary Shevick, contemporary and country, Friday through Sunday.

Kung Food, 2049 Fifth Avenue, Hillcrest, 298-7302. Tom McCombs, classical guitar, Thursday; Kim Bloom, classical guitar, Friday and Saturday; Frank Baltzer, classical guitar, Sunday.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736. Harry Hill and the Hills Brothers, country rock and soul, Thursday through Sunday.

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

Le Chaiet, 5046 Newport Avenue, Ocean Beach, 222-5300. Oats Band, Thursday through Saturday; Amber Band and L.O. and Mr. Mustard, Sunday and Monday; the Oats Band, Tuesday and Wednesday.

La Petite Cafe, 3890 Fifth Avenue, Hillcrest, 290-2558. Kim Bloom, classical guitar, Tuesday

Rock 'n Roll
Tuesday-Saturday

RUCKUS

formerly
Mooshine

INCOGNITO

Sunday & Monday

Fogcutter

2858 Carlsbad Blvd., Carlsbad

Tom & Flo welcome you to

THE LONGSHOT SALOON

Fri. 27th & Sat. 28th
ROSIE & THE SCREAMERS
featuring Lee Barnes on lead guitar
Country Rock

Coming July 4th & 5th
FANCY PEACHES
with Diane Dixon and Dennis Chalmers
Country Swing

**COUNTRY SWING
DANCE LESSONS JUNE 26th**
Call 744-8576 or 436-6859

843 Grand Ave., San Marcos
11 a.m.-2 a.m., Closed Sunday 744-8576

Old ^{no} 7
DISTILLERY

Friday June 27
ZEUS

Sunday June 29
BRATZ

Two Dance Floors to Party

THEY'RE LIVE COUNTRY

THEY'RE LIVE ROCK!

They're Live COUNTRY ROCK!!

SAN DIEGO'S PREMIER APPEARANCE

JERRY JOHNSON and the Midnight Riders

Every Tuesday & Thursday is
LADIES' NIGHT
Well Drinks & Beer
ALL NIGHT! **99¢**

THE ALAMO

A MODERN COUNTRY WESTERN NITE CLUB

DOORS OPEN 8 PM

3093 CLAIREMONT DRIVE
(714) 276-2240

The Stratford

RESTAURANT ON THE BEACH

presents
Jamie Mehan

Wed. through Sat. 9:30 p.m. to 1:30 a.m.

Dinner 5-10 nightly	Brunch (Sat., Sun.) 9 a.m.-3 p.m.	Lunch 11:30 a.m.-3 p.m.
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Seafood, cocktails, steaks Open 7 days
1660 Coast Blvd., Del Mar. Reservations accepted 755-2002

O'HUNGRY'S

presents
JIM & THERESA HINTON

Tuesday-Saturday 5:30-8:30

Drop by for a wee bit of Ireland

2547 San Diego Ave.
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KGB-FM 101.5

LARRY VALLON PRESENTS

IN CONCERT
JACKSON BROWNE

ON SALE SATURDAY

FRIDAY, AUGUST 8TH.

SAN DIEGO

SPORTS ARENA

ALL SEATS RESERVED \$9.75 \$8.75

TICKETS AVAILABLE AT THE ARVNA BOX OFFICE
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FOR INFORMATION CALL (619) 294-9100

PRODUCED BY LARRY VALLON PRESENTS

through Thursday, Melissa Morgan, celestial pop, Monday

Little Bavaria, Carmel Valley Road, Del Mar, 755-1353, Mtn Naylor Generation, top 40 and country swing, Wednesday and Thursday, Eddie Stanger, swing Friday and Sunday, Alpines, rock, Saturday

London Opera House, 5434 Batavia Avenue, Claremont, 279-2300, Pagan Thru, contemporary, Tuesday through Saturday, John Barker, contemporary, Sunday and Monday

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8576, Tall Cotton, Texas honky tonk, Thursday through Saturday, Beau Weevil, country swing, Wednesday

Maeha's, 2965 Midway Drive, Loma Portal, 224-2401, Lanny Prewitt and Cinnamon Ridge, country music, Wednesday through Sunday

Magnolia Mulvaney's, 6851 Magnolia Avenue, San Jose, 448-8550, knock, contemporary and rock, Thursday through Sunday

Mama's Mink, 533 East Main Street, El Cajon, 442-5573, D.A. and the Neokones, country rock, Tuesday through Saturday, Uncle Willie's Mainstreet Blues Band, c. d., Sunday and Monday

Mandarin Wind, 308 University Avenue, Hillcrest, 297-3017, Big City Blues, blues, Thursday through Saturday, T.C. and M. Mustard, variety, Tuesday and Wednesday

Mark V, San Marcos Boulevard at Freeway 78, San Marcos, 744-3500, celestial, contemporary, Thursday through Sunday

Meadon's Club, 2231 El Camino Real, Oceanside, 757-1799, High, contemporary, Thursday through Sunday

Mississippi Room, 2223 El Cajon



KRIS KRISTOFFERSON

Boulevard, North Park, 296-8686, Bach-a-la-Tia featuring Eddie Redkey on horn, variety, Wednesday through Saturday, Dave Tarrillo Duo, big band, Sunday through Tuesday

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 488-9598, Night Flight, rock and roll, Thursday through Sunday, Thunderbolt the Wondercat, rock and roll, Monday, Tuesday, rock and roll, Tuesday through Sunday

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060, Castled, contemporary, Monday through Friday, Summer Breeze, rock, Saturday and Sunday

Monterey Jack's, 11910 Bernardo Plaza Drive, Rancho Bernardo, 566-2400, borderline, contemporary, Tuesday through Saturday

Monterey Whaling Company, 837 Camino del Rio South, Mission Valley, 291-1638, Surfer, contemporary, Tuesday through Saturday, Dog featuring Pete Hilaio, Homegrown's great, at his Sunday and Monday

Moonglow, 4615 Claremont Drive, Claremont, 273-1022, Sandy Stewart and Co., contemporary, Thursday through Saturday, Jim Nisan Trio, country western, Sunday and Monday; Sandy Stewart and Co., contemporary, Tuesday and Wednesday

Mulvaney's, 340 East Grand Street, Escondido, 747-0935, Rich Hunt and Dale Breesler, contemporary, Wednesday through Saturday

Mutating Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596, Gary Baze and A Touch of

Country, featuring Carol Chase, country western, Friday and Saturday, Mutating Lounge, Oats Rant, country western, Friday and Saturday

My Rich Uncle's, 3035 El Cajon Blvd., East San Diego, 287-7332, Itchy Brothers and Tom Cat, Thursday through Saturday, Bonnie and Clyde, Sunday, Metro, Monday, Bill Brothers, Tuesday through Thursday

Nashville West, 4240 West Point Loma Boulevard, Loma Portal, 224-6282, Stagecoach, country western and rock, Wednesday through Sunday, W.C. Spencer, one-man band, Monday and Tuesday

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730, RPM, top 40, and originals, Tuesday through Sunday

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-4611, Terry Welch and One Plus One, contemporary, Tuesday through Saturday, Jim Donahue Trio, contemporary, Sunday and Monday

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

Old Time Cafe, 1644 North Highway 101, La Jolla, 435-4030, The All-Night Riders, European and American, Thursday, Bryan Bowles, autoharps, Friday, Don Lange, folk and blues, Saturday, the Two Magicians, Irish folk songs, Sunday

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2140, Tom Cat, blues, Thursday; Marie Jones, contemporary, Friday; Rick Lyon, contemporary/open mike, Saturday; Dennis Ware, originals, Sunday; Willie Willie Johnson, contemporary, Wednesday through Saturday

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-8681, The

Rebels with Mitti Turner, country western, top 40, blues, rock, and boogie, Friday and Saturday

