



San Diego's Chassidic movement comes complete with a mobile unit called the Mitzvah Tank and a rabbi with a cowboy hat

Five hundred eye focus on the increasin of the infant sorr of Rabbi Yonah Fradkin. As bloed spurts from the tiny gentials, the infant sorr of Rabbi Yonah Fradkin, and the property of the pro aistance of more than one nunared miles. Swip! His experienced fingers quickly make the circular cut, completing the in-fant's initial covenant with the Creator of the Universe.

Fradkin is carried off to another room, is placed in a pram, and promptly falls

mers phosphorescently, it transmits the an-cient Jewish affinity for fish (and vice versa) — Jonah and the Whale, for in-

By Sue Garson

City Lights

Reggae Man Nearly Smoked Out

lowntown record shop called Strictly Reggae Music, it ned like a good idea at the time: organize a reggae concert featuring Leroy Smart, Jamaican reggae superstar, and pull in a little money, or at least eak even. But alas, "It break even. But alas, "It turned into a bureaucratic, Kafkaesque nightmare," says Christafari, who's now out \$1200 and whose small business at Fighth and F is in business at Eighth and E is in jeopardy because he can't pay the bills now due. After trying two separate

the UCSD campus in January with of which fell through Christafari reserved the Bear State Theatre at Tenth and E downtown for Friday, the thirteenth of February. The 500-seat theater is a part of a eerted Baptist church owned by downtown building investor Bud Fischer, who bought it eighteen months ago and rented the sanctuary portion to a pair of theater impresarios last December. Christafari placed ads for his concert and sold about a hundred advance tickets at six dollars apiece. The night of the show he had about a hundred people at the door buying tickets while the concert. underway for an hour, was progressing nicely inside. Christafari says that two vice christafari says that two vice squad officers came into the theater, looked over the show, then told him that even though he didn't have permits from th police and fire marshal, the neert could continue and he'd be issued a notification warrant later. Then they left Suddenly about a dozen police cars pulled up and the cops along with the fire marshal ordered Christafari to stop the concert and empty the hall.

'Man, I hadn't seen so many police cars since the antiwar demonstrations in the Sixties says Christafari's attorney Tom Gayton, who was present at the time. The concert-goers filed out peacefully.

The fire marshal ordered a

halt to the show because Christafari had not obtained the Christafari had not obtained the proper permit from the Fire Prevention Bureau. He had applied for the permit, as well as a temporary business license from the city, but was refused both because the building doesn't meet current fire codes. Christafari says, and Deputy Fire Marshal Richard Mitchell confirms, that he'd worked out a deal with the fire marshals wherein two firemen would be wherein two firemen would be present at the concert, at a cost of thirty dollars an hour, and the show would be allowed to go on. But Mitchell says that late in the afternoon of the day of the show he informed Christafari that no firemen could be supplied. Christafari called his lawyer, Gayton, who lined up a couple of off-duty firemen to stand by at the cert, and the show



proceeded — for an hour. Mitchell says he tried everything he could to get the concert to go on that night, including his attempt to get firemen posted. 'I kinda got my butt in a ringer for that one,' he says. But no firemen besides those trained and posted by the Fire Prevention Bureau will qualify to make a building safe for a large assembly if the building isn't

up to code. Christafari wonders why he was allowed to rent the theater (for \$300), if it wasn't up to code. Christopher R., one of the theater leasees who rented it to Christafari, says he didn' know it wasn't up to code, and that Christafari found out "a couple of days" prior to the concert. Bud Fischer, the building's owner, says that there's been a change of opinion within the fire marshal's office regarding the building and he's confused. Deputy Fire Marshal Mitchell wooden, and cannot be

'one-hour fire rated." Fischer meets with the fire marshals this week. Christafari ponders his bleak prospects for staying in business. "I'm just wondering how I could be totally wiped out in one night.

They Could Eat A Horse

Visitors to the San Dicgo Zoo who would like something healthy to spack on will soon healthy to snack on will soon be able to select yogurt, fruit juices, and "natural" fruit popsicles at one of the zoo's omnipresent food stands.

Dietary purists weren't in the majority last year, however.

services department's services department's statistics. They reveal that zoo-goers devoured 404,628 hot dogs, 438,000 hamburgers and cheeseburgers, 568,560 ice cream cones, and 202,621 gallons of soda pop. Proceeds from these concession sales represent more than mere chicken feed.

Every year total sales within the zoo (of food, gifts, and rides) bring in significantly more than half of the zoo's generate only a quarter of the revenue. -10

Law Practices Advertising County residents will soon

watch a new round in the battle firms are in the process of banding together as the Consumer Oriented Law Offices. They're pooling money to be spent for advertising and have retained the Knoth & Meads advertising agency, which is now planning a media campaign to begin probably within two months. Marty McGee, president of the new association, explains that the extensive television

advertising of the Jacoby & Meyers Legal Clinics spurred him and his fellow lawyers to organize. (Leonard Jacoby and Stephen Meyers are Los Angeles attorneys who own a nationwide chain of sixty-five law offices, including six in San Diego County.) "Things like this eventually could car



the sole practitioner or small-partnership law firms to be unable to compete anymore." McGee contends. "But as a group we can acquire more advertising funds than a large organization can." He says each of the forty firms which include an average of (which include an average of two attorneys who, in turn, each have an average of about five years experience in practice) will contribute about \$400 a year to the group budget. "We figure \$16,000 should buy us enough exposure

so that people will know who we are. McGee says each firm in the

association is located in a different geographical area (except that three are downtown). When would-be clients telephone the association, they'll be referred to the closest member law office handling the legal specialty the person is seeking McGee says the group also is paying close attention to a study done by the county bar study done by the county bar association two years ago. It showed that the two greatest factors inhibiting people from consulting lawyers were not only lack of knowledge about how to pick one, but also fea that the service will cost too much. Consequently, the association ads will promise that no initial consultation will cost more than ten dollars. — J.D. that the service will cost too

City Lights

Goats Eat Plants. Bite Dust

Mitch Beauchamp is anding inside a nursery off Ridgeway Drive in National City. A small cluster of green drubs is growing at his feet "This is the Island Goldenbush," Beauchamp says. "Right here we have more in cultivation than there in the natural stands on both San Clemente and Guadalupe islands." Nearby, Beauchamp pauses at another shrub sprinkled with tiny yellow-orange flowers, the Island Broom, one of four endangered species on San Clemente. A few feet away from it is a planting of the Island Mallow, and Beauchamp explains that for years biologists thought only one population of it remained on San Clemente, near a dumi on san Clemente, near a dump filled with heavy sheet metal and other scrap, which deterred voracious goats. Recently, a

second population of the mallow was found in a canyon

and now Beauchamp says this species of plant life, once thought "biologically dead," is likely to escape extinction.

A biologist, Beauchamp's consulting firm owns the National City nursery where a number of plants native to San Clemente Island are thriving. Beauchamp explains that he became interested in the pecame interested in the goat-ravaged island off the North County coast fourteen years ago, while a student, and since then has closely monitored the island, where the rapacious appetites of non-native animals has long threatened the delicate ecosystem. Beauchamp started growing island plants here on the mainland under a contract with the Navy but after tha says he'll give the vegetation back to the Navy once the final goats are removed, somethin Beauchamp looks forward to later this year. He says that without the supplemental plantings, the island might abstantially recover from its urrent barren condition — ber a number of species might no make it. He says introducin native island plants also should slow the erosion on the island and provide habitation for

native animals.
Although Beauchamp would like to see the supplemental shrubs planted by early this fall (to benefit from next season's rainfall), the plants can't go it until all the non-native animals are removed, and that date is still uncertain, according to Howard Ferguson, a Navy biologist who also is monitoring the island Ferguson points out that more than a year ago, U.S. Fish and Wildlife hunters were set to shoot the island's goats, pigs. and deer with shotguns from helicopters, but at the very las



moment protests from an environmental group caused a local judge to stop that plan until the Navy completed an environmental impact study of the scheme. While the study the scheme, while the study was being done, the Navy hired a trapper to go in and remove (live) goats from the island. Ferguson says the trapper has now taken out about 2600 goats, but 400 to 500 more remain and it's doubtful that the trapper's methods will permit him to capture more than about three-quarters those. The Navy has now completed the environmental impact study, which was reviewed and accepted at a hearing in Coronado in January. So Ferguson says if the trapper can't get all the goats, the Navy will likely return to the plan of shooting the animals from helicopters "That's about the only

remaining alternative - unles you talk about sedating them all and flying them out. But that would be a multimillion-dollar adventure," Ferguson says. To proceed with the shooting plan Ferguson says the judge will have to lift the injunction he previously issued. And although Ferguson says little opposition is expected this time, the Navy may have a new problem: finding someone to do the airborne shooting. Ferguson says the fish and

wildlife people are no longer interested in the job because the agency lost so much money on the last aborted attempt to do it. "So we'll probably have to go with a private ontractor," Ferguson says

copies of a letter of protest sent from the Stadium Authority Board of Governors to Copley Newspapers Editor-in-Chief Herb Klein. The stadium

board, opposed to the name change in the first place, nenetheless complied by altering signs at the stadium

altering signs at the stadium, redesigning official stationery, and supplanting the old name with the new in official references. Wrote Al Anderson, chairman of the Stadium board, "I have been asked by unanimous vote of the Authority to request — that the Union-Tribune Publishing formers and the Common statements of the Authority to request — that

Company also comply with the directive of the City Council. . . . The thing that most distressed the Authority is

that a number of people who

called your sports department regarding this last name chang have been told that This is an

administrative directive and

from this point forward, all

San Diego's Jack Murphy

gentleman who called you

adium." "
Anderson continued: "One

sports department stated that he

was told. 'If you don't like th

was fold. 'If you don't like the policy, then just sit on it!' We will give your sportswriter the benefit of the doubt, since he

writes about horse races. He

entleman calling was a

paper is making a lot of people

very unhappy and it is really not hard to comply — the

official name of the stadius

though editor Warren says his

paper's policy was changed before the letter arrived. Still he complains. "San Diego Jack Murphy Stadium just

evidently felt that the

iockey.
"Seriously, Herb, vo

Late last December, to Late last December, to almost nobody's statisfaction, the name of that big Mission Valley coliseum was changed from San Diego Stadium to San Diego Jack Murphy Stadium. Poor Murphy. In the stampede to eulogize him, city council the fact that it Murphy were alive, he would probably not want to sully one of his entences with such an awkward construction as San Diego Jack Murphy Stadium

immortalization of their forme sports editor, found that their efforts to get the stadium named after him had nearly backfired: now they were faced with having to print an almost unusable phrase every time a story referred to the stadium So they didn't face it, at first They changed the name agai to San Diego's Jack Murphy Stadium, and ordered their reporters to write it that way in their news stories. And so it

was until mid-February.
That's when Union editor Gerald Warren and all members

Samoa Where They Came From Here's the latest word on

San Diego County's Samoan community Yes, that's right, there is a Samoan community, and it is about 15,000 Samoans strong, according to the Union of Pan Asian Communities, a social service agency which just completed its first major study of the minority group. It found that local Samoan born tend to cluster in Oceanside lowntown and Southeast San Diego, and National City. It also found that Samoans themselves tend to cluster together in households: together in households; two-thirds of those surveyed live in homes of five or more persons, and twenty-nine households (out of 378 studied)

include ten or more residents

The study also points out that the vast majority come from American Samoa, four islands located 4000 miles outhwest of here, which became a U.S. possession in 1900. But heavy Samoan migration to the United States didn't start until after 1951, when the U.S. Navy departed the islands (and members of the the islands (and members of the Samoan Marine Guard were given the option of becoming U.S. Navy members). According to one source. Oceanside was the first Samoan settlement in California, followed by National City and central San Diego, then San Francisco, Hawaii, and Los Angeles, 'the study says. Once here. immigrants from American Samoa have wielded all the rights and privileges of American citizens except the vote. In order to vote, Samoan must first undergo the lengthy process of naturalization. Few do, something which tends to strip them of any political cloud as a group.