Pat Joey's, 5147 Waring Road, Allied Gardens, 286-7873, Dick Liberson, blues and goodies, Thursday, Ho Bingham Preservation Band, rhythm and blues, Friday and Saturday, jam session, Sunday

Polamino Star, 3008 Main Street, Chula Vista, 427-5889, Last rock, Thursday through Sunday

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

Pelikon Pub, 7828 Broadway, Lemon Grove, 464-9264, Iron Gables, folk and country, Thursday, Jeff Bradley, contemporary and folk, Friday and Saturday, jam session, Sunday, Jim Pike, folk, Tuesday; Jeff Wise, country western, Wednesday

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Encinitas, 233-3861, Summerbreeze, top 40 dance and show, Tuesday through Saturday

Prophet Vegetarian Restaurant, 4401 University Avenue, East San Diego, 283-7448, Lori Bell and Pam Saper, melow jazz, Lori Bell and Carl Campbell, classical flute duet, Thursday, Saturday, and every other Sunday, Melissa Morgan, jazz, Tuesday; Orion, guitar duo, Wednesday, Friday, and every other Sunday; Melissa Morgan, jazz, Friday afternoon

Quel Homage, 523 University Avenue, Hillcrest, 295-1600, Phil Rockhold, classical guitar, Tuesday; Rick Lyon, contemporary rock guitarist, Sunday afternoon

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, Jim Hawley and Margie Giffin, contemporary, Tuesday through Saturday

Reubens Flanhouse, 7637 Reubens Avenue, Claremont, 278-7373, Larry Rothman, contemporary, Tuesday through Saturday

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500, Gary D., pop and disco show, Monday through Saturday

Rudy Garcia's, 1433 Camel Street, Pacific Beach, 270-9853, Rick Norris, variety and originals, Tuesday

Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley, 291-5720, Ambargo, top 40 and disco, Tuesday through Saturday

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124, Open stage, Thursday; Kuris Fargo and Friends, country Friday; Westwind, folk, Saturday

Sherraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000, Butterfield Stage Saloon, Brown and Richards, contemporary, Tuesday through Saturday; Portola Restaurant, Jimmy Navarro, pianist, Monday through Thursday and Sunday; Jacques Bello, pianist, Friday and Saturday; Scott Kincaid, pianist, Sunday Afternoon, Sunday; Lounge, The Magic If, contemporary entertainment, Tuesday through Saturday

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

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

Spirit, 1130 Buena Vista, Bay Park, 276-3931. Push, rock and roll. Thursday, Rock Republic, Four Eyes, The Crowdheads, and The Rick Black Band. Friday, DRK, the Standbys, The Wags, and Chuck and the Tigers. Saturday, Viper, rock and roll. Wednesday.

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

Springfield Wagon Works, 690 North Second Street, El Cajon, 445-5757. Ambie Band country rock. Thursday through Saturday. Sheila Davis, country rock. Tuesday and Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Decosco, 445-4710. Broken Heritage, country. Thursday through Monday.

Su Casa Restaurant, 6738 La Jolla Boulevard, La Jolla.

454-0369. Teleban Ramon, guitar. Paragayana harp, and flute. Tuesday through Sunday. Accompanied by Christine Ramon, guitar. Friday through Sunday.

Swan Song, 4287 Mission Boulevard, Pacific Beach, 272-7802. Bruce Cameron, jazz. Thursday through Saturday.

That Pizza Place, 2622 S.B. Camino Real, Carlsbad, 434-3171. Cottonmouth D'Arcy, Dandelion, Friday, Broadway. Saturday.

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

Triton, 2530 South Highway 101, Carlsbad, 436-8877. Ron Bolton, contemporary rock. Tuesday through Saturday. Texas Tuxedo, country rock. Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. Peter Sprague, jazz. Thursday. Manzanita, jazz. Friday and Saturday. Hollis Gentry, jazz. Wednesday.

Trojan Horse, 6179 University Avenue, East San Diego, 583-1070. Ron Bolton, country rock. Tuesday through Sunday. Rock and roll. Monday and Tuesday.

Turquoise Lounge, 5975 Seventh Drive, La Mesa, 465-1025. Emergency act, disco rock. Wednesday through Sunday. Joseph Hoey and Karl Gendel.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. International Afro, contemporary. Wednesday through Saturday.

Wayline Inn, 3050 Pico Plaza Drive, Carlsbad, 729-7131. Clemon Wood, featuring Louie, rock and roll. Thursday, Friday and Saturday.

Windammer, 2951 South Highway 101, Carlsbad, 753-0888. A.M., Tuesday, and Wednesday. Wednesday through Saturday.

Los Angeles Clubs

Academy Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood, (213) 593-0402. Side by Side by Sanheim. Thursday through Sunday.

Baked Potato, 3787 Cahuenga West, Hollywood, (213) 980-1615. Don Nord and Guest, Thursday through Sunday.

Big Big Cafe, 1246 Ventura Boulevard, North Hollywood, (213) 764-4092. Phil Lewis, Thursday through Saturday. New Riders of the Purple Sage, Sunday. The Monies, Monday. Claudia Nygard, Tuesday. Jerry Ropelle, Wednesday.

Portland Room, La Brea and Washington, (213) 956-5704. Lockyawn Davis, Eddie Davidson, and friends, Thursday through Tuesday.

Pasquale's, 22724 Pacific Coast Highway, Malibu, (213) 455-2007. James Newton, Friday and Saturday.

Roxy, 900 Sunset Boulevard, (213) 478-2222. Willie Nile and John Hurt, Thursday. Faye Purnell and John Hurt, Friday. Friday and Saturday. Bobby Caldwell, Sunday and Monday.

Starwood, 8151 Santa Monica Boulevard, (213) 586-2200. Snow and Offenders, Thursday. Pirmou and Twitters, Friday, the Last Berlin, Tuesday, and the Last Berlin, Tuesday, and the Last Berlin, Tuesday.

Sweatshirt, 264 North Harbor Drive, Redondo Beach, (213) 372-0446. Fabulous Thunderbirds, Friday.

Whiskey & Go, Sunset Strip, (213) 522-8000. David Kennedy, Monday. David Kennedy, Tuesday. David Kennedy, Wednesday. David Kennedy, Thursday. David Kennedy, Friday. David Kennedy, Saturday. David Kennedy, Sunday.

Lighthouse, 30 Pier Avenue.

Madame Wong's, 949 Sun May Way, Chino, (915) 924-5346. Barbara Ford, Friday and Saturday.

Madame Wong's West, 2000 Western Boulevard, Santa Monica, (213) 829-7352 or 828-4444. Cheaters, Friday, and John G. Public, Thursday. Orange Sango and others, Friday and Saturday.

Palomino, 6707 Lankershim Boulevard, North Hollywood, (213) 764-4092. Phil Lewis, Thursday through Saturday. New Riders of the Purple Sage, Sunday. The Monies, Monday. Claudia Nygard, Tuesday. Jerry Ropelle, Wednesday.

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Lighthouse, 30 Pier Avenue.

Allen — This creature-feature has a good time, but it works very hard and spends a lot of money in order to have it. The question is, is it worth it? This question comes up not only because this movie seems much too heavily endowed for the simple, indie-style monster movie. It essentially is, but also because it gets too into actual use of its vast material holdings, especially its cavernous sets. The monster itself is a most fun in its infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as THEY CAME FROM WITHIN and ERASERHEAD, once it reaches full growth, its appearances become annoying coy and fragmentary — this monster like the one in JAWS, is mostly maul. The storyline is garbled, the camerawork overwrought, the soundtrack sadistic, the computer graphics rather good, particularly the original drawing of the planet's surface as the spaceship descends to a touchdown. Significantly, Weaver emerges as the unexpected star of the movie, although Patrick Killo, as the ship's extroverted and head-banded mechanic, seems more like he has a share of scenes. Weaver, who has fewing resemblances to Jane Fonda in her face and voice, ought to make the terrifically happy and, I feel, it won't be for lack of trying. With Tom Skerrit, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott. 1979. (Pawsey Playhouse, from 6:27)

Madame Wong's, 949 Sun May Way, Chino, (915) 924-5346. Barbara Ford, Friday and Saturday.

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CURRENT MOVIES

All reviews are by Duncan Stephens. Reviews are indicated by one to five stars and are based on the book and the United high art — in other words, it's all about the level of 81% on a scale of one to ten.

Allen — This creature-feature has a good time, but it works very hard and spends a lot of money in order to have it. The question is, is it worth it? This question comes up not only because this movie seems much too heavily endowed for the simple, indie-style monster movie. It essentially is, but also because it gets too into actual use of its vast material holdings, especially its cavernous sets. The monster itself is a most fun in its infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as THEY CAME FROM WITHIN and ERASERHEAD, once it reaches full growth, its appearances become annoying coy and fragmentary — this monster like the one in JAWS, is mostly maul. The storyline is garbled, the camerawork overwrought, the soundtrack sadistic, the computer graphics rather good, particularly the original drawing of the planet's surface as the spaceship descends to a touchdown. Significantly, Weaver emerges as the unexpected star of the movie, although Patrick Killo, as the ship's extroverted and head-banded mechanic, seems more like he has a share of scenes. Weaver, who has fewing resemblances to Jane Fonda in her face and voice, ought to make the terrifically happy and, I feel, it won't be for lack of trying. With Tom Skerrit, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott. 1979. (Pawsey Playhouse, from 6:27)

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CURRENT MOVIES

moment (i.e. heterosexual experimentation) is engaged to be married. Complication: s, as you would guess, ensue. This is a French sex farce of a type that could reasonably expect a life everlasting on the American summer-circuit circuit, and it is equipped by Claude-Michel with a fuzzy, soft, powder-puffed image that puts in grave doubt the director's entire attitude toward his subject. The homosexual angle does not excite the standard pot machinations as much as might be expected to, but it does afford Ugo Tognazzi and Michel Serrault a pair of roles they can truly sink their fingernails into. Their best scene together revolves around one limp-wristed type trying to teach another how to butter a piece of Melba loaf. (C) **A-**

Can't Stop the Music — Musical comedy featuring the Village People, Bruce Jenner, and Valerie Perrine. The directorial debut of Nancy Walker. (Big Sky Drive in Campus Drive in from 6:27. Cinema Plaza 5, Fashion Valley, Parkway 1. University Towne Centre.)

The China Syndrome — The portions that have to do with "happy talk" television news programs have more of a critical edge than you usually meet up with in a movie theater, but this movie's status as a critical organ is out down considerably by its taking a romantic, almost reverential view of the job of investigative reporter, and by its taking a too self-important, self-congratulatory attitude about its criticisms of "happy talk" news, which, for the most part, we about as genuinely revealing as to point out the TV news anchors' under-the-table tactics everyone else. The pivotal figure in the TV milieu is a newswoman who specializes in reports on singing telegrams, a 1970s birthday party at the zoo, and other such fluff, and who is told point-blank by her boss "not to worry your pretty head" with investigative stories. Since it is Jane Fonda to whom this line is said, the viewer is automatically supposed to see red. But the casting of this role makes both the viewer's response and the character's gradual descent

voluptuous too deplorably easy. (The moviemakers would have been closer to the desired type, not to mention brave and subtle, if they had instead selected Phyllis George.) The questionable assumption underlying this character is that every TV newswoman with dyed hair, an over-the-top speaking voice, and a Miss America smile is not only ready and willing, but also perfectly able to metamorphose into a Mike Wallace if given half a chance. Her personal success story—the big scoop—about a movie and provides the sort of uplift you might expect from something called NANCY DREW. CUB REPORTER—almost down to what is supposed to be the central concern of the movie, which is the danger of nuclear power plants. With Jack Lemmon, Michael Douglas, directed by James Bridges. 1979. (New Valley Drive in.)

Coal Miner's Daughter — The man directorial debut of Nancy Walker. Besides, of course, her having lived it and then recounted it in that familiarly form, the de-to-do autobiography is simply her first presence over the collective shoulder. However, the moviemakers' present presence has evidently put them on the guard and on their best behavior, as they resist an temptation to editorialize the life of the coal miner. There is the Appalachian coal country or the last of the country music concert circuit, almost all reverential view of the job of investigative reporter, and by its taking a too self-important, self-congratulatory attitude about its criticisms of "happy talk" news, which, for the most part, we about as genuinely revealing as to point out the TV news anchors' under-the-table tactics everyone else. The pivotal figure in the TV milieu is a newswoman who specializes in reports on singing telegrams, a 1970s birthday party at the zoo, and other such fluff, and who is told point-blank by her boss "not to worry your pretty head" with investigative stories. Since it is Jane Fonda to whom this line is said, the viewer is automatically supposed to see red. But the casting of this role makes both the viewer's response and the character's gradual descent

The Core — Feature-length film, described as a "psychological thriller" by Grossmont high school student Tom Ingalls. (Uncon.)

Day for Night — Truffaut's elusive and somewhat baffling attempt to propose a toast, with which all film lovers are expected to concur, to the charming and inspired and fallible folk who join together temporarily for the heights, still and slide, sometimes, and ultimately create a little magic for the millions (what is known, precisely, as a movie). Truffaut's youthful, movie-fan enthusiasm is resurrected here in the form of agitated hand-held camerawork, obnoxious tributes to his desires ("Ah, the books I ordered," he exclaims, digging into a pile of texts on Hawks, Hitchcock, Lubitch, Breton, etc.), and naive miscalculations (a silly dream scene in which the film director, played by Truffaut himself, is tormented by nightmare voices: "You have to finish in seven weeks. Why don't you make political films?" "Go to sleep," says Jacques Bessy).

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set, Jean-Pierre Leaud, Valentina Corfese, and Jean-Pierre Aumont. 1973. (Strand, 6/29 through 7/1)

Days of Heaven — If the Time-Life publishers commissioned a picture book on the Great American Bread Basket, ca. World War I, they'd probably want it to look like this—a thing you could be proud to place on your coffee table. You never know for sure what the picturesque Thomas Hart Benton laborers are doing on the Texas Panhandle farm, but they are usually doing it in lovely stinging sunlight, under deep cerulean skies, and the stereophonic rustle of tall grain. These moving pictures seldom move very much, and they can maintain no rhythm or continuity when every other one of them knocks you flat on your back. Terrence Malick, the writer-director, appears to be getting ideas from "American scene" photographers such as Lewis Hine and Dorothea Lange and painters such as Andrew Wyeth and the aforementioned Benton, and the appears too to be extremely careful not to allow any direct disruptive or discordant to enter his immaculate images. He tries, however, to get a certain complication, or multivalent effect, by factoring in the TV other elements, the soundtrack. There is the nervous romanticism of the Ernie McMann movie. There is the eccentric, modernistic dialogue delivery of Richard Gere and Brooke Adams. And there is the pseudo-literate "folk poetry" of the narrator, the twelve-year-old narrator, speaking in an aggressive Jersey City dialect despite coming from Chicago, a fond of doing redundant, cadenced paraphrases of her own sentences: "Nobody sent us letters. We don't receive no cards." And "Nobody's perfect. There was never a perfect person around" and so on. These individual elements sit alongside one another like parallel lines, no contact, no interplay. With Sam Shepard, Linda Manz, photographed by Nestor Almendros. 1978. (Fine Arts, from 6/27)