The study further points out

that San Diego County has no Samoan cultural centers or different churches (better known by the names of their ministers than by formal appellations) attract the concentration of Samoan activities outside their homes Ta'a Ta'a, Jr., a Samoan social worker and the chief researcher for the study, adds that local Samoans retain very few ties to the traditional culture. He says Samoan communities in San Francisco and Hawaii revive traditional practices every year on Flag Day (April 17), the celebration of the first time the American flag was raised in Samoa, but no such celebration takes place here. "People have been talking about starting something like that for years, but I doubt that they will, "he speculates, "because in the places where they do have em, they got started with the

> Jeannette DeWyze and Neal Matthew



Mont Marriage

Jonathan Saville, Theater and Classical Music

Duncan Shepherd, Film

Production/Graphics
Dinia Caldwell
Rita Funk
Kenneth Koll
Elizabeth Mathews
Linda Nevin
Narcy Norell
Jose Ramirez
Gene Rochambeau
Edward Stopper
Joanne England Woo

Payment must accompany subscription

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What Color Is Mad?

the aghout the harder Jameserman that of the host the trute for secarcity that it has one the trute for secarcity that the color development used as our mode of the color development was one of the color development of the ment of the bound of the see the ment of the Plasaure Color System. If Mrs. De Myse sincert was to the Mrs. De Myse sincert was to the consider and utilize color members of the color development of the Mrs. De Myse sincert was to the consider and utilize color members, as more constructive, copera approach should have been emphasized.

E. M. Mochaman, F., A. Gran C. Viel F. M. Mrs. Gall Carpenture Service. extremely noteworthy. As the issistant chief of building nanagement service at the Veterans' Administration Medical Center in San Diego, I and other staff members worked first-hand with Rudolf and Frank on the environmental changes which recently took place in our psychiatric section and I am convinced of their sincere desire to improve the environment of

hospitalized persons.

The tone and message found in Ms. DcWyze's writing, however, reflects a know-it-all attitude that in my estimation acts as a turn-off and will do little to facilitate the Condo Minimums

To begin with I would like to To begin with I would like to compliment you on two particularly informative and perceptive articles, the one on North City West, and the one on "Color," (February 19). The former calls for a comment you quoted the mayor's aide Otto Bos as statine, "If there is and will do little to facilitate the use of the concepts she expossible in her article. Throughout the article she is extremely critical of all she sees. Her remarks regarding the color-design scheme used on the first floor of our facility — "the colors look like they were chosen by someone in an alcoholic nightmate. "pallid walls take on a nauscensus east." "broad stripes of colored tile.

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9855 Erma Rd. Suite 107, 566–9900 (next to the Navy Credit Union)

for San Diego. By 2005 there will be another 800,000 people in San Diego. The population of North City West would represent just five

North City West is the answer on how to do it right. In terms of creating a community of balance, creating a community of balance, creating a community of balance, and the community of the control of the community of the control of the community plan into reality, down to the finest detail (our draining plan is used by most of the community plan into reality, down to the finest detail (our draining plan is used by most of the community plan into reality, down to the finest detail (our draining plan is used by mode) and the community plan into reality, down to the finest detail (our draining plans) used by the past, Morth City West will have paid for its roads, sewer utility systems, schools, parts, librarie, systems, schools, parts, librarie, pastlic facilities without bardening other communities. The developer is required to contribute much of it. The timing is based on typing in with the city's capital that facilities are built as needed onto before. For example, there is no need for a new fire station in North City West if there are only a few household beautiful or the household beautiful or the household beautiful or the should be not be built in the parts of the should be not be built in the parts of the should be not be built in the parts of the

control, and though be did not state directly that he supports the aims of the Brase Sc Company. In the control of the Brase Sc Company, and the state of the Brase Sc Company, and the state of the Brase Sc Company. In the state of the Brase Sc Company and the state of the Brase Sc Company and the Brase Sc Company and the Brase Sc Company and the Sc Comp The Traweck Company, too, should be complimented for their generosity in offering shares to the residents of the Oakwood, so their manipulation of their manipulation of their own displacement.

Hans Jovishoff
San Diege no need for a new fire station in North City West of these are only a few bundred homes to be built in the next five years. The easting station across Interisate 5 on Del the next five years. The easting station across Interisate 5 on Del the station of the station of the City of San Diega population base makes it appropriate for the City of San Diega population base makes it appropriate for the City of San Diega population base makes it appropriate for the City of San Diega population base makes it appropriate for the City of San Diega population of the City of San Diega population of the City of San Diega population of San Diega population of the City of San Diega pop

Although your recent (February 12) article on North City West provided some balance of discussion, we believe, as participants in its development, that many things have been misrepresented act should be cleared in 8 where the on contri-

homes to house 40,000 people will be built over the next two to three average of less than 600 homes will be added each year. This is hardly the "profound impact" alluded to by your writer. The impact is even less when you consider North City West as purt of the total growth management plan.

Pardee Favors

ouncil? The Traweek Company, too,

A decision is about to be made in Washington, D.C. that could devastate the heart of Balboa Park. You can affect that decision.

Save Balboa Park—Now!



Senator John Tower

I want the Naval hospital built at Helix Heights, not in Balboa Park

Congressman Duncan Hunter

House Office Building Washington, D.C. 20515

I want the Naval hospital built at Helix Heights, qof in Balboa Park

(signature) (address)

Congressman Bill Lowery

I want the Naval hospital built at Helix Heights not in Balboa Park.

Mr. Edwin Meese

The White House 1600 Pennsylvania Avenue Washington, D.C. 20500

I want the Naval hospital built at Helix Heights, not in Balboa Park.

The former Secretary of the Navy decided in December that the world's largest military medical facility should be built in the middle of Balboa Park instead of at Helix Heights. He came to this conclusion despite the follow-

Building the Navy Hospital in Bal-boa Park violates the San Diego City Charter and the National Environ-mental Protection Act.

felix Heights (at Highway 94 and Market Street). has officially been offered to the Nays, It is the location endorsed by Mayor Pete Wilson and the City Council, the San Diego County Board of Supervisors, U.S. Senator Alan Cranston, and a 67% majority of San Diego voters in the June 1980 election.

This decision to build the hospital in the Park was so unexpected, so indefensible, so irrational that the U.S. Senate ordered a review by the General Accounting Office, the government's financial watchdog agency. That review is near completion.

The facts speak for themselves: Helix Heights is the logical choice. Our tax dollars should not be wasted. The heart of Balboa Park should be saved for open space and recreation develop-ment. The Navy's decision must be overturned.

There is still time for you to help save Balboa Park, but you must act immediately.



_____ Here are four things you can do today:

Send off the coupons above. These men can reverse the Navy's decision if they know how you feel. If you have the time, please write them a letter.

2. Make one telephone call: Phone Mayor Wilson's office (236-6330) and say to the receptionist, "My name is _____ Please thank the mayor and

3. Send a check to Balboa Park Defense Fund, 835 Fifth Avenue, San Diego 92101. We are continuing the legal battle to save Balboa Park and need funds for litigation costs. Volunteeryour assistance by calling 232-7196.

4. Pass this message on to a friend.

This may be your last chance ever to prevent the needless desceration of Balboa Park. A few minutes of your time today will help insure that our park remains what it was intended to be: a beautiful sanctuary for all San Diegans to cnjoy.

ntion and contributions are not tax deductible. Less than fifteen percent of all contributions are used for fundraising purposes.

Straight from the Hip

Dear Matthew Alice

I have very long hair. I would like to get is out off and to keep it by having it made into a wig. But I don't know where to go to have this done. Do you have any idea where I

I haven't found anyone in San Diego who will do the job, but I'm still working on some possibilities in los Angeles and should have a definite answer next week. Meanwhile, call Berty Seoit, the proprie-tiess of Bettina Wigs in the Newberry's of College Grove Shopping Center (tele-phone 287-0550). The woman who used to make natural-hair wigs for Mrs. Scott moved recently to Washington. She charged about fifty dollars for a six-inch wiglet (for which she required about four a week to complete the work. Mrs. Scott said a full-size wig would cost around \$500. The trouble is, Mrs. Scott's former wigmaker seems to have retired from the trade and Mrs. Scott has been unable to trade and Mis. Scott has been unable to replace her. Wig making is tedious work. It consists mainly of tying strands of hair, in bundles of seven, onto a netlike founda-tion. Most human-hair wigs are made with cheap labor in Asia. Wig manufacturers buy hair in bulk from Asian women (about 5000 tons of hair was exported in 1964 from Hong Kong to France alone), the Asian hair being preferred because it is inexpensive and relatively uniform. The first step is to bleach the hair to a standard pale color. Then the hair is divided into



Dear Matthew Alice:

vehicles locked in back.

Bruce Murray

I have tried unsuccessfully to figure out

what the yellow building at 5060 Friars Road is. There is no company name or identification on the façade of the build-ing, yet there seems to be a fleet of state

Mission Valley
The building is shared by Rick Engineering Company, Westside Blueprint,
Gateway International (an architectural

firm). Mission Aerial Photos, and the

PACIFIC BEACH CLAIREMONT

six one being black and six blend. A machine called a shackle then orgetizes who can do the work."

Mrs. Scott. "But now I can't find anybody who can do the work." the lots into their various lengths, and the hairs thenceforth are ready for tying onto hairs thenceforth are ready for tying onto the wig foundations. When done by machine, the hairs are sewn onto the foun-dation in circular rows, beginning at a pivot at the crown of the head, or slightly to one side. The handmade wig is superior because the hairs are distributed evenly over the entire foundation, just as they are in the scalp.

unbleached, untinted hair is acceptable.

CHULA VISTA ESCONDIDO

1384 Front Street), but the office where imployers contact the state regarding jobs to be placed in the department's employ ment bank. In other words, it's basically Dear Matthew Alice

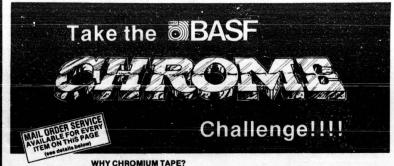
As I have reached my emotional limit and find no other outlet for my frastration. I am writing to you. I am a twenty-seven-year-old woman, recently divorced. I have a offere degree and earn a comfortable coiting a run two miles a day and an told fin very attractive. So what's the prob-lem! I haven't met a man worth a second-date in the past year. I won't bore you with the details. I plan on writing a book some-day.—God knows I have enough material. d like to know if there are any men left in san Diego. I wonder, Is there one who loesn't have a pot belly when he slips off aborsh rhave a pot berry when he stips of his designer jeans? One who knows the difference between the theater and the twilight show? Or how about one who prefers eggs Benedict on negg McMiffin? I'm sure my attitude is showing but, frankly. I've about had it. I realize no one is perfect but I feel I'm well within reason in my requests. Attractive. Intelligent, Some semblance (sclass. What's next? Do I head for the nearest cloister? Foto-date? Please, please, not another singles' bar!

San Diego
The Carmelite Monastery is at 5158
Hawley Boulevard, Normal Heights.
Telephone: 280-5424. Enjoy.

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



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SALE ENDS WEDNESDAY, MARCH 11

SAN DIEGO

stance; also, the unscientific legend that Zionist fish swallowed all the water in the Red Sea, thus allowing the children of Israel to escape Pharaoh's army; then, they (the fish, that is) spit out all the water they had swallowed, drowning the Egyptian soldiers.
Centuries-old Jewish custom dictates

that every maie infant be ushered into the world amid an array of berring. In addi-tion, there is a huge assortment of smoked fish, whitefish, and salmon mousse, also mported from another city more than a hundred miles away. A traditional braided egg bread called a challed, also imported, over which a blessing is said in Hebrew by the father of the just-circumcised bonoce, sanctifies the moment. "Blessed art Thou. O Lord our God, King of the Universe who bringeth forth bread from the earth

bringeth forth bread from the earth."
For just a few kopscks more are quart
bottles of Chivas Regal, Seagrams Seven,
Kahlua, Amaretto, quality wine, and a
gigantic bottle of Smirnoff vodka. For the
nondrinkers there is orange juice and large

nondrinkers there is orange juice and large quantities of caffeine. Visiting dignitaries, some of whom look like direct descendants of Marc Chagall's lithographs of Torah-bearing, wistful, black-cloaked men, travel not by horse or black-cloaked men, travel not by horse of wagon from distant Sholom Aleichem snowy villages within the Pale – places near Vilna, Lublin, and Minsk – but by jetliner and automobile from within the vast, sun-soaked megalopolis – from Loc Angeles to Chula Vista – to 6115 Mon-Angeles to Chula Vista – 10 of 15 Mon-tezuma Road in San Diego. "When they call me, I come," says the Cuban-born mohel. Rabbi Shechet. "I've even flown to Hawaii to do a bris [circumcision]. My slogan is Have tools, will travel!

Bagels?" inquires Hannah Kahn, a recent emigre to Del Mar from Capetown, South Africa. "Where are they?" "They're all gone already," someone

Nu? Maybe there's a bialy?" "Such fressers [big eaters]!" says
Rabbi Shechet with a grin.

After most of the food and some of the rabbi, assumes the role of master of ceremonies. He welcomes those gathered at Chabad House on Montezuma Road to this



is clearly a matter of faith - of time.