Death Race 2000 — There are sufficient amounts of imagination and energy here to fuel a brief improvisational sketch. But the material—broad indictments of American hero worship, car culture, and bloodlust—plus broad impressions of TV personalities—is stretched to cover a feature-length, coast-to-coast car race (the territory crossed all looks suspiciously like Southern desert), and across that distance the sleaziness is all too apparent and huge holes are opened up. Sylvester Stallone's snarling and wild eyes, in the role of Machine Gun Joe Vittorio, indicate the desired comic-book look. With David Carradine, directed by Paul Bartel. 1975. (Towne, through 6/28)

Dirty Harry — Clint Eastwood and his favorite director, Don Siegel, took over this project from Frank Sinatra and



Clint Eastwood as Harry Callaghan in 'Dirty Harry'.

even Kenner, and the result is yet another halfway sharp, halfway shoddy Siegel cop movie, with vast stretches of barely motivated and barely connected dancing around, punching and gouging, and shooting and dying. The grudge relationship between a lone wolf cop and a psychopathic killer is developed mainly as a series of stunts and exercises for the athletic star, and only occasionally does Siegel pause long enough to make something solid out of his innumerable locations. Best shots: some broad, bird's-eye views of San Francisco rooftops, streets, football stadium, and some microscopic, worm's-eye views of the towering concrete cranes in a public park.

The Empire Strikes Back — The sequel to STAR WARS. With Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, and Anthony Daniels, written by Lawrence Kasdan and the late Leigh Brackett, directed by Irvin Kershner. (Cinema Plaza 5, from 6/27; Cinema Village, from 6/27)

The End — But Reynolds cultivates a mustache and beard which seem to muffle, or muzzle, his charm as a comic actor, and also serve to enhance his image as a serious film director—exactly like Jerry Lewis, with his mustache and beard, in WHICH WAY TO THE FRONT? Also like Lewis in the role of the terminally ill and suicidal (a subject term-brained line: "I thought I'd wake up dead," cracks Reynolds, regaining consciousness after swallowing an overdose of

sleeping pills.) And also like Lewis, Reynolds seems to have become so resigned or reconciled that he is forced to delegate the most energetic comedy business to an eager second banana, Dom DeLuise. With Sally Field, Joanne Woodward, and Kristy McNichol. 1978. (New Valley Drive in.)

The Europeans — James Ivory's adaptation of the Henry James novel, with Lee Remick and Tim Woodward. (Fine Arts, from 6/27)

Every Which Way But Loose — Clint Eastwood vehicle about a psychopathic hooker and an unbreakable wrestler who decides to take a drive when he realizes the high price of fame. The foregoing information is provided as a courtesy to those who haven't the tolerance to sit through two plotless hours of brawls, country-western songs, slapstick cops and bikers, a four-mouthed Ruth Gordon, and monkeywings with an orangutan, and who therefore have any inkling that that's what this movie is ultimately about. With Sondra Locke, directed by James Fargo. 1978. (Barbours, from 6/28; Harbor Drive in.)

Eyes of Laura Mars — The premise is hard to swallow and harder to digest. A fashionable fashion photographer (Faye Dunaway), who shoots sadomasochistic pictures with an imperceptible moral power, is behind them, periodically blanks out the world in front of her face and sees momentary through the eyes of an anonymous killer as he stalks the photographer's associates one by one. As it points out their eyes with a sledge, the way Dunaway describes her unpredictable visions is as if the movie were transmitting a TV image, albeit a fuzzy one, into her brain. No explanation of the unusual phenomenon is offered or sought, and the audience is left to wonder why the heroine from having one of her visions when the killer is signing a check or brushing his teeth in front of

the bathroom mirror, thus revealing his identity then and there. This is one of those deviously plotted mysteries in which the more you learn, the less you understand. The only thing that lightens up this strained and muddled suspense, which has a soupy gray look to it, like New England-style clam chowder, is the laughable vacuousness of the aesthetic issue. When Dunaway sweeps regally into her gala Soho art opening, for instance, the futuristic posters pepper her with catchwords like "silence," "offensive," "a type," and so on, and she, the universal Maureenaud Artist, sighs the universal Maureenaud Artist, and in exasperation. "Does anyone have anything positive to ask?" With Tommy Lee Jones, Rene Auberjonois, and Brad Dourif, directed by Irvin Kershner. 1978. (Towne, 6/29 through 7/1)

Fame — From Freshman admissions to Senior graduation, Alan Parker chronicles one entire class through New York City's prestigious High School of the Performing Arts. Parker's own lack of discipline, or lack of form, allows the students to canon at random among the conventions of the coming-of-age movie and the aspirational-art movie, and not necessarily the best of both worlds.

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The Farmer — A night-makes-night revenge tale about a war hero who returns to his home soil, hangs his Silver Star on his scarecrow, and is

forced back into combat by big-town mobsters. The first half dawdles through 1940s period details, and the second plunges into the 1970s gore. Gary Conway, Angel Tompkins, directed by David Beretsky. 1977. (Towne, through 6/28)

Forbidden Planet — Habitually overpraised science-fiction bauble, whose Freudian pretensions hope for intellectual stature on the basis of Walter Pidgeon's professional weirdness in expounding them. Robbe the Robot, with his rotating gnomes and flashing lights, is quite ingraining as robots go, and the marauding ill puts in an exciting appearance, cartooned in red against the night sky, but the others in the cast, arranged in a row across the Cinemascope screen, are about as animated as tulips. Directed by Fred Wilcox. 1956. (Kin, 6/29 and 30)

Fosse — An update on the teenage rebellion at the start of the Eighties reveals that only the faces have changed. Four fifteen-year-old girls, reasonably well differentiated from one another, are dragged through an overrated but unmeaningful sequence of events and a storm of fancy photography, pale and powdery David Hamilton "studies" of slim young bodies, roller-coaster chase spurs, and a few moments of cruel amusement, with most of the blows from below the belt (I just because they fit you with a diaphragm," the mother exclaims, "it doesn't make you a woman"). With Jodie Foster, Cherie Currie, Scott Baco, and Sally Kellerman, directed by Alan Lynne. 1980. (Del Mar Drive in, from 6/27)

The Hollywood Knights — Floyd Mutrux, in desperate search of the youth audience, plunges into the abyss of unscholarshipous and unoriginality, attempting an analysis of AMERICAN GRAFFITI (the one-long-night reunion, the recent goldie-silver stars, the drive-in, the drag races, the high-school dance, the ominous shadow of Vietnam), with the actual

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gags lifted more often from ANIMAL HOUSE (mooning, food-throwing, etc.) and the whole business paring off as a late addition to the 1979 street-gang cycle, the gang here being a harmless and healthy bunch of fun lovers and practical jokes, led by a strenuous grinner who bears a weird resemblance to Don Rickles, and praised science-fiction bauble, whose Freudian pretensions hope for intellectual stature on the basis of Walter Pidgeon's professional weirdness in expounding them. Robbe the Robot, with his rotating gnomes and flashing lights, is quite ingraining as robots go, and the marauding ill puts in an exciting appearance, cartooned in red against the night sky, but the others in the cast, arranged in a row across the Cinemascope screen, are about as animated as tulips. Directed by Fred Wilcox. 1956. (Kin, 6/29 and 30)

The Island — Thoroughly preposterous, it's almost as thoroughly appealing story idea about an investigative reporter who drags along his twelve-year-old son on a probe of Bermuda Triangle, and falls prey to a raging band of silver-masked assassins in the glorious tradition of the buccannery, or as the reporter picturesquely describes them: "A bunch of stooges playing the long John Fucker." Director Michael Ritchie makes the most of the comic possibilities, rather too much of the murder and mayhem and not enough of the intercharacter relationships. In a campy, mostly vulgar and vacuous, saddening and boring. But Kristy

Little Darlings — Two teenage girls from opposite sides of the tracks enter a virginity-bet contest at summer camp. Mostly vulgar and vacuous, saddening and boring. But Kristy

Victoria Station

All aboard for the
Early Passenger Special!

By popular request, Victoria Station now offers a summer savor's special dinner departure. Take advantage of savings on the Station's heartiest dinner entrees, served every summer night—from 5:30 to 7:00 p.m. Monday through Thursdays, and from 5:00 to 6:00 p.m. Sundays.

Smoking and non-smoking sections provided. Major credit cards welcome. Make your reservations soon!

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'22.42* V.W. Tune-Up

*Price applies to most bugs and pre '71 Buels

Tune-up includes Bosch plug & points, set dwell & timing, adjust idle.

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Expert service on: Rabbits, Dalmatians, Doberman Pinschers, Bull Terriers, Boxers, etc.

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The \$4 Lobster Discount.

Present this ad any day from 5:30 to 7 p.m. And feast on our famed Lobster Pot. Large, live Maine Lobster steamed with succulent Littleneck clams. Served with drawn butter, redskin potatoes, golden ear of corn, home-style cole slow, and hot loaf of wheat bread.

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Magic 91

MIDNIGHT MOVIE MAGIC

Mann's
UNIVERSITY
Towne Centre
6 THEATRES

Midnight Movies continue to buzz you through the summer at Mann's University Towne Centre, beginning again on Friday, June 27, with a new set of movies to rock your socks off. Knock yourself out with Led Zeppelin, the Who, Neil Young, and the Stones, and science fiction classics to chill

your bones. Crack-up with Monty Python and the San Diego premiere of the NEW Cheech & Chong movie. And that ain't all! There's more craziness with the 3 Stooges, Woody Woodpecker and the Pink Panther — school! It's happening every Friday and Saturday Night at midnight.

SUMMER MIDNIGHT MOVIE SCHEDULE:

June 27 & 28

The Man Who Fell to Earth

Nicolas Roeg's space odyssey casts David Bowie as a desperate alien who lands on Earth seeking solutions to problems at home and meets with disillusionment. Candy Clark, Rick Henry and Rip Torn in fine supporting roles. (1976)

PLUS — The 3 Stooges

July 3, 4 & 5

Rocky High School

Rocker Riff Randall (P.J. Soles) sits up the students of Vince Lombardi High with help from the Ramones, who perform 5 numbers — that's musical numbers — live, in this zippy musical comedy. Vince Van Patten, Dey Young and Paul Bartel. (1979)

PLUS — Woody Woodpecker

July 11 & 12

SAN DIEGO PREMIERE!

Cheech & Chong
See Cheech & Chong do Number 2 for You!

PLUS — The 3 Stooges

July 18 & 19

Tommy

The Who's mammoth rock opera comes to the screen. Ken Russell directed this eye-boggling film starring the Who, Ann-Margret, as Mrs. Elton John as the Porcelain Woman, Oliver Reed, Jack Nicholson, Tina Turner and Eric Clapton. (1975)

PLUS — Woody Woodpecker

July 25 & 26

FORBIDDEN PLANET

Master science fiction man Fred McLeod Wilcox directed this fantastic fantasy and Disney Studios did the special effects. WDW! A sci-fi classic. Stars Walter Pidgeon, Leslie Nielsen and Anne Francis. (1956)

PLUS — The Pink Panther

August 1 & 2

NEIL YOUNG AND THE HOLY GRAIL

Medieval high-jinks with the Knights of the Round Table as they play through the King Arthur adventures. (1979)

PLUS — The Pink Panther

August 8 & 9

JIMI HENDRIX

A film about Jimi Hendrix. Interviews with people who knew Hendrix, including his father, Jans Joplin and Eric Clapton. Highlight this documentary, along with filmed concert footage of one of rock's great men. (1972)

PLUS — The 3 Stooges

August 15 & 16

THE WHO QUADROPHENIA

The second Who rock opera delivers into the angst of a young British mod (Phil Daniels). An impressive directorial debut for Peter Townshend. Leslie Ash and Sting, singer for the Police, co-star. A slick rock movie in the best sense. (1979)

PLUS — The 3 Stooges

August 22 & 23

The Creature Black Lagoon

The original Gill Man creates mayhem and murder, and Richard Carlson must put him out of commission and rescue his daughter Julie Adams. Directed in scale-popping 3-D by Jack Arnold. (1954)

PLUS — It Came From Outer Space

August 29, 30 & 31

THE SONG REMAINS THE SAME

Fantasy/dream sequences of the band members are interspersed with footage of Led Zeppelin's hard-hitting 1973 Madison Square Garden concert. Jimmy Page supervised the sound track. (1976)

PLUS — The Pink Panther

September 5 & 6

MONTY PYTHON AND THE HOLY GRAIL

Medieval high-jinks with the Knights of the Round Table as they play through the King Arthur adventures. (1979)

PLUS — The Pink Panther

September 12 & 13

ANDY WARHOL'S DRACULA

Warhol teams with Paul Marmorek to turn the Count into an Italian Stallion. Count Dracula is the handsome, Roman Polanski is a rabid peasant, and Joe Dallesandro is the hero who finally does it. (1979)

PLUS — Woody Woodpecker

September 19 & 20

LADIES & GENTLEMEN

The Rolling Stones. A film about the Rolling Stones. Interviews with the band members and their manager. (1978)

PLUS — The 3 Stooges

October 6 & 7

THE MONKEYS

Summer Solstice Year of the Monkey 4679. This is the season when things display their promise. The time invites encountering. Encountering means to meet, to further a relationship, to distinguish through interaction and involvement. As life flows from its fact to its dream from nature — the brightness of light is not in itself, but in its effect as it interacts with other conditions of existence.

PLUS — The 3 Stooges

October 13 & 14

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October 27 & 28

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PLUS — The 3 Stooges

November 3 & 4

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November 10 & 11

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PLUS — The 3 Stooges

November 17 & 18

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November 24 & 25

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PLUS — The 3 Stooges

December 1 & 2

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PLUS — The 3 Stooges

December 8 & 9

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December 29 & 30

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PLUS — The 3 Stooges

January 5 & 6

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PLUS — The 3 Stooges

January 12 & 13

THE MONKEYS

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PLUS — The 3 Stooges

January 19 & 20

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PLUS — The 3 Stooges

January 26 & 27

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PLUS — The 3 Stooges

February 2 & 3

THE MONKEYS

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PLUS — The 3 Stooges

February 9 & 10

THE MONKEYS

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PLUS — The 3 Stooges

February 16 & 17

THE MONKEYS

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PLUS — The 3 Stooges

February 23 & 24

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PLUS — The 3 Stooges

February 30 & 1

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PLUS — The 3 Stooges

March 6 & 7

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PLUS — The 3 Stooges

March 13 & 14

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March 20 & 21

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March 27 & 28

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April 3 & 4

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April 10 & 11

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April 30 & 1

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May 6 & 7

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PLUS — The 3 Stooges

May 13 & 14

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May 20 & 21

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May 27 & 28

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PLUS — The 3 Stooges

June 3 & 4

THE MONKEYS

Summer Solstice Year of the Monkey 4679. This is the season

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Feet in the sand make footprints. Feet in Birkenstock footwear do the very same thing. Walking in Birkenstock is like walking barefoot in the sand, with one very convenient difference. You can walk in Birkenstock all year long.

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Kung Food

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TEEN GROUP FORMING Kip Shuman, 16, and a group of friends are forming a band. They are looking for a manager and a record label. They are currently recording a demo tape. They are looking for a manager and a record label. They are currently recording a demo tape.