Next Fradkin introduces a young

bearded rabbi whose earlocks are pushed behind his ears and whose white satin fringes dangle from his waist. Aron

(satin, knitted, crocheted, white, black

pale blue, red) — join in the circle as it grows larger and larger. Young students, middle-age businessmen, and bearded old

should be shared." he explains as he mo-

tions to a huge display of grapes, oranges, and bananas. "This fruit is a present from Hashem [God] to the family. The objective of Yiddishkeit [Jewish soul] is to share. We don't keep joy all to ourselves." He smiles warmly as he lights up a Lark. "We spread

to the podium, he introduces them by con-gregation and notes their accomplish-ments. The elderly Rabbi Raichik explains what he terms the "Jewish irreversible connection to God." Then he reminds the guests sternly in perfect English, but with a decidedly Eastern European accent, of where they are. "We are in exile." he says. "We are not in our land." Babies are crying and older children are growing restless. There's an unusual

amount of smoking in the room and the amount of smoking in the room and the cacophony of cross-conversations takes on the air of an animated poker game. Continual interruptions are drowning out all sounds except those of one's own voice, making it impossible to hear the words of the old patriarch, to whom little attention is being paid. "Shat" "Husht"], implores Rabb Fradkin.

Rabbi Fradkin.

The din temporarily abates and the vis-ting sage continues. He speaks of the arri-val of the Messiah. "He will come to lead us to Eretz Yisroel — the Holy Land," says the West Coast spiritual advisor. Those in

patriarchs dance eestatically around the ta-bles with an intensity equivalent to the most fervent praying. Rabbi Shechet, the mohel, who is on his way to the airport to monel, who is on his way to the anjoir to catch a plane, joins the circle of whirling men, some with male children perched atop their shoulders and with satin fringes flying from their waists, all dancing round and round the tables.

Though he is more than 3000 miles away in Lubavitch World Headquarters in Brooklyn, the presence of Menachem Mendel Shneerson, known affectionately as the Rebbe by his million and a half as the Rebbe by his million and a nair followers and admirers on six continents, perricates the room. Shneerson, the son of a renowned mystic, was born in Russia in 1902. His phenomenal mental acuty not only exhibited itself in Talmud and torah studies in his homeland, but later at the studies in his nometand, but later at the University of Berlin and at the Sorbonne, where he studied electrical engineering. He arrived in the U.S. in 1941 and worked in the Brooklyn Navy yard, where it is

He arrived in the U.S. in 1941 and wocked in the Brooklyn Naxy yard, where it is rummed that he contributed to the development of the nuclear submarine. Aside from his secular involvement, Shenerson has been at the helm of the world Chabad sect of Chassidim for thirty of the secular involvement, which would be the world Chabad sect of Chassidim for thirty of Shenerson has work in education and merality based upon the Chassidic philosophy of Syperactive brotherly love. Inspired by the theme of the Talund — "One who save a single life is considered as if he saves the whole world"— he has led tens save a short which would be saves the whole world"— he has led tens are the world of the saves the whole world"— he has led tens are the world of the world of the world of the saves the whole world"— he has led tens are the world of th

behind his ears and whose white state in fringes dangle from his waist. Aron Leiberman, the most recent Chassit, and Leiberman, the most recent Chassit, and the control of chochmah, wisdom; binah, understand-ing; and baas, knowledge) to counter the increasing alienation and offer an alterna-tive to the spiritually starved who were

turned off by their parents' brand of Coun try Club B'nai B'rith Pastranti on Ry-

the sevenies were the apportune time to a Chabad resurgence of the activism and outreach which distinguishes this sect from other forms of Chassidic Judaism

Saving lives was given priority. Motal absolutism was the weapon against motal relativism. The notion of blending with the American mainstream was looked upon as weakness. "History makes us different Tradition makes us different, they argued. Mildly scomful of suburbar, check-book. Judaism, the Chabadniks cham-pioned instead an all-inclusive, one-to-one volvement, one which required a total

So the Rebbe established a Jewish Peace Corps. He sent his bearded, kaftaned emissatics to California to establish programs designed not only to ignite spiritual offer warmth and unconditional love not only in a spiritual sense but in a material one, food, clothing, and shelter twenty four hours a day were provided to keep the apostates far away from the Moonies, Hare Krishnas, El Fatah, Jews For Jesus, and from the hordes of heroin vendors

At a huge conference at Lubavitch World Headquarters (named for the Rus sian city where this offshoot of Chassidic Judaism began) in Brooklyn, the Rebbe was presented with a golden key to the first Chabad House, founded at UCLA Touched by the symbolism, he spoke the following words: "My hand will be on the door of this house to keep it open twenty-four hours a day. Chabad will grow like a chain of shopping centers and spread from the West to the North, from the North to

the West to the North, from the North to the South, and then to the East."

The Rebbe was right. His emissaries went forth and multiplied and twenty-nine went forth and multiplied and twenty-nine more Chabad centers sprang up in Cali-fornia. From his own pocket, the Rebbe contributed ten percent of the first year's operating expenses reight years ago there that they were on their own, suggestion that they were on their own, Staffed by his rabbis from Russia, Canada, and various U.S. cities, added by outside consultants (doctors, psychologists, and social work-ers), these anactivensities looking, fun-cional control of the control dealing holy rollers became crisis-intervention specialists and contemporary intervention specialists and contemporary saviors of the rebellious generation of

to their scheduled appointments, an energetic cotter of live-in men (mossl) students) begin the task of cleaning up. Face van from blond, blue-cycl, cassal surfers clad in yarmulkes, Jeans, and Levi workshirs, to dark-cycl, intense, studious University, and the problem of the problem of the problem. The problem is with brooms, and stack chains.

Jay Gelbart, twenty-two-year-olds on of an Auschwitz survivor, is a civil engineering student from Fullerton who will be supported in the higher levels of the Campus Crusade for Cr-nit, he says. "I was looking for sometime and have been supported in the higher levels of the Campus Crusade for Cr-nit, he says." I was looking for sometime and have been supported in the higher levels of the Campus Crusade for Cr-nit, he says. "I was looking for sometime and have been supported by the comendous spirit they had. I had never experienced that kind of spirit before except with the born-again Christians. A recovery with the born-again Christians. A length on women deeply ton on women deeply ton on women deeply ton on women becker under the presence of the look more deeply ton on wom background, which began to now work of the procuraged me to look more deeply ton on wom background, which began to do. They taught me to use an intellectual approach, not an emotional one. I had an As the Fradkin festivities wind down and guests return to their normal

open invitation to the rabbi's house and I was impressed with the way family life was conducted. I liked what I saw. Three semesters ago I moved in I'm getting married in December — to a girl I met here at Friday-night services." He smiles. "And then I'll probably buy a

Ben and Keith have been Chabad House Ben and Keith have been Chabad House residents for nearly a year. They each pay seventy-five dollars a month for a newly carpeted private room that contains a bed, chest, and a large desk. "This is a good place to stay straight," says Ben. "There's no pressure on me," adds. Keith. "No one pushes me into anything. Sometimes I pitch in by addressing en-whomes. Someone pot kicked out for

velopes. Someone got kicked out for bringing in nonkosher food. They had to sterilize the oven. That's what they're really strict about. I'm a vegetarian, though, so kosher food isn't really a problem for

Mot only is the eighteen-room former fraternity house occupied by SDSU stu-dents, it is refuge to any male in need of tens, it is retuge to any material economic spiritual and/or material comfort. (Women are not permitted to live in, and only married women may visit the upstairs living quarters.) Irwin Rosen, for instance. a fortyish, newly divorced professor from a fortysh, newly divorced professor from Michigan, arrived in San Diego several years ago and while he searched for an apartment, a car, and his identity, he lived rent free at Chabad House. "I felt good eting there - said Rosen at that time. Tinto Roshi Moishe Lesder, second in-oritional at Moisegoma Road's Chahad

why I dress like this. He points to the leather cowboy hat he often wears over his yarmulke. "Sometimes I play my twelvetring giotar - and I don't wear a konon [kaftan]. After all. SDSU is their furt so i

gimmicks help them identify with me."

Other methods of bridging the chasm between eighteenth-century-style Chassi-dim and the contemporary culinary and coronary Jews of San Diego County have occurred to Leider. "Last October we had e comedians from the Comedy Store a frying to get Michael Dean. We classes, whatever - without violating ou own codes." According to Rubbi Leider, these externals are the only concession made by the Chassidim to Eightics Californianization.

Californianization.

Although prayer sessions are held three times a day in the living room of Chabad House, Friday-evening services, which herald the Sabbath, are always a special event, after which a twelve-course kosher dinner (prepared by a Grossmont student) is served free of charge. A "stump the rabbi" session usually follows. Between lighthearted conversation, folklore, and song, Leider the raconteur slips in some history. He tells tales of the nomadic bands of Jewish mystics who roamed across of Jewish mystics who roasumed across Eastern Europe under assumed names during the Renaissance (which was paradoxically the Dark Ages in terms of Jewish history). "These wanderers delib-erately disguised themselves as cobblers, tailors, and sometimes sympletons in order taiors, and sometimes simpletons in order to work more effectively. They were, in fact, Cabalists," explains Leider. "They were shunned by the Jewish establish-ment, which at that time was restricted to scholars only. Commoners were excluded. "In the early 1700s, one such mystic known as the Baal Shem Tov (Master of the Goal) Navas treated from willian to

the Good Name) traveled from village to village communing with villagers, God, and nature, and managed to popularize the movement which eventually democratized Judaism under the following precepts: sincerity of belief, serving God in iov and

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The Leiders: Surg. Bryng, Morshe, Srulii

Monday-morning occupations, and rabbi-to their scheduled appointments, an ener-

getic coterie of live-in men (mostly stu

they encouraged me to look more deeply

into my own background, which I began to





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joyful concept, which soon swept across parts of the Ukraine, Poland, Galicia, ithuania, and Hungary like a tidal wave

The tidal-wave effect was attributed to the Baai Shem Toy's central doctrine of love and his philosophy of joy — where good deeds superceded the minutiae of itual law. According to the Baal Shem ritual law. According to the Baal Shem Tow, the steps to the Throne of God were laughter, song, and dance, and these acts were considered the highest forms of de-votion. This affirmative philosophy dis-pelled the blight of the Jewish Dark Ages, n which massacres, pogroms, Czarist dicts, and economic privation charac-erized the Jewish plight. Followers sought refuge in the mysticism of the Cabala (a collection of works known as "The Hidden Wisdom'') and the superstitious

den Wisdom") and the superstitious, shadowy world of ejebnizim and demons, It was the Classidim who played the role of universal conforters, sustaining the life force exemplified in the famous Hebrew to the classidim will be force to the conforters and the control of the conforters and the conforters will be considered to the conforter to the c

wrote the Tanva, a holy book which not

only popularized lewish invisions in but give mells that understanding to Chassi-dism and became the basis of the branch of Chassidim called Jubavich, of Chabad, Although the city has since been de-stroyed, its own is immensized it your cree on Chabad buildings throughout the

California's cities and compuses with mobile units (accommodatine at least fif morile units (accommodating at least fit-teen people at a clip), 3:00 a.m. rap ses-sions, booths in public parks, and coun-seling sessions in Jails and prisons. This breed of California Chassidim have taken the "brother's keeper" concept literally and are forging a bond of unity between past and present by keeping their homes open day and night for those in need of a

hot meal or a place to crash. Rabbi Leider's own spiritual odyssey began more than a decade ago when, as a history major at York University in Canada, he considered entering the rabbinate "until one weekend when I went with a youth group from my Toronto neighborhood to Lubavitch Headquarters in cal experience for me. I was drawn to the Rebbe and to the others on an emotional level. My family of course was stunned level. My family, of course, was stunned and my eventual decision to become a Chassidic rabbi drew tremendous opposi-tion from them. My leaving the country was also a concern. I went to a Talmudic was also a concern. I went to a Talmudic veshiva [academy] in Israel until I felt I was ready for the Lubavitcher Chassidim. Eventually, I was accepted into the Luba-vitcher mainstream and finally became or-dained in Brooklyn," he says. "Now my

dained in Brooklyn. he says. "Now my parents are ecstatic about what I'm doing. "So here I am teaching in a Chabad Hebrew School for nonreligious kids. But we're exposing the kids to the real thing. We're giving them choices they don't get

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from their assimilated parents. Then, of from their assimilated parents. Then, of course, it's up to them. Raphael Min-kowitz, another Chassidic rabbi, runs the Hebrew Day School in National City, Tuition costs about \$200 a year, which is really cheap. We're flexible, though, and there are full scholarships for those who can't afford it. Everything we do is on a skiding-scale by sliding-scale basis.