PHOTOGRAPHY Kip Shuman, 16, and a group of friends are forming a band. They are looking for a manager and a record label. They are currently recording a demo tape. They are looking for a manager and a record label. They are currently recording a demo tape.

ARTIST Kip Shuman, 16, and a group of friends are forming a band. They are looking for a manager and a record label. They are currently recording a demo tape. They are looking for a manager and a record label. They are currently recording a demo tape.

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FREE WHEEL BEARING PACK OR BRAKE ADJUSTMENT Kip Shuman, 16, and a group of friends are forming a band. They are looking for a manager and a record label. They are currently recording a demo tape. They are looking for a manager and a record label. They are currently recording a demo tape.

Antique Sale

Large selection of hand-picked items direct from England at wholesale prices and below. Including: armchairs, sideboards, bedroom sets, desks and much more.

Preview only
 Fri., June 27 - 10 a.m. - 5 p.m.
Sale dates
 Sat., June 28 and Sun., June 29
 10 a.m. - 5 p.m.

The English Accent

344 7th Ave. Gaslamp Quarter
 San Diego

TAKE CONTROL OF YOUR LIFE!

Learn the **Baras Method of Self-Hypnosis** Now!

Call 24 hr. tape
297-2020
 Hypnosis/Jamphouse
 Largest Self-Development Center on the entire West Coast

15 FREE VISITS

with regular membership
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 Ask about the "Tan Rite" Bonus!

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Auto Recyclers

Quality Truck & Auto Parts
 Friendly Service
 Very Reasonable Prices
 Engines and Parts Installed

426-1348

8831 Dave Valley Road S.D.
 (Near Brown Field)

FREE WHEEL BEARING PACK OR BRAKE ADJUSTMENT

Foreign & Domestic
 Brakes - Alignment
 Front-End Repair

THE STOP SHOPPE

4342 Ingraham
 (Corner of Grand Ave.)
 Pacific Beach 724-7284
 Please phone for appointment

FREE WHEEL BEARING PACK OR BRAKE ADJUSTMENT

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4342 Ingraham
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12 reasons why natural foods are not expensive:

Item	Price	Price
Krusen Apple Juice (1 gallon)	\$2.50	\$3.30
Organic Mexican Bananas	19c/lb.	25c/lb.
Natural & Kosher Yogurt (16 pint)	35c	45c
Almonds	2.10/lb.	2.65/lb.
Sunburst Safflower Oil (1 quart)	1.75	2.06
Tamari (1 quart)	1.99	2.36
Cashew Pieces	2.85/lb.	2.95/lb.
New Zealand Granny Smith Apples	55c/lb.	60c/lb.
Linda's Tortilla Coma Strips (15 oz.)	90c	1.25
Chinese Satin Shoo (pink & blue)	4.25	9.43
Nature's Day Shampoo (16 oz.)	1.75	2.24
Back to Eden Paperback	2.25	2.95

Some items in limited quantities; while supplies last. Special good through July 2.

We feature an extensive line of organic produce, dairy, poultry, nuts, dried fruit, herbs, bulk dry foods and cosmetics, all presented to you in a most unique and loving manner.

O.B. People's Food Store

"Food for people, not for profit!"
 4705 Voltaire St. (E. side, up from Sunset Cliffs), Ocean Beach
 294-1387 Monday-Friday 10-8, Saturday 10-7, Sunday 10-6

A Rich Man's Dream At a Poorboy's Price

When you see the prices on our waterbeds, you'll think you're dreaming. But it's true. And every one of our wide selection of designs is custom constructed to the highest standards. Plus we're factory direct, so delivery's quick. Have a rich man's dream at a poorboy's price.

Poorboy's Waterbeds

5453 Ruffin Road • 569-7958 • Open 7 days a week.
 Mention the Reader and get a discount on padded rails.

FREE Make-up application with a \$15.00 facial.

also.

Acrylic Nails \$25.00

with Ginger (Ref. \$40.00)
 (offers good with this ad only through July 20)

Lee Rona Beauty Supply and Skin Care

4003 W. Point Loma Blvd.
 (next to Windmill Farm)
 222-4180

Also featuring wigging - lash and brow tint - gift certificates - make-up classes

PACIFIC BEACH: Male roommate needed to share 2 bedroom apartment. 2100 plus utilities and 1/2 month rent. No pets. 24-hour emergency. Call 274-3246, leave message.

As Christian Science service is a simple straightforward thing

No mystery. No ceremony. But a lot of deeply Christian thinking to apply in your daily life. There are thoughtful hymns, The Lord's Prayer, then, a different Lesson-Sermon every week, full of interesting ideas from the Bible and from Science and Health with Key to the Scriptures. We'd love to have you come. This is any Sunday.

CHRISTIAN SCIENCE CHURCHES WELCOME YOU TO
- Sunday services
- Testimony meetings
- Sunday School/Preschool to age 20
- Reading Room
For information and time of service in your area, see telephone directory white pages under CHRISTIAN SCIENCE CHURCHES ORGANIZATIONS or call 234-0800.

The Delicate Birkenstock

One of the nicest things about the new Birkenstocks style is its style. Slip into the same famous contoured fit on the corked bottom, and you'll find a graceful new feeling on the foot. The delicate Birkenstock. Designed to give you comfort, with class.



Birkenstock.

Birkenstock of San Diego
6319 El Cajon Blvd.
San Diego 58-4761
Open 7 days a week

SKATE SALE

Surfing, Riedell, Kryptonite, Precision
NEW
Suede boots in tan, dark brown, dark blue, light blue, wine
SAFETY EQUIPMENT
Norcon Knee Pads
reg. \$17.25 Now \$9.95
Norcon Helmets
reg. \$13.95 Now \$7.95
Proline suede wrist braces
\$16.95

All Day Rentals \$5

FREE SAFETY EQUIPMENT
Special group rates.
4315 Ocean Blvd.
(under T.D. Hays)
Pacific Beach
273-0171

RESPONSIBLE roommate wanted 25.50 room or terrace for rent. Call 274-3246, leave message.

ROOMMATE wanted to share 2 bedroom apartment in Pacific Beach. 2100 plus utilities and 1/2 month rent. No pets. 24-hour emergency. Call 274-3246, leave message.

PACIFIC BEACH: 2 bedroom house with nice yard. 5200 plus utilities and 1/2 month rent. No pets. 24-hour emergency. Call 274-3246, leave message.

NEED FEMALE 2 bedroom apartment, pool, jacuzzi, close to Mesa College shopping center. 1100 plus utilities. Available August 1. 274-3246.

NEED 300 PIVOTER share 3 bedroom, 3 bath, 2100 plus utilities and 1/2 month rent. No pets. 24-hour emergency. Call 274-3246, leave message.

FREELY part time roomer of two, ages 18 and 19, seeking female roommate to share 2 bedroom apartment. 232-6743, 8:30-5 Monday-Friday.

ROOMS: Female roommates, large house, 1000 sq. ft., non-smoking, no pets. 274-3246, leave message.

TRIP DWELLER: Room for canyon spot, private, sunny, wildlife, minimal taxes, must be self-sufficient and value privacy. 365-2743, 8:30-5 Monday-Friday.

WANTED: Devotee person to share two bedroom home in Golden Hill. Non-smoking, no pets. 274-3246, leave message.

CARLSBAD: Female needed to share 2 bedroom house with 1 male and 1 female. 2100 plus utilities. 274-3246, leave message.

TELETYPE: Share 3 bedroom unit in Carlsbad. 2100 plus utilities. 274-3246, leave message.

SOLANA BEACH: Room available in 3 bedroom house overlooking sea. 2100 plus utilities. 274-3246, leave message.

SHARE STUDIOS: Need young professional, non-smoking, housewife. 2100 plus utilities. 274-3246, leave message.