"We're not out to make Lubavitcher

"We're not out to make Lubavitcher Chassidim out of anyone. We have two standards: one for ourselves and another for others in the community," Leider ex-plains. "As a teacher, I'm a one-hundredpercenter, not a hypocrite. I practice what I preach but I don't demand or even expect it Besides presiding at kosher spaghetti or

Besides presiding at kosher spaghetti or Chinese dinners and teaching Hebrew to "nonreligious kids," Moishe Leider does a lot of on-campus outreach work, adult education, and is on the Clergy Credential Committee at the county jail. "There's no way to escape political and secular involvement," he says. "I've recently been counseling one of the ABSCAM people.

And at MCC [Metropolitan Correctional
Center in downtown San Diego] there's a
Mafia hit man stashed away in a secluded wing because he made a deal - he's testifying against the Mafia. He requested kosher food so the authorities sent me in to discuss it with him. Well, his reasons were not entirely pure. He was into natural foods and he felt that kosher food would be healthier. Since everyone makes deals nowadays, I said I'd make a deal with him, nowadays, I said I'd make a deal with him, too. I'd come to visit him as often as I could and I'd bring him lots of reading material. After a while, after be had digested the material, if he felt that he wanted konber food for spiritual reasons. I'd see to it that he gest, i'' says Leider. "We get lots of calls from police, hose-palls, parents, and kids in trouble. These filter of the property of the control of the property of

to Chaoad for neight they come to us out we also go out and look for them." Every few weeks the Chabadniks send a van (they call it the Mitzvah Tank) to Bal-boa Park. They set up an information table



near the fountain, near the Scientologists and Hare Krishnas and fundamentalist Christians. Discussion and open raps are invited, information dispensed, and those with Semitic faces are encouraged to explore the basic facets of Judaism. "Last spring I attended the Krishna festival." recalls Rabbi Leider. "The head swami is a twenty-eight-year-old Brooklyn boy. Badri Naryan is his Krishna name now. Badri Naryan is his Krishna name now. He's got an intense spiritual longing that had never been satisfied by his own people. This is why we have to get there first, before another group does. He's been with the Krishnas for a long time now and it's too late for us. His secretary is also Jewish.

Jewish.
"The Krishnas taped our conversation and from what I hear, those tapes are being used. Maybe I made a mistake allowing them to tape me. I called the swami several times because I wanted to continue the dialogue but was told via a messenger that future discussion would be pointed by the contract of the contrac future discussion would be pointless be-cause I wasn't open to change," Leider

says with a shrug.

The Chabad rabbis live within walking distance of Chabad House because it is



forbidden to drive on the Sabbath. A visit to the Leider home, a recently purchased two-story affair on Cresita Drive, reflects a two-story affair on Crestal Drive, reflects a dually dominated atmosphere. Four pot-traits of the hauntingly sweet, bearded face of the Rebbe hang in the living room, with its pale green carpeting, dark furniture, and bookcases containing nothing but Hebrew law and scripture. At the same time, visitors are immediately aware of children and their neutrons. South, experience of the property of the control of

The word Shalom is inscribed in brass on the outside door knocker. A wooden mezuzah (a small, rectangular piece of parchment inscribed with certain Deuteronomy passages, rolled up and in-serted in a case) is nailed in a slanting position to the right-hand door post as a talisman against evil. Mezuzahs are also affixed to every indoor door post to insure that no evil will be visited upon the Leider household.

Sura Leider, wife of Moishe, mother of

Srulik and Bryna, daughter of a Los Angeles cantor, has just returned from teaching preschool at the Hebrew Day

School in National City. Doorbells are ringing all the time; students are coming and going. Some are temporarily living with the Leiders, whose home is continu-ally open for conversation, meals, and lodeing. Some are doing errands, making "strictly kosher" snack runs for other stu-dents. "The only items I buy here in San Diego are fruit and vegetables. Everything else comes from L.A.," laments the rabbi's wife. "You can't even get a kosher

rabbi s wife. "You can't even get a kosher loaf of bread in San Diego."

After growing up mostly in Los Angeles in a home where some but not all religious observances were kept, Sura Leider grad-uated from SDSU with a degree in psychology. Stimulated by her own spiritual yearnings, she traveled to Brooklyn to continue her studies at the Chassidic yeshiva, where she met Moishe. Several months later they married. "Chas sidim don't actually date. The purpose of sidin don't actually date. The purpose of spending time with someone of the oppo-site sex is to get married," she explains as she nurses Srulik.

'At first my decision to become Chas "At first my decision to become Chas-sidic was a slap in the face to my parents. After all, who was I to become holier than they? Eventually, though, they accepted it when they realized that it wasn't just a phase and that I was serious in my devotion and my search for God '

Out of San Diego's 40,000 Jews (a con-servative, rough estimate), only forty local women obey the Torah commandment of the mikvoh (ritual bath), according to Sura, who participates in this ancient rite of purification designated exclusively for owner. In other cites the mikvoh is open day and night — twenty-four hours — but not here. So you have to make an appoinment. There's a yearly membership fee, too, "she says, she compares the effects of the purification process to what has come too ke known in certain California circles as rebirthing." Married women go to the analysis of the purification process to what has come mixed every month exactly tevelve days mixed with the common through the circles as rebirthing. "Married women go to the mixed every month exactly tevelve days, there's no physical contact whether days, there's no physical contact whatsover between husband and wife. Not even a touch on the shoulder. Why?

[continued on page 12] the mikveh (ritual bath), according to Sura,

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We don't necessarily question why. It's one of the commandments and we do it strictly on faith because we know that God knows what's best for us."

Sura describes the twelve days of every month as a time of reflection when each partner has his and her own physical space, and explains this as the reason why Chas sidic couples have separate beds. "During that time, we're communicating only ver hally and that's the time when the husband/wife relationship really de-velops. Then, on the twelfth night (only at night), we purify ourselves. First we take a bath and then a shower. Then we comb out our hair, remove all make-up and nail polish, and totally immerse ourselves in the waters of the mikveh and say a blessing under the supervision of a religious woman. During that time, when we're not breathing (during immersion) and we've just finished menstruating, we're thinking of death in the sense of losing the potential for life. That's why it can be compared, I suppose, to rebirthing," she explains.
"The mikveh itself is different from a swimming pool. It's about the size of a jacuzzi but it's rectangular in shape and it's about chest high. It holds 200 gallons of

The one nere in San Diego is on La Dorna Avenue, not far from the campus. It's ac-tually part of a private residence. We rent the space and of course there are separate the space and of course there are separate entrances and two separate pools, one for women and the other for men.

I was very excited and nervous when I first started going to the mikveh. I suddenly felt very connected to my roots — to God. Because set is such a holy experience, a husband and wife are like a bride and

natural water - rain or snow, for instance - that has never before been contained.

The one here in San Diego is on La Dorna

groom to each other each month. The ab-



Sabbath or before holy days to be purified. But for men it's on a voluntary basis and they go during the daytime. For married women, though, it's a commandment, and we go only at night," she adds as she puts Srulik on the floor and adjusts her long,

Srulik on the Hoor and Struk of the Hoor wing.

Since hair is considered a female's crowning glory, when a woman marries she is obligated to cover her hair at all times, either with a head scarf or a wig. The same rule applies to widows and discovered the same rule applies to widows and discovered the same rule applies to widows and discovered the same rule applies.

feminism," she insists. "Women are sep-arate but equal — different but equal. I never feel oppressed. God was a good guy; He created women perfectly. Men need to se circumcised to become perfect. Certain outsiders get upset because they say that women are separated from men by a cur-tain during prayer services, but you could say just the opposite — that men are kept separate from women. It all depends on how you look at it. Take the marriage con-tract, for instance. The man is responsible for his wife's sexual needs but the reverse doesn't hold. If a woman isn't gratified, that's considered grounds for divorce."

Opponents of Chassidim who observe

the women teaching children and house-wives under the title instructress, for inwives under the title instructives, for in-stance, who see them changing diagers, lighting candles, typing, and doing KP in general, view Chassidic men in the more visible role and women in the servile role. Especially in light of the tremendous strides made in twentieth-century female advancement. In a mediluvian practices of the Chassidim (despite Biblical rationals that women 2 where higher spirituality are considered repugnant by those outsid-ers, who insist that Chassidis women are still riding in the back of the bus. For those critics, Sura has a quick an-swer. "The home is the center of life. The activities that the place in the home are

activities that take place in the home are activities that take place in the nome are more important, more Godly than what transpires at the synagogue. And who is the center of the home? The woman!" Other young San Diego couples in-volved in the soul-searching process have been flirting around the Chassidic fringes.

volved in the soul-searching process have been flirting around the Chassidic fringes. Debbi and Avi Arieli are neighbors of Rabbi Leibrama and his family in La Jolla's Broadmoor Condominium com-plex. Debbi, 26. comes from a nonprac-ticing lewish family in Montreal. Her hus-band, Avi, 30. a Sabro (native Iraeli), manufactures infants wear on Miramar Road. They recently moved to La Jolia and immediately contected the La Jolia and immediately contected the La Jolia chabad Center. "It all began when I was about twenty-three years old," recalls

Debbi. "The rebellion era had cooled off and I was on the verge of getting married. I looked for some well-defined expectations of marriage roles, I looked for role models. The Chassidim sponsored a weekend for future brides. I went and it added depth to my life; it changed my life. Their attitude is so positive and I needed to be around a strong, positive force. Now I have sor strong, positive force. Now I have some-thing to give to my son, a day-to-day thing, a code for living."

Debbi says she's attracted to the Biblical

Debbi says she's attracted to the Biblical ink, to tradition, to ancestry – the same attraction that compelled Alex Haley to go to the Gambia River and ask questions. She agrees that it is the rituals that help keep Judaism alive. "Once I started showing an inicreast in learning, there wasn't anything the Chassidim wouldn't do for me. They were wonderful. When I shall tollow the rituals, hough, I noticed shift follow the rituals, hough, I noticed shift follows the rituals, hough, I noticed shift follows the rituals and the rituals hough, I noticed shift follows the rituals are the rituals hough, I noticed shift follows the rituals are the rituals hough, I noticed shift follows the rituals are the ritua that there was a little tension. I've been to the mikych a few times but the abst the mikveh a few times but the abstinence is too hard for me to keep. I'm a real toucher," she laughs. "The 'hands off policy is tough. But the laws of mikveh do

policy is tough. But the laws of mixen on add dimension to a marriage."

Avi, grandson of Polish Chassidim, says that in Israel it wasn't necessary to be involved in ritual, "but now I need some-thing to bring me closer to my roots."

Because he feels threatened by the dangers of sestimilation (which he is convinced." thing to bring me closer to my rocks. Because he feels threatened by the dangers of the control of the control of the close to the control of the close to intermentage, the goes to Chabado on weekends to pray and to make friends. "These are very intelligent, interesting people, innerty percent professionals — doctors, Lawyers, capiners. We instantly have something in common and there's a sense of community, of summit, and I actually enjoy the control of the control o



condominium there are classes in family life led by the rabbi's wife, Sheindel.

tific led by the rathit's wife. Sheimold. Sometimes we discuss the Evil Eye."

Debbi isn't so sure about the Evil Eye dancient folklore that claims misfortune can be warded off by certain invocations, by spitting three times, by throwing salt over one's shoulder, and by wearing certain charms, sepecially the color blue, that charms are specially the color blue, and that a special beautiful and the salt of the s

the chief (and sole) fundraiser, adminis-trator, teacher, cateror, bookkeeper, re-ceptionist, and coffeemaker. My wife teaches in the day school and I run this place." When the phone rings, he answers place. When the phone rings, he answers it with a simple, "Hello." "There's been some small hassles with management in this building and I have a hunch that they regret locking themselves into a five-year lease with me last May

The manager was extremely upset with the mezuzah hanging on the doorpost because I didn't ask for permission to hang it up. "There are times I think I make people uncomfortable," Leiberman continues.

"When I walk along La Jolla Shores with my beard and my fringes. I'm reminding people of what a Jew really looks like. "We're different in structure from tem-

the seventieth-birthday portrait of the charismatic Rebbe. "I run the whole show here," announces Rabbi Leiberman. "I'm

"We different in structure from tem-ples and synapgues. For instance, we don't create building funds or charge membership fees. No one has to 'formally' belong. Anyone can just drop in here and they're welcome. People's needs come first. Programs come first. Then, some-how, we find the money to implement these programs. Idon't need a lewish-built building to play baskethalt. Know where I play buskethalt. Now where I play buskethalt. Now where I play buskethalt? At the Y. A building is a "We don't have any particular ap-proach. Whatever we do is with open arms, and if we don't do that, someone else will. I feel like a family practitioner— available at all hours as a consultant to

available at all hours as a consultant to troubled people - to those who have fal-len from the cradle."

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The La Jolla Chabad Center where Avi Ariel prays and luxuriates in the poetry of Classical Hebrew is actually a rented suite of offices in the new posh office buildings on Villa La Jolla Drive, just opposite the El Tortio restaurant. What first greess a visitor's eyes are books. Books of Hebrew law and codes, and holy books which lie next to a copy of Solzbenitury's Argust. 1994. A huge cartestates with a 1-5gas in 1994. The Control of th Ordained in Brooklyn in 1976, Leiber

Ordained in Brooklyn in 1976, Leiter-man is a member of the Rebbé's Peace Corps. "I'm here in La Jolla with the Rebbé's blessing, of course. "The Seventies heralded the resurgence of Chassidim," asys Leiberman. "This happened after the Sixties' bubble burst. We presented an intellectual challenge to the students of the Sixties who are fighting at wenty-year background of nontradition. a twenty-year background of nontradition.
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We don't necessarily question why. It's one of the commandments and we do it strictly on faith because we know that God knows what's best for us."

Sura describes the twelve days of every Sura describes the twelve days of every month as a time of reflection when each partner has his and her own physical space, and explains this as the reason why Chassidic couples have separate beds. "During that time, we're communicating only ve bally and that's the time when the husband/wife relationship really de-velops. Then, on the twelfth night (only at night), we purify ourselves. First we take a bath and then a shower. Then we comb out our hair, remove all make-up and nail polish, and totally immerse ourselves in the waters of the mikveh and say a blessing under the supervision of a religious woman. During that time, when we're not breathing [during immersion] and we've just finished menstruating, we're thinking of death in the sense of losing the potential for life. That's why it can be compared. I suppose, to rebirthing," she explains.
"The mikveh itself is different from a swimming pool. It's about the size of a jacuzzi but it's rectangular in shape and it's about chest high. It holds 200 gallons of natural water - rain or snow, for instance that has never before been contained. The one here in San Diego is on La Dorna

The one here in San Diego is on La Dorna Avenue, not far from the campus. It's actually part of a private residence. We rent the space and of course three are separate entrances and two separate pools, one for women and the other for men.

"I was very excited and nervous when I first started going to the mit/wk.1 suddenly felt very connected to my roots — to God, the space was the started going to the mit/wk.1 suddenly felt very connected to my roots — to God, the space was the space was the space with the space was the space which was the proposed to the proposed to the space which was the proposed to the groom to each other each month. The ab-



Sabbath or before holy days to be purified. Sabbath or before holy days to be purified. But for men it's on a voluntary basis and they go during the daytime. For married women, though, it's a commandment, and we go only at night," she adds as she puts Srulik on the floor and adjusts her long,

brown wig.

Since hair is considered a female's crowning glory, when a woman marries she is obligated to cover her hair at all times, either with a head scarf or a wig. The same rule applies to widows and di-

feminism," she insists. "Women are sep-arate but equal — different but equal. I er feel oppressed. God was a good guy; he created women perfectly. Men need to be circumcised to become perfect. Certain outsiders get upset because they say that women are separated from men by a curtain during prayer services, but you could say just the opposite — that men are kept separate from women. It all depends on how you look at it. Take the marriage con-tract, for instance. The man is responsible for his wife's sexual needs but the reverse doesn't hold. If a woman isn't gratified, Opponents of Chassidim who observe the women teaching children and house-

wives under the title instructress, for in stance, who see them changing diapers, lighting candles, typing, and doing KP in general, view Chassidic men in the more visible role and women in the servile role. Especially in light of the tremendous strides made in twentieth-century female advancement, the antediluvian practices of the Chassidim (despite Biblical rationale that women achieve higher spirituality than men due to their reproductive ability) are considered repugnant by those outsid-ers who insist that Chassidic women are still riding in the back of the bus.

For those critics, Sura has a quick answer "The home is the center of life. The swer. "The home is the center of life. The activities that take place in the home are more important, more Godly than what transpires at the synagogue. And who is the center of the home? The woman!"

the center of the home? The woman!"
Other young San Diego couples involved in the soul-searching process have
been filtring around the Chassidic fringes.
Debbi and Avi Arieli are neighbors of
Rabbi Leiberman and his family in La
Jolla's Broadmoor Condominium complex. Debbi, 26, comes from a nonpracticing lewish family in Montreal. Her husband, Avi, 20, a Sabru (native Israell), band, Avi, 30, a sabra (native Israeli), manufactures infants wear on Miramar Road. They recently moved to La Jolla with their son Adam, now six months old, and immediately contacted the La Jolla Chabad Center. "It all began when I was

Debbi, "The rebellion era had cooled off and I was on the verge of getting married. I looked for some well-defined expectations of marriage roles, I looked for role models. The Chassidim sponsored a weekend for future brides. I went and it added depth to my life; it changed my life. Their attitude is so positive and I needed to be around a strong, positive force. Now I have some

strong, positive force. Now I have some-thing to give to my son, a day-to-day thing, a code for living."

Debbi says she's stracted to the Biblical link, to tradition, to ancestry — the same attraction that compelled Alex Haley to go to the Gambia River and ask questions. She agrees that it is the rituals that help keep Judaism alive. "Once I started showing an laterest in learning, there wasn't anything the Chassidim wouldn't do for me. They were wonderful. When I didn't follow the rituals, though, I noticed that there was a little tension. I've been to the mikveh a few times but the abstinence is too hard for me to keep. I'm a real toucher," she laughs. "The 'hands off' policy is tough. But the laws of mikveh do

policy is tough. But the laws of mikveh do add dimension to a marriage."

Avi. grandson of Polish Chassidim, says that in Israel it wasn't necessary to be involved in ritual, "but now I need some-thing to bring me closer to my roots." Because he feels threatened by the dangers of assimilation (which, he is convinced, leads to intermariage) for his infant son, he goes to Chabad on weekends to pray and to make friends. "These are very inand to make friends. "These are very in-cligent, interesting people, innerty per-cent professionals — doctors, lawyers, engineers. We inturately have something in order to the sense of commo-praying because I understand the lan-guage. It's beautiful poetry. For instance, it compares the abbath to a bride in white, welcoming the essence of purity and beauty. And the praying — we get so in-volved in it that we sway like a flame that "I don't pool the services," save.

"I don't go to the services," says Debbi, "because the baby takes up so much of my time. But I do go to classes at least once a week. At Rabbi Leiberman's



condominium there are classes in family

rean numerology. Zorosstrian dualism. Indiac ethics, neo-Platonic emanations, and medieval Christian asceticism. It has remained a mystery since its creation by scholars in thireneth-century Spain and for that reason is referred to a: "The Hid-em Wisdom."

The La Jolla Chabad Center where Avi Arrieli prays and loursines in the poetry of Classical Hebrew is actually a rented suite of offices in the new, posh office buildings on Villa La Jolla Drive, just opposite the El Torito restaurant. What first greets a visual to the control of the property of the property of the property of Solzhenitivs's Algustr. 1994. A buge caricature with a slogan in bold letters (UNCLE MOISTY NEEDS YOU — TO EAT KOSHER) invades the rearfield atmosphere. On another wall is

the seventieth-birthday portrait of the charismatic Rebbe. "I run the whole show here," announces Rabbi Leiberman. "I'm the chief (and sole) fundraiser, administhe ciner (and soor fundraiser, autimis-trator, teacher, caterer, bookkeeper, re-ceptionist, and coffeemaker. My wife teaches in the day school and I run this place." When the phone rings, he answers it with a simple, "Hello." "There's been some small hassles with

"There's been some small hassles with management in this building and have a hunch that they regret locking themselves into a five-year lease with me last May. The manager was extremely upset with the mezuzah hanging on the doorpoot because I didn't ask for permission to hang it up. "There are times I think I make people under the people with the p

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these programs. I don't need a Jewish-built building to play baskethal I know where I play baskethal I know where I play baskethal I know has a building! 'he kayse. 'We don't have any particular approach. Whatever we do is with open arms, and if we don't do that, someone lee will. I feel like a family practitioner—to whole people—to as a consultant to troubled people—to as a consultant to troubled people—to a consultant of the programs in a member of the Rebbe's Peace

Ordained in Brooklyn in 1976, Leiber-nan is a member of the Rebbe's Peace Corps. "I'm here in La Jolla with the Rebbe's blessing, of course. "The Seventies heralded the resurgence of Chassidim," asys Leiberman. "This happened after the Sixties' bubble burst. We presented an intellectual challenge to the students of the Sixties who are fighting at wenty-year background of nontradition. What do we do? We try harder! We elevate

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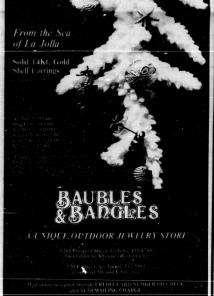
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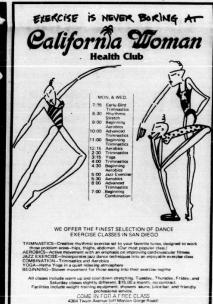
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people to a higher level by having them once. You've got to learn it one letter at a

Back on Montezuma Road one of the Chabadniks warms the motor of the "Mitzvah Tank," which will be transporting the traveling mohel to the airport. In his office, where the Rebbe's ubiquitous In his office, where the Rebbe's abiquitous seventieth-birthday portrait hangs, Rabbi Yonah Fradkin is taking a few calls re-garding a March 1 banquet in the Grand Ballroom of the Sheraton Harbor Island Hotel, with Gerald Ford as the featured Hotel, with Gerald Ford as the featured guest speaker. "So how much can I put you down for?" asks Rabbi Fradkin of an eager donor. "That's very kind of you. Very, very generous. Shalom," he says as he hangs up the phone. "You think I like doing this? I don't! This part of the job I

don't like at all but someone has to do it.

right?" He sighs.

Yonah Fradkin grew up in a Chassidic community in Montreal, studied at the Lubavitcher scabina around the corner from where he lived, married a gift from a Chassidic family, and within five years he and Leah had four children. "Now that's what I call family planning," he says with a grip. "Chassidim don't practice any form of birth control. Somehow, God provides, so we have as many children as we

With his shock of dark, wavy hair, his With his shock of dark, wavy hair, his deep, intense eyes, and his long black kalfan, Fradkin's appearance is striking; without a doubt, he could be cast as an extra in Fiddler on the Roof without a costume change. "The kapone lkalfan he we wear on the Sabbath and on holidays and other special occasions is actually called a Prince Albert cout." he explains as he points to the thin black sash around his waist. "This is what European aristocracy wore in the Seventeenth and Eighteenth centuries. When it went out of fashion, we started wearing it. Why? There are 613 Torah commandments altogether. One of them is about wearing your finest clothes on the Sabbath — and this is the finest. It's

equivalent to a tuxedo. But clothing is just tradition. The real key to the spirit of Chas-

sidim is mitzvah — good deeds.
"San Diego is really growing spiritually," he says. "In the eight years since Chabad has been here, there's been enor-mous growth. Why? We're accepting— that's why. For instance, kids can come in here wearing shorts on the holiest of days and we welcome them with open arms. If they dared to walk into a reform temple or a conservative synagogue dressed like that, they'd be thrown right out. We accept without condition. Where out. We accept without condition. Where do you get unconditional love and accep-tance? Here!"

In a push for moral absolutism and in an

in a push for moral absolutism and in an effort to make fundamentalist Judaism palatable to youngsters. Fradkin has supervised the development of material inducements. Chances to win ten-speed bicycles and fifty-dollar gift certificates to Toys R Us are offered to those kids who are willing to "Join the Army of Hashem" by obeying the commandments and by per-forming the daily required rituals. Newly immigrated boys from the Soviet Union are guaranteed a brand-new hundred-dollar bicycle when they become circumcised here in San Diego. "Circumcision is

illegal in the Soviet Union," Fradkin says

"but there is a vast underground move-ment and believe me, underground veshivas and underground mohels are alive and kicking today in Russia. There are those, of course, who cannot manage to reach the underground. If they manage to get out of Russia and come to San Diego, we take care of them. Some of Diego, we take care of them. Some of these boys are already thirteen years old and when they're circumcised, we have to arrange for hospitalization. It hurns! You better believe it!" He grimaces. "The mohe! Rabbi Shechet, he'll

"The mohe! Rabbi Shechet, he'll travel anywhere he has to just to circum-cise these boys — and he won't charge a penny. He's a wonderful, dedicated man. Once these boys from Russia come here and make a covenant of the flesh with God, they're welcomed into the community. The bicycle is a sort of a welcome present."