21/2 bath, sun-drenched with view, nice, sunny. 11/2 miles to 2250. 1146 per month and utilities. 365-2743.

Looking for a fresh, new approach to your health?

Explore a personalized health program with an M.D. who integrates a holistic medical approach with preventive health care.

Ecclinasis
Dr. Fred St. (1st & E)
San Diego 942-2177

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VOLKSWAGEN REPAIR SPECIALISTS

- MUFFLERS • BRAKES
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v.w. tune ONLY \$35.28

All tune-ups include:
New Ignition Control Parts, Valve Adj., New Valve Cover Gaskets, Set Distrib. Timing, Compression, Test Adjust Choke & Carb-Also: Brake & Clutch Adjust, Check Suspension, Tires & Exhaust Sys. (Guar. 6 mos/8000 Mi)

BUG, FAST-BACK, SQUARE-BACK
UP TO 72
BUS 72 AND
417 & 412
RABBIT, DASH, SCIROCCO

Call now for appt. 281-0053

STUDENT ROOMMATE needed to share 3 bed room in La Mesa. Own room with bath and car. Ocean. 2100 plus utilities. 274-3246, leave message.

RESPONSIBLE young female roommate wanted to share 2 bedroom house in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

THIRD ROOMMATE needed to share 2 bedroom house in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

NATONIC FEMALE ROOMMATE 3 bedroom house. 1000 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: Female preferred, nice Mesa Mesa house, swimming pool, fireplace, room, garage. 1150 per month. 274-3246, leave message.

NON-SMOKER: Share 4 bedroom Mission Hills house with garage. 2100 plus utilities. 274-3246, leave message.

LA MESA: room in four bedroom condominium/household. 2100 plus utilities. 274-3246, leave message.

HYPONOTIC: figure control specialist. Sells imported hypnotic tapes. 274-3246, leave message.

HILLCREST: Mission Hills. Share female roommate wanted to share 2 bedroom apartment. 2100 plus utilities. 274-3246, leave message.

DREAM HOUSE: One person needed to share 3 bedroom house with ocean view. 2100 plus utilities. 274-3246, leave message.

CONSIDERATE: Male student seeks nice-smoking male or female to share 2 bed room. 2100 plus utilities. 274-3246, leave message.

VEGETARIAN ROOMMATE: wanted to share 2 bedroom house in Hillcrest. 2100 plus utilities. 274-3246, leave message.

ENCINAS: Female needed to share 2 bedroom house with 1 male and 1 female. 2100 plus utilities. 274-3246, leave message.

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ENCINAS: Female needed to share 2 bedroom house with 1 male and 1 female. 2100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: to share house near 125th. 1100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: for 2 bedroom, furnished apartment in Hillcrest, very nice with view. 2100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: to share 2 bedroom apartment in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

NATONIC FEMALE ROOMMATE 3 bedroom house. 1000 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: Female preferred, nice Mesa Mesa house, swimming pool, fireplace, room, garage. 1150 per month. 274-3246, leave message.

NON-SMOKER: Share 4 bedroom Mission Hills house with garage. 2100 plus utilities. 274-3246, leave message.

LA MESA: room in four bedroom condominium/household. 2100 plus utilities. 274-3246, leave message.

HYPONOTIC: figure control specialist. Sells imported hypnotic tapes. 274-3246, leave message.

HILLCREST: Mission Hills. Share female roommate wanted to share 2 bedroom apartment. 2100 plus utilities. 274-3246, leave message.

DREAM HOUSE: One person needed to share 3 bedroom house with ocean view. 2100 plus utilities. 274-3246, leave message.

CONSIDERATE: Male student seeks nice-smoking male or female to share 2 bed room. 2100 plus utilities. 274-3246, leave message.

VEGETARIAN ROOMMATE: wanted to share 2 bedroom house in Hillcrest. 2100 plus utilities. 274-3246, leave message.

ENCINAS: Female needed to share 2 bedroom house with 1 male and 1 female. 2100 plus utilities. 274-3246, leave message.

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ROOMMATE WANTED: for 2 bedroom, furnished apartment in Hillcrest, very nice with view. 2100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: to share 2 bedroom apartment in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

NATONIC FEMALE ROOMMATE 3 bedroom house. 1000 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: Female preferred, nice Mesa Mesa house, swimming pool, fireplace, room, garage. 1150 per month. 274-3246, leave message.

NON-SMOKER: Share 4 bedroom Mission Hills house with garage. 2100 plus utilities. 274-3246, leave message.

LA MESA: room in four bedroom condominium/household. 2100 plus utilities. 274-3246, leave message.

HYPONOTIC: figure control specialist. Sells imported hypnotic tapes. 274-3246, leave message.

HILLCREST: Mission Hills. Share female roommate wanted to share 2 bedroom apartment. 2100 plus utilities. 274-3246, leave message.

DREAM HOUSE: One person needed to share 3 bedroom house with ocean view. 2100 plus utilities. 274-3246, leave message.

CONSIDERATE: Male student seeks nice-smoking male or female to share 2 bed room. 2100 plus utilities. 274-3246, leave message.

VEGETARIAN ROOMMATE: wanted to share 2 bedroom house in Hillcrest. 2100 plus utilities. 274-3246, leave message.

ENCINAS: Female needed to share 2 bedroom house with 1 male and 1 female. 2100 plus utilities. 274-3246, leave message.

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ROOMMATE WANTED: for 2 bedroom, furnished apartment in Hillcrest, very nice with view. 2100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: to share 2 bedroom apartment in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

NATONIC FEMALE ROOMMATE 3 bedroom house. 1000 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: Female preferred, nice Mesa Mesa house, swimming pool, fireplace, room, garage. 1150 per month. 274-3246, leave message.

NON-SMOKER: Share 4 bedroom Mission Hills house with garage. 2100 plus utilities. 274-3246, leave message.

LA MESA: room in four bedroom condominium/household. 2100 plus utilities. 274-3246, leave message.

HYPONOTIC: figure control specialist. Sells imported hypnotic tapes. 274-3246, leave message.

HILLCREST: Mission Hills. Share female roommate wanted to share 2 bedroom apartment. 2100 plus utilities. 274-3246, leave message.

DREAM HOUSE: One person needed to share 3 bedroom house with ocean view. 2100 plus utilities. 274-3246, leave message.

CONSIDERATE: Male student seeks nice-smoking male or female to share 2 bed room. 2100 plus utilities. 274-3246, leave message.

VEGETARIAN ROOMMATE: wanted to share 2 bedroom house in Hillcrest. 2100 plus utilities. 274-3246, leave message.

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ROOMMATE WANTED: for 2 bedroom, furnished apartment in Hillcrest, very nice with view. 2100 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: to share 2 bedroom apartment in Pacific Beach. 2100 plus utilities. 274-3246, leave message.

NATONIC FEMALE ROOMMATE 3 bedroom house. 1000 plus utilities. 274-3246, leave message.

ROOMMATE WANTED: Female preferred, nice Mesa Mesa house, swimming pool, fireplace, room, garage. 1150 per month. 274-3246, leave message.

NON-SMOKER: Share 4 bedroom Mission Hills house with garage. 2100 plus utilities. 274-3246, leave message.

LA MESA: room in four bedroom condominium/household. 2100 plus utilities. 274-3246, leave message.

HYPONOTIC: figure control specialist. Sells imported hypnotic tapes. 274-3246, leave message.

HILLCREST: Mission Hills. Share female roommate wanted to share 2 bedroom apartment. 2100 plus utilities. 274-3246, leave message.

DREAM HOUSE: One person needed to share 3 bedroom house with ocean view. 2100 plus utilities. 274-3246, leave message.