By now it is nearly noon, Infant Shneur

By now it is nearly noon, Infant Shneur Mordecai Zaluman Dow Ber Fradkin opens his tiny eyes and begins to cry. Tears from the waters of Babylon blend with the waters of La Iolia Shores. The Chausidic hope of the Twenty-first Century, perhaps the new millennia, is nourished and then Ioliad back to sleep.



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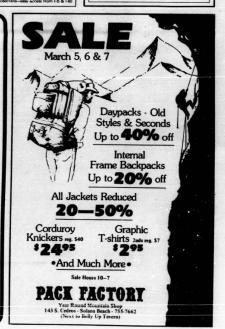
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The Birds and the Bees (and the Boulders)

By Gordon Smith

Charlotte McGowan wasn't particularly interested in the fertility art of primitive cultures until she saw the granite forma-tions at Lyons Peak. As an archaeology instructor at Southwestern College, she knew that fertility has been one of the oldest concerns in human history. She had visited archaeological sites all over the world and she had found that in primitive art fertility is nearly always represented by the female figure, the child-bearer, the bringer of life. She had seen numerous

bringer of life. She had seen numerous examples of this, but nothing as striking as the boulders at Lyons Peak.
Lyons Peak is part of a granite ridge that rises steeply out of the chaparral hills a few miles east of Jamul. Anamed for General Nathanial Lyons, who owned land at the base of the peak when he was stationed in San Diego during the 1850s, the mountain also has far older associations. According to McGowan, the Kunueyan Indians betweet in was not placed to the country of the control of the country of th

also has far older associations. According to McGowan, the Kunneyan Jindians believed it was a holy place, one that could be seen a long way off and one, so it was said.

When the Kunneyany first came into the area, the mountain was already old beyond comprehension. As part of the granite mass that underlies most of San Diego County, its surface was slowly crumbling away, leaving coarse, rich soil and hage way, leaving coarse, rich soil and hage way, leaving coarse, rich soil and hage saides. "The Kunneyany believed the mountain was sacred," McGowan says, "because why else would the spirits of the mountain was sacred," McGowan says, "because why else would the spirits of the earth have arranged those boulders that way?" Shannans carved and painted the reach have arranged those boulders that way?" Shannans carved and painted the reach, seeking to tap their distant, mystocky places, and they became places of power where the Kunneyan went to pray. Then the Spaniards came and after them white settlers, and the Kunneyan went to pray. Then the Spaniards came and after them white settlers, and the Kunneyan went to pray. Then the Spaniards came and after them white settlers, and the Kunneyan went to pray. Then the Spaniards came and after them white settlers, and the Kunneyan went to pray. Then the Spaniards came and after them white settlers, and the Kunneyan went to pray. Then the Spaniards came and after them ones and the settlement of the second of the

the rocks had always been there, but







naked, exposed. At least one of them had a trange symbol carwed into it, too, so Tweed called up the archaeology department at Southwestern College and eventually got in touch with Charlotte McGowan. Tweed told McGowan that she had found what might be an old Indian camp. There was an 'eye' carved on one of the rocks, she said, McGowan this, and the other themself. McGowan this, and bedirect the control of th

McGowan knew that the vulva, as an Indian symbol for woman, was also a symbol of fertility. Primitive peoples prayed for fertility in the natural world as insurance, against shortees of water and prayed for fertility in the natural world as insurance against shortages of water and food. Fertility for women was insurance again dependent on the clan or adfirerent kind perpetuation of the clan or weren't as fertile as we are," McGowan explains. "Their diet and care were not as good, and they were exposed to a lot of hardships like the weather and travel. Childhearing was very hazardous, and one half on three-frunts of the babies died in their first year. So it isn't surprising that they were preoccupied with fertility." In California and Baja California there

are several places where rocks have been are several places where rocks have been carved with numerous small vulva signs. In some cases these rocks were used for a "rain ritual," a form of weather control, while in others they were used in a "fer-tility ritual" to cure sterility. McGowan this ritual to cure sterrinty, McGowan suspected the granite vulvae at Lyons Peak had been used in Kumeyaay fertility rituals, but there was a major problem with this interpretation. Only one of the four granite vulvae there had been "enhanced" by human hands — lines had been carved oy numan names— times had been carved radiating outward from the central fold, already darkly colored with lichens and bearing a striking resemblance to its human counterpart. The obviously carved eye was close by. But the other "yonis," as McGowan came to call the granite vulvae (yoni is the Sanskrit word for the female reproductive organ), were totally natural, a product of wind and water and heat. McGowan wondered if she was just

seeing things, as if she might be, as she herself puts it, "the dirty old lady of local archaeology." In the end, though, she concluded that the yonis must have been as significant to the Indians as true rock art.

"After all," she points out, "the Kumeyaay were running around here naked for the most part. They couldn't have helped but recognize what they were looking at." Following up on her hunch, she called Ken Hadees the curator of archaeology at the San Diego Museum of Man, and after their conversation Mc-Gowan was certain she was right.

Gowan was certain she was right.

When McGowan told Hedges about the yonis at Lyons Peak, he immediately recalled a trip he had made a few years earlier to see Bob Crawford, a rancher in the
Jacumba Mountains. Hedges had talked to
Crawford about rock art the rancher might
have discovered on his relationship. have discovered on his property, and in the course of their conversation Crawford had mentioned a curious incident. Back in the 1930s, Crawford said, three Indians acresults of the companied by a dog had come riding onto his property on horseback. There was a boy, his father, and his grandfather, and with the boy serving as translator they told Crawford that the grandfather's wife was near death. She had been born on the land near death. She had been born on the land that was now his ranch, they said, and they wanted to know if they could bury her there. Crawford agreed, and then asked them what had happened to their dog, whose head was hadly swollen. The boy said the dog had been bitten by a rattle-snake, and when Crawford saked how it could still be alive, the boy told him his grantfather was a medicine man, a wizard. grandfather was a medicine man, a wizard, and that he had cured the dog by looking at

and that he had cured the dog by looking at it a certain way.

"Pretty soon the old guy starred talk-right," Crawford told Hedges (who taped the conversation), "and he could speak better English than the boy could, no foolin', and he told us quite a few old stories about how it was when he was a young man, and one of the interesting things he said was that his father had been the tribal wizard before him... And then he told us about these fertility stores.

up here. He said that when a young girl acquired a man and she didn't have any children right away, they would take them up and show them the magic stones - and he described where they were and Grace

and I went up there and found them.

The yoni on Crawford's ranch was also a natural granite formation, and his account provided convincing evidence that the yonis had been used by the Kumeyaay in fertility rituals. The ritual as performed by the Kurneyaay was never witnessed, but McGowan and other experts believe it was similar to the well-documented ferwas similar to the well-documented fer-tility ritual of the Pomo Indians of central California. Among the Pomo, a childless couple would visit a specially carved "baby rock" and pray for fertility. Then they would chip fragments from the rock, crush them to a powder, and mix up a paste with which the woman's body was painted. Four lines were painted — Too summon the spirits from the four direc-tions." McGowan cupilatin — one acti-tions." McGowan cupilatin — one acti-tions are a circle around their to her pubic area, a circle around their crossing point, and one on her forehead. Because of the magical qualities of the rock, fertility was assured. Still, the more McGowan studied the

still, the more McGowan studied the yonis, the more she became convinced the Kumeyaay had used them for more than fertility rituals. She thought it likely the yonis had figured in the far more important yous nat figured in the far more important puberty ceremony, too. That ceremony, in which the tribe's knowledge concerning menstruation and motherhood was passed on to adolescent girls, was probably him cingle most important count in P. on to adolescent gifs, was probably the single most important even in the lives of Kumcyaay women. The Kumcyaay puberty ceremony was documented in the early 1900s at a village near Campo, and one account from 1906 describes it as similar to an Indian "Tiesta." Priendly 1906 twenty-few members of a suman tribe from the Imperial Valley crossed the mountains on bropshack to take nort in the mountains on bropshack to take nort in the

As the ceremony began a pit was dug,

were taking part to lie down in. The pit was lined with stones and a fire was built in it, and when the fire was hot it was removed and the heated stones were covered over with willow and sage. Then the girls, their faces blackened with charcoal, lay down in the pit and were covered with blankets made of rabbit skin. They remained there for three days, "roasting" in the fragrant herbal steam while their relatives and guests danced and sang songs around them to drive away evil spirits. The girls were not allowed to eat during the ceremony. but once a day they were led from the pit

while the stones were reheated and fresh herbs put in.

"As the end of the ecremony drew me," the 1906 account states," the chief ordered all strangers away. The girls, with blankets wrapped about them, arose and received garlands of leaves prepared by friends and placed upon their heads. They were then led away to a hillside where they were then led away to a hillside where they were shown a secred stone, which was wait.

while the stones were reheated and fresh

were shown a sacred stone, which was said to symbolize or have reference to the female organ of generation." The account describes the stone as a flat, crescent-shaped "curing stone," but the reference is vague and McGowan is convinced the

is vague and McGowan is convinced the stone was a yoni. Last month McGowan led a few in-terested observers to the site of the Lyons Peak yonis, which are now within the boundaries of a private ranch near the mountain. The husks of a few charred oaks mountain. The huaks of a few charred oals, were still visible on the steep hillsde, but everywhere the chaparral was coming heak huah and strong. The eye caired into one boulder could still be seen clearly, although, as McGowan has noted, "whether it's an eye or a yoni on its side is difficult to say." Eyes are not common in Indian rock art, and Ken Hedges has spent intended to the still read to the still faces that way toward the rising sun, or toward Wikami, the mountain the Kumeyaay believed was the birthplace of

man, or toward something else, no one

McGowan walked along a path among huge, pink granite boulders, pointing out bedrock mortars and other signs of an In-dian camp. Near one of the youis she paused to overturn a broken piece of pot-tery with the toe of her boot. When the Kumeyaay girls were led away to a yoni at the conclusion of the puberty ceremony she said, they were likely instructed in the she said, they were likely instructed in the proper care during pregnancy and mother-hood. The shamans who conducted the ceremonies may even have used shallow caves symbolically to re-enact birth. One such cave exists near the Lyons Peak yonis, and there is evidence it was used by the Indians. but without a thorough excavation it is impossible to say for what pur-

McGowan's theories about the yonis and their functions have found widespread acceptance among archaeologists and anthropologists in the last few years; she antiropologists in the last few years; she has written papers on the subject for UCLA and for various archaeological journals, and a comprehensive overview of the sites and their uses will be published by the San Diego Museum of Man later this year. Other yonis have been discovered near Jacumba and in Rancho Bernardo, and McGowan suspects they also exist in other parts of California, although for geological reasons they are more com-mon in the mountains of southern San

Diego County.
"I don't think these are unique to
Southern California," she insisted.
"Cultures all over the world have looked "Cultures all over the world have looked for places of power, and rocks are frequently places of power." As McGowan said his she was standing next to one of the small glade beneath spreading oaks. In the sky overhead, clouds were beginning to gather and the nonday sun winked and disappeared. This hillside, too, was a place of power, she said. It was a place where, among the mysterious reviews and boulder-shapes, the furneysay once control to summon the spirits of the fertile earth.



Restaurants

FLEANOR WIDNER

The Restaurant: La Puerta Del Sol The Location: Avenida Rodolfo Sanchez at the corner of Mission de Loreto. Timana

Type of Food: Mexican kid and beef Price Range: Entrees from \$4.50 to \$9.00 Hours: Open daily, 11:00 a.m. to mid-

In my personal culinary life, I rarely search for or prepare highly exotic dishes. You will never find me scouring the mar-kets for pigeon hearts, pig intestines, rabthe end of my days without consuming conger eel, crucian carp. or octopus. But in my professional capacity I've tried whatever is indigenous to an ethnic cuisine, regardless of whether or not it suited my personal preferences. For example, 1 do not like dishes thickened with animal blood, as in some Mexican or Filipino cooking, nor am I a partisan of the cooked testicles of male animals. But I'm always willing to give an unusual dish a whirl, though often I'm relieved when it's

Last week I went to I juana to try a new restaurant whose specialty is goat, or more accurately, kid, which is baby goat. And I'm pleased to say that at La Puerta Del Sol the preparation of cabrito, from the head to the shanks, is very fine.

The meat from very young goats resem-bles lamb, though it is more delicate in flavor. In San Diego, one of the few places that serves kid is Chung King Loh, the Chinese restaurant in Solana Beach whose owner comes from Peru; kid is not on the regular menu but may be requested for special occasions if available. Kid is quite

as occi.

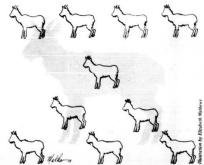
Monterrey, Mexico, is famous for its cabrito, especially at the Restaurante Principal. In Tijuana, cabrito is also available at Gran Teocali and at La Escondida, though in memory it now pales in compari-son to the variety and preparation of kid dishes at La Puerta Del Sol. The cabrito served at La Puerta Del Sol arrives from Sonora, and the animals are only twenty-one days old. Kids must be less than thirty one days old. Kids must be less than thirty days old to be flavorful. Once they stop being milk-fed and begin to graze, the flesh tastes strong and goaty, or as they say in the vernacular, smelly as an old goat. In any event, La Puerta Del Sol is a

beautifully appointed restaurant, recently built and free standing, without buildings

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church in Durango has been installed as an art object ***ainst a wall; the tables, light-ing fixtures, table settings are soothing and tasteful. La Puerta Del Sol is not inexpensive, but every dish I tasted was well pre

For openers, we began with queso funror openers, we began with quest fun-dido con chorizo (a melted cheese dish with sausage) and a dish called chin-chulines, which the captain or manager described first as sweetbreads, but which in fact turned out to be broiled neck meat. in fact turned out to be oroned neck meat.

(The prices are given in pesos and the menu is printed in Spanish, so be sure to ask for Alfredo – the manager who speaks English fluently.) The melted cheese dish (approximately \$3.50) was superh and pared on a mesquite fire, and the grill cov-ers an entire side of the immaculate kitchen. While the chinchulines is expen-

sive (about six dollars), it can be shared or if two people order it plus one entree, the meal would be plentiful for two.

Baskets of hot homenade tortillas are replenished frequently, and while my friend and I did not consume three baskets of both corn and flour tortillas, we were served that many throughout the evening Later, in the kitchen, I also tasted an em-Later, in the kincen, I also tasted an em-panada, a fried tortilla stuffed with meat, and it was light, not greasy, and so tasty that I actually brought the rest home (about three dollars). Therefore, I recommend that you try at least one appetizer — it took almost heroic effort for me not to finish the melted cheese dish or the *empanada*, but I

had to save myself for the cabrite

nad to save myself for the caprilo.

There are five different cabrito dishes prepared at La Puerta Del Sol: pierna, or the leg; paleta, or the shank; rinonada, or kidney; cabecita, or head; and machitos, a sausage prepared from the intestines. sausage prepared from four dollars for these range in price from four dollars for the head to \$7.50 for the leg. Alfredo suggested that I try the leg, but my friend, who is an exotic-food buff, had the head. The head is only for the hardiest adventur-ers—it's broiled and served brains up, but ers — if soroned and served ordanis up, our when you turn it over you see the eye sockets. In the line of duty I tasted various segments of the head, but I would hardly awake from dreams with a passionate longing for it, or shout, "Caheetta.

ity, though I would scarcely classify it as a

delicious. Since I am a great eater of Iamb. I can compliment the pierna by saying that it tasted like a delicate roasted leg of Iamb. shough the leg was much smaller and less meaty. With these entrées came some truly masterful beans, served in a small soup dish and tasting like a bean soup. Had I not invested all of those simful calories on the melted cheese dish. I would have had two delicious. Since I am a great eater of lamb, plates of those beans; they were the best beans I've had in Tijuana and put to shame a similar product in San Diego. A large salad also comes with the entr

Since the menu also lists at least nine steak and beef dishes. I also had a small

fire, called lomo La Puerta Del Sol and I can report that the beef was extremely ten-der and had an excellent flavor. In addition to T-bone and rib steaks (between \$7.50 and nine dollars), there's also carne asada, brisket, and brochettes of beef (\$7.50 to \$8.50). All the beef is prime and cooked over mesquite logs.

Last, of coerse, I had flan, which was

Last, of coerse, I had tank, which was very good indeed, and the next time I go there I will try their crepes. Though I am an almost limitless dessert eater. I couldn't handle the crepes with so copious a dinner. Alfredo was most hospitable about tak-

Aftreao was most nospinate arout ais-ing my friend and me inside the kitchen, and the sweet-smelling fire burning against a white wall was most impressive. A male cook presides over this "broiler," but a female cook does the beans, the cheese dishes, the quesadillas, and em-panadas. I thanked everyone in my halting Spanish, and they responded with great affection to the praise.

La Puerta Del Sol is sure to be very

La Parenta Des dis Surte to be Very successful because of the high quality of its appetizers, beef, and kid. No dish comes with a sauce, but with salsa. The beef and kid are prepared in manner most similar to outdoor cookery, over a fire which is tre-ditional for these dishes. Please be patient with the service. Small colorful serving plates are constantly brought to you, as well as the tortilla baskets, but it takes a while before the entire order is ready. You have the feeling when it's all presented to

on the right we dined there, we were the only Americans. But don't let this keep you from trying La Puerta Del Sol. Alfredo worked in San Diego and will prove a competent translator of the menu as well as a gracious host. The food is very well reconciled in the process in line with heid prepared and the prices in line with high quality. There's also a complimentary drink of liqueur and cream. While I regre the unfavorable reports from Gran Teocalisine 1 reviewed it. La Puerta Del Sol won't disappoint you. This will be the first American review of the restaurant, so it

American review of the restaurant, so it houldn't be too swamped. A word about directions. My friend is a vertable homing piegon in Tiguana, but he kindly drove me around twice so that J Dyive down Revolución/Apau Callente as far as the El Conquistador Hotel. Turn left at the hotel, drive one block and turn left again. You will see a large road sign that says. "To San Dego." At that street turn right and go down the hill. La Puera Deli Help and the says. "To San Timbs it because vous an see left, You can't miss it because vous an see left. You can't miss it because you can see the broiler chef through the window. If you like beef or cabrito, you will be rewarded

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Cute, Cute



IONATHAN SAVILLE

It is always of interest to listen to the comments of a theater audience during in-termissions and after the final curtain. The termissions and after the final currain. The immediate, anconstrained, intuitive per-ceptions of the people for whom the play is intended often get to the heart of the matter more decisively then any lengthy analysis. In the case of Alan Ayekbourn's Relatively Speaking, currently at the California Theatre in a production by the Old Globe, the word the audience used most Globe, the word the audience used most frequently in characterizing the play was "cute" — and that says it all. Pleasing without being memorable, attractive but wimout being memorable, attractive but not really prefix (and certainly not beauti-ful), well put together in a way that makes no demands on your intelligence or feel-ings, small, neat, wice, negligible—that is what "cute" means, whether applied to a face, a house, a doll, a puppy, or an Ayekbourn play.

And cuteness is apparently what people want, for Alan Ayekbourn is now one of want. for Alan Ayckbourn is now one of the most sidely performed playwrights in the Anglo-American world. Relatively Speedure was written, according to the seaside holidays were spoiled by the rain and they came into the theater to get dry before trudging back to their landladies.³ That is to say, this play aims at no more than causing the time to pass and given pleasure: the yele-fails in the

ence of the audience in the theater is conceived of as a substitute for the (evidently more desirable) delights of nature: sun-light, sea bathing, and picnics on the shingle. What, then, are these makeshift pleasures, and how is the laughter The fox knows many things, the

The Tox Anows many things, the hedgehog but one. As a shaper of dramatic situations. Alan Ayckbourn belongs with the humble, repetitive, perdurable hedgehog, though in fact he knows not one thing but two: formal symmetry, and the double-entendre. As for the first of these: double-entender. As for the first of these; the repetition of structures, themes, re-lationships, and situations is a basic prin-ciple of effective playwriting, and the ciple of effective playwriting, and the greater the play the more pervasive this principle tends to be. A Midsummer Night's Dream is filled with cougles in various stages of romantic love; Oedipun the King consists of one question-and-answer session after another; in The Three Sisters, all the characters long for something unattainable. The justification for simple size of the playwright is exploring a universal issue of human life and that, in order to convey its complexity, the must show it manifesting itself in a large number of varying in strateurs. Each number of varying in strateurs. Each remove the properties of the properties

insight into some central issue; they are purely formal means of providing the play with a discernible structure, like the design on wallpaper. Hence Avekbourn's pre dilection for blatant symmetries, formal arrangements of situations and events that constantly call attention to the clever way the playwright has put them together. In How the Other Half Loves, for example, How the Other Half Loves, for example, three couples participate in two simultane-ous dinner parties; in The Norman Con-quests, the weekend actions of three in-terrelated couples are dispersed through three separate plays, each of which shows different fragments of the same series of events. The pattern is valued entirely for

events. The pattern is valued entirely for its own sake, and neither character nor theme is in any way illuminated by it. Relative's Speaking is early Aychbourn, so that its formal patterning has not achieved the extravagant crystallorgaphy two couples, connected by the fact that the two couples, connected by the fact that the female of one has been having an affair with the male of the other, and rendered symmetrical by the efforts of the two lov-ers to conceal their liaison from their other clinny, who is kingle typing to keep him unaware of her connection with the older Phillips, who is hiding the same connection from of her connection with the older Phillip, who is hiding the same connection from his wife Sheila. We all have an instinct for his wife Sheila. We all have an instinct for symmetry — our bodies are symmetrical, our brains are symmetrical, our thinking works according to binary processes— and this sort of thing in a play is bound to give us pleasure; Fu dogs, baroque façades.

chess boards, and crab canons tickle the same nerve endings. But that kind of pleasure is all Ayckbourn expects us to get out of this device; the pleasure of under-

other favored technical device demands other favored technical device demands figures (whether human or geometrical) that can speak. One of the oldest devices of the theater is dramatic irony, which occurs when we in the audience know something when we in the addresse know sometimes that the people on stage do not. Occlipus boasts that he will find the killer of Laius — but we know that he himself is the criminal he is seeking. Ayekbourn profers a more intricate form of this device: Relatively Speaking, young Gregg tells old greater knowledge, laugh at each quid pro quo (as well as at the fact, known to us but not to Gregg, that Ginny is not Phillip's daughter but his mistress). Virtually every laugh in Relatively

Speaking is the product of this identical device, and it also accounts for virtually device, and it also accounts for virtually every advance in the plot. There is so much of it, it is so relentless in its reiteration (and so ingeniously handled), that the very reof it, it is so relentless in its reterration (and on ingeniously handled), that the very repetitiveness takes on an aesthetic flavor, and the control of th

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tions. Nevertheless, this theme must certions. Nevertheless, this theme must cer-tainly be considered an advance in the di-rection of humanity and away from analytical geometry; adultery is a uniquely human activity. But even in this respect the human elements are probably illusory.

Ayckbourn's theater derives from the French bedroom farces of the Nineteenth Century – Labiche, Sardou, Feydeau, and their ilk — and the chief reason for the concentration on adultery as the only sig-nificant theme in his plays might well be nothing more than his adherence to

radition.

Certainly there is no evidence in Relatively Speaking that Ayckbourn has trou-bled to observe people in adulterous re-lationships or taken any interest in how they actually behave and feel. Lust, passion, guilt, fear, emotional liberation. moral confusion, physical ecstasy — he cares nothing at all for any of this messy human stuff. What he needs can be supplied by the theatrical tradition he works in. His aim, after all, is not to imitate life but to make vacationers forget

tery merely as a formal scaffolding seems

tery merery as a formal scartfolding seems to produce as much cuteness as any damp audience might desire.

Thave spent this time talking about what kind of play Relatively Speaking is because an evaluation of the Old Globe's cause an evaluation of the Old Globe's production depends on one's knowing the nature of the script. Basically, there are two ways a work like this can be successfully staged. The director might treat it as a pure mechanism, with a cold, bright, brilliant surface of stylishness and no effort on make the characters into anything mere than elsopeoil marionettes. Or the actors might build characters in a patie of the script, giving their roles at least a soupcon of the fullness, richness, roundedness, and vividness of those memorable comic creatures in (for example) Goldsmith, Gogol, Wilde, and Noel Coward.

The Old Globe production is not reso-lutely of either type, and although it is un-deniably entertaining and "cute," it fails to provide the interpretive unity — of one kind or the other — which the script so insistently demands. Of surface polish there is a moderate quantity, with James Tripp's technically assured direction pro-viding rapid pacing, precise timing, and a

dignant, and placating gestures. But there is nothing like the requisite icy brittleness of speech that would glitter from truly stylish performances. The variety of acting styles and accents militates against any such stylishness, and in the case of young such stylishness, and in the case of young Buzz Noe (Gregg), the desperate attempt to sound British cripples what is otherwise an able performance. Mr. Noe would do far better to speak with his own tongue rather than in this unidiomatic combinatio of Winston Churchill and Ringo Starr: h would also do better to avoid that strained, choking timbre at the top of his vocal range which he presumably considers an indis-pensible element of the British melos.