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Hamel's Bike and Skate Shop
704 Ventura Place, 438-5050
Open 9 a.m.-10 p.m. Sun.-Thurs.-9 a.m.-12 a.m. Fri. & Sat.
Hamel's New Balboa Park Shop Open 5-15 Ups, 299-3649
Catering to singles, parties or large groups
Open 7 Days a Week Call for Store Hours
all children's sizes in stock

TWO FOR ONE
Two skate for price of one or one skate two hours for hour rate
THIS OFFER GOOD MONDAY-FRIDAY 9 a.m.-5 p.m. ONLY
Offer expires July 2, 1990

BACKPACKING

26. 1980

Give you kind, courteous care in any size
system. 225-5566 x372 or 278-7197 evenings.

combination AM/FM stereo, C.B. Mobile.
and new, still in original box, etc. For 777
-4154.

grate and medical background: 467-0787 274-0306

JUNE 26, 1980 21

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and small dark spots, possibly due to age or handling. The left edge of the page shows the binding of the book, and the overall tone is a warm, off-white or light beige.

University Life Temple



Don't miss the 3rd annual Country Western Arts & Crafts Fair.

Hey Partner! Head on down to University Towne Centre and take a look at the Arts & Crafts Fair by World Wide Fair Services on 15th and 22nd St. from Wednesday, June 25, thru Sunday, June 28.

Stop your feet to the down home music of "A Touch of Country" and see a live remote broadcast from country western station KSPN this Saturday from noon till 4 pm.

We Make the Good Life Even Better Than Before.

FINE OLD HOUSE for sale 2 bedrooms, formal dining room, near 2 business areas, quiet, good view, 1540 sq. ft. on 1/2 acre. \$120,000. Call 442-1234.

2 BEDROOM, 1 BATH, unfurnished, 1220 sq. ft., large living room, kitchen, dining room, 800 Franklin Avenue, El Cajon 92021. Call 442-1234.

PUERTO VALARTIA vacation! Use our condo on the Bay, July 12-July 26, rental \$400. Fully equipped, air conditioned, 1.5 acres, 1520 sq. ft., weekly \$450. 231-9995 after 5pm.

1 BEDROOM, 1 BATH, new for rent in Santee. New house, new appliances, large yard, 2 car garage, 1275 monthly, 340-8871 or 442-1234.

WANTED TO RENT garage, El Cajon, San Diego area. Please call 280-7301.

1590 & 1415 1 BEDROOM 2 bath & 2 bedroom, 1 1/2 bath, two-story apartment, Pacific Beach, Adults. No pets. Available now. 275-1827.

NO LAST MONTH'S RENT! Lovely 1 bedroom, 2 bath townhouse in Fair. Carpets, dishwasher, stove, pool, garage, kids, pet acceptable. 3415 Treacy (North County) 434-1211.

1325 LA JOLLA large furnished studio house. Ocean view, utilities, quiet, female only. 434-2606.

1220 & 1127 2 BEDROOM duplex, brand new, garage, included. Carpet & drapes. Adults only. 942 South Second St. 942-3275 Saturday & Sunday or 273-6871 Monday-Friday.

CARDIFF OCEAN view, 1 bedroom, 2 1/2 bath, 2 story duplex, 2 car garage, Pacific Beach area, pool, adults, 1500. 733-8113.

APARTMENT, FURNISHED or unfurnished, 1 bedroom, new wall-to-wall carpeting, new paint, new air conditioning, 1540 sq. ft., 4175 Myrtle Avenue, San Diego 231-9886.

1510 COV 1 plus bedroom house. Carpets, drapes, stove, refrigerator, 2 car garage, Coastal, pet friendly, children & pets OK, 4175 Myrtle Avenue, 286-9011, 24 hours.

MISSION BEACH, 1 bedroom, condos, fully equipped, superb view, steps from ocean, near 1st & Second parking & entry, 1500 sq. ft. or less, 270-1889.

OCEAN BEACH HOUSE, 1 bedroom, 1 bath, finished, wood, appliances, terrace, 1500 sq. ft., 270-1889.

PACIFIC BEACH, 2 bedroom luxury townhouse, unfurnished, 1425 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

2 BEDROOM 2 bath condominium, pool, skunk, spa, dishwasher, refrigerator, new, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

2 BEDROOM DUPLEX, 1580 monthly, Ocean Beach, carpets, drapes, pool, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

BEAUTIFUL 1 BEDROOM in the hills, new, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

CONDO FOR RENT, La Mesa 2 bedroom, 2 bath, pool, jacuzzi, air, unfurnished, 1375 monthly, adults only, 543-2297, 543-1488 or 465-7771 evenings.

NEW ADULT Ranch, Bernardo condo, 2 bed, room, 2 bath, carpet, dishwasher, pool, jacuzzi, tennis, 1500. Available now. 442-1234.

LARGE ONE BEDROOM in Elms, New Bedford, Pa. Call or call us, beautiful, no pets, 1310 monthly, 280-1311 anytime.

DELA OCEAN VIEW condo for rent, large, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

MISSION HILLS large luxury one bedroom, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

LUXURY STUDIO, newly decorated, sunny, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

1400 1 BEDROOM, 1 bath, with fireplace, wall-to-wall carpet, stove, refrigerator, drapes, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

ENJOY a beautiful, relaxing vacation in the San Bernardino Mountains, Call us, beautiful, no pets, 1310 monthly, 280-1311 anytime.

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RENT LEASE OPTION, La Costa condo, 3 bed, room, 1500 sq. ft., 400 sq. ft. to beach, children only, 1500. Available August 1. San 340-9810 or 270-1889.

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THE READER PUZZLE

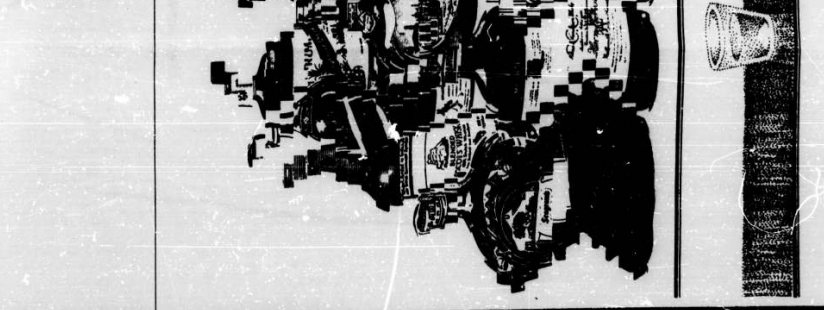
No. 112 Last Call

By Don Rubin
As a matter of pride and a measure of your judgement, try naming the butties, left to right, from the top shelf on down. (Of course, you may have to modify those instructions a bit if you insist on keeping your face on the bar.)

1980 Don Rubin

Rules of the Game

- Prizes for solving the Reader Puzzle will be Reader T-shirts.
- All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
- All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
- Employees of the Reader and their immediate families are not eligible.
- In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
- All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
- One entry per person.



Winners of and Answers to Reader Puzzle #110, First Things First

- Response to Puzzle #110 was decidedly underwhelming. Only sixteen of our readers — out of 152 — had the whole thing right, while the rest of you just seemed to be going through the motions.
- There were plenty of clues, of course. The monkey's height on the pole, the cat's tail and hind legs — even the numbers themselves (the gentleman's soccerball was 1, 3, 5, 7, 9, 2, 4, 6, 8, 10). The parakeet in flight was tough, admittedly, but we gave you the horse in order and three in

the dog, which only a handful of people could have fouled up.

- The T-shirt winners are:
- Russell W. Benson, Claremont
 - Beth Jacobson, La Mesa
 - Lisette Cauchon, La Mesa
 - Margaret Nee, Lucavida
 - Lori-Fred Johnson, San Diego