But if the style in this production is inconsistent and relatively lacking in lus-ter, there is little fullness or vividness of characterization to make up for it. Sherrie Lessard (Ginny) carries off her role with aplomb, but it is evident that she has not aplomb, but it is evident that she has not been encouraged to imagine what a young woman who engages in three love affairs simultaneously would really be like. Had Chidnoff (the philandering Phillip), too, is generally content with energetic external gestures, although at one point, when ex-pressing Phillip's opinions about husbands driven to deceive their wives, Mr. Chid

noff suddenly and amazingly flashes into human reality for an instant, before retir ing into the intentional comic overacting that is the hallmark of this production. Only Susan Shepard (Sheila, the female member of the elder couple) manages a consistent characterization that does not seem like an actor going — more or less skillfully — through an artfully choreo-graphed routine; in addition, Miss Shepard more comfortable than the others with is more comfortable man the others with the Ayckbourn idiom, employing standard American stage English to excellent ef-fect, and exhibiting in her deployment of the gelid dialogue an authority of manner that is the antithesis of cuteness.

that is the antithesis of cuteness.

To produce its full effect, Relatively
Speaking needs a completely professional
production with actors experienced in the
Ayckbourn style. This is not such a production. And at best, there is a tone in this script of appalling disinvolvement from human affairs, the attitude of a watch-maker powered by a positronic brain. Nevertheless, the production at the California moves along nicely and is dis-tinctly enjoyable if you are not too fastidi-ous about life or about theater. It does indeed provide a grateful refuge from the



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All in a Night's Dream



JEFF SMITH

While discussing the Lamb's Players' While discussing the Lamb's Players' current production of Shakespeare's A Midsummer Night's Dream. I will resist the temptation to wax lyrical about the Royal Shakespeare Company's version, di-rected by Peter Brook, which came to Los Angeles in the mid-Seventies and to which all other productions of this comedy do not compare. There are few things in theate than those people who saw Brook's ef-fort. Their effusive language, stocked with descriptive adjectives that soar beyond all stratospheres of credibility, makes them sound like Bottom in the play - a weaver

metamorphosed into an ass who is granted an intimate audience with the Queen of the production swear to this day they have production swear to this day they have experienced "a dream past the wit of man to say what dream it was." Nonetheless — and unlike Bottom, who is fully aware of his linguistic limitations and thus resists the urge to describe his miraculous experience - Brook-olaters proceed to uncage their most carefully guarded encomia and their most carefully guarded encomia and fling forth flights of panegyrics at those whose misfortune it was to miss that 'monumental,' 'magnificent,' 'miraculous' (and so on — these are just the m's) event. Although my evaluative terminology for the production by the Lamb's Players' Theatre will describe a

less lofty are, it will be, for the most part, favorable.

A Midsummer Night's Dream is a com-

edy of transformations. Duke Theseus of Athens and Hippolyta, Queen of the Amazons, are betrothed. They will be wed in four days. At the same time, four young people — Hermia, Helena, Demetrius, and Lysander — are caught between obedience to the rigid law of Athens. which marries women according to the will of their fathers, and the dictates of their own feelings. Thus when both Ly-sander, whom she favors, and Demetrius seek the hand of Hermia, her father Egeus opts for Demetrius, who is favored by Helena. The four law-crossed lovers re-treat to a nearby wood and submit un-knowingly to the magical — though irrational and chaotic - powers of Oberon, King of the Fairies, and Puck, his fumbling minion (the play suggests that order in nature is dependent upon order in Fairyland; and it is disturbing to observe that the enchanted creatures of the wood are as messed up as the humans).

Distinctions blur in the free-form world

of the wood, a mythic territory in which everything is potentially everything else. A potion accidentally given Lysander and correctly given Demetrius prompts both to pursue Helena, much to her and Hermia's consternation. And a potion given Titania, Oberon's wife and Queen of the Fairies, causes her to perceive angelic qualities in Bottom, whom Oberon has transformed into an ass. After Oberon and Puck set things aright, the young people return to Athens, paired correctly — though De-metrius is still under the spell of the potion, still thinks he is dreaming, and one won-ders how long his enchantment will en-dure. Near the end of the play, the ques-tions arises whether or not what took place in the woods was, in the words of a doubt-ing Theseus, "airy nothing" or, in the words of a more sympathetic Queen Hip-ing Theseus, "airy nothing" or, in the words of a more sympathetic Queen Hip-land and the production of the production of A Midsummer Night's Dream by the Lamb's Players' Theatre is able to overcome its occasional airy noth-ings with moments that at times resemble into an ass. After Oberon and Puck set

ings with moments that at times resemble ings with moments that at times resemble great constancy. The unacknowledged set design, for example, is a major plus for the production. The play has two locales: the palace of Theseus, a public realm; and the wood, a private, mythical region. With few props, and with Terry Wuthrich's sub-tle light designs, the small theater-in-the courd coverage savile from the rational. the-round converts easily from the rational

The set is deceptively simple: a bare floor The set is deceptively simple: a oare troot and six ropes (which function as drapes in the palace and tree trunks in the wood). The ropes also create the illusion of flight, as Obeton and Puck — played by Robert Smyth and D uniy Hartigan — perch on the ropes. hovering over the scene, or swing. on them with impressive agility. The result is a vivid re-creation of the two locales that achieves the complex atmospheres demanded by the play.

Another major virtue of the production Another major virtue of the production is the work of Doug Hinkston. As Bottom — the weaver, ass, and would be thespian whose eagerness to perform is matched only by his ineptitude as an actor — Hinkston is consistently delightful. His Hinkston is consistently delightful. His gift for comedy is evident throughout, and he also expresses a broad repertory of con-vincing emotions. This is true especially in the presentation of *Pyramus and Thisbe* a play within the play (and a burlesque of Romeo and Juliet, some say) that sets drama back as far as A Midsummer Night's of the overly eager, extremely sensitive. overacting Bottom in the role of Pyramus is the highlight of the Lamb's Players

Smyth's direction is also excellent. His handling of the forest scenes and the nanding of the forest scenes and the craftsmen's play, in particular, is first-rate. These are well blocked, sprightly paced, and full of vitality. Smyth is less successful, however, with the scenes set in the palace of Theseus, which tend to be too the palace of Theseus, which tend to be too stiff and formal even for the rigid envi-ronment they attempt to reflect. It is as if their purpose were simply to provide a stern contrast for the rest of the play rather than to have a life of their own.

Another factor contributing to this sense Another factor contributing to this sense of sweeping contrasts is that several members of the cast perform dual roles. This pairing of parts mirrors, most likely, the way the Lord Chamberlain's. men, the company to which Shakespeare belonged, performed the comedy. In the Lamb's production, however, the doublings — Theseus/Oberon, Hippolyta/Titania. Puck/Philostrate, and Egeus/Peter Quince - tend to exaggerate the differences be-tween the roles (some of which have many

tween the roles (some of which have many intriguing similarities), with the court figures being lifeless and the creatures of the wood the opposite.

Danny Hartigan's Puck is a wonderful creation, for example. Hartigan knows and uses the resources of the theater - swinging elfinlike on the ropes — the way a gymnast understands the possibilities of

his or her apparatus. Hartigan is very suc-cessful in this difficult, physically de-manding role. But he also plays Philostrate, a servant of Theseus, and in this Tatter role Hartigan appears badly miscast. To stress the differences between his two characters, apparently, Hartigan makes Philostrate a cold, stiff servant, a mere reciter of his lines rather than a believable

Another example is the work of David S. Cohen, a promising young performer new to the Lamb's Theatre. Cohen doubles is Ereus, an Athenian nobleman and father of Hermia, and as Peter Quiace, a carpenter and director of the play within the play. As Egous, the father demanding his legal due in the choice of a mate for his daughter. Cohen is one-dimensional, an irritant more than a character. But as Peter Quince. Cohen is one of the bright spots of the play. He is on the mark as the fastidi sus, sincere, and bumbling dilettante de ermined to mold a group of unpromisin actors into the semblance of an aestheti unit. Cohen expresses the nuances of Peter Quince's character in fine detail - ge-

Robert Smyth and Deborah Gilmour are capable in their dual roles of Theseus/ Oberon and Hippolyta/Titania, and though Gilmour manages to bring both her parts to life, the emphasis again is on the contrasts. In three of these four instances

then, the mythical figures are given much more dramatic reality than their human counterparts. And while this factic creates dynamic differences between the human and suprahuman figures, it also gives the court scenes, especially in the first act, a lifeless, stony quality that it takes the flow of the production a while to overcome

Mary Smyth and Vanessa Kelling are fine as Hermia and Helena, the two young women continually harassed by fielde men. Women are always acted upon in A Midsummer Night's Dream. This is not to suggest that the gentle Bard of Avon would-have urged immediate ratification of the Equal Rights Amendment — he had yet to cook up Lady Macbeth - but the pattern. of women beset by mercurial men, does

The other members of the cast, dresses by Terann Medcalf in an odd mixture of by Jerann Medcall in an old mixture of English Renaissance and Russian Cossick costumes, are competent. And Kate Blackburn and Pamela Smith, as Peaseblossom and Moth, two rather lethargic fairy servants to Titania, are special fur

Amid occasional moments of "air nothing," the first act in particular, the preduction also achieves if not the "great con stancy" referred to by Hippolyta then at efforts of Doug Hinkston as Bottom, David S. Cohen as Peter Quince, and Danny Hartigan as Puck would certainly elicit more than a nod of approval from the head of the Athenian Queen

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Curse of the Rat People



DUNCAN SHEPHERD

I am in no kind of shape for this. My tussle with Roman Polanski and the ghost tussle with Roman Pelanski and the ghost of Thomas Hard vha only just been whistled to a stop, with me having never said mucle, but nevertheless gaaping for breath, bleeding from the temple, and thirsting for a gin and tonic. And immediately up pags Alain Resnais, the nearest thing to an sidol and a father figure and a dapper Dan whom I recognize in modern movies, and I am orceed to come to grips with the feelings of betrayal and rejection his latest effort forces in me. Waittie his turn right behind ters in me. Waiting his turn right behind Resnais, the people at the Guild Theatre tell me, is Francois Truffaut and his Best Foreign Film nominee. And as if all that weren't enough, just round the bend, but keeping everybody guessing as to actual arrival time, is Jean-Luc Godard, still the arrival time, is Jean-Luc Godard, still the most terror striking name in the cinematic world, re-emerging after a decade's absence, and thereby giving me a renewed understanding of how Gary Cooper must have felt in High Noon. Somewhere in hear 1 will need a tightweight, an truin Allen movie, asy, Or better yet, a week off. Or better than mothing, a short cut, what I wrote about the Rennais move I sat June after returning from the Cannes film and the Cannes film.

festival, and I reprint it here for the benefit of, besides myself, anyone whose memory of those short remarks has withered in the meantime and whose file of Reader back issues is less complete than the floor of my car. This is it in full:

"As Alain Resnais is my most persistent idea of the greatest moviemaker alive, it should not be taken lightly that I came very should not be taken lightly that I came very close to hating his new movie, Mon Oracle of Amerique (My Oracle in America). Naturally, I will be glad of a chare to see it arrange, the part of the par ters out of the test-tube of theory is not apt to create very vital characters, and it is probably in recognition of that that Re-nais, whom I have always thought of as a freedom fighter, has made public pro-nouncements to the effect that the charac-ters in Mon Oncle of Mureique are pre-fectly autonomous beings and are not at all controlled by Laborit's theories. I would the controlled by Laborit's theories. I would have a superior of the controlled by Laborit's theories. I have characters, while they are as well groomed and tailored and haberdashered as one exceets in a Resnair work, hardly tions of laboratory rats have opened the door to his generalizing about human be-ings and particularly about their natural impulses toward aggression and domina-tion. The professor, sounding not unlike a throwback to the nineteenth-century 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 novelists who augmented their narratives with direct commentaries on the action musings, tidbits of interesting informa-tion, moral sermons, and whatnot, appears several times on screen as well as in voice-over. If you can imagine a producLaborit himself, seeking to cage the characters in theory and to leash-lead the string-pulling screen ogre in the tradition of Dr. Caligari.

re-see the movie and re-read the above, I find that I am not struck by any frantic need to retract or reverse any of my earlier remarks (although the one about near-hatred sems to me now as in truth it did even Atlantic rather than on the other, it now how much civinged number there is it: in-movie and how well this prospers during a lengthy stretch where Laborit remains incommunicado.

Compared with the overpowering im-pression left at the end, Laborit actually

alsemboded voice. And when, not love, and after, its owner is introduced on screen, on a street of the control after its owner is introduced on screen

Well, now that I have had the chance to

seems to me now, as in truth it did even then, to be just a face I made). To supple-ment those remarks is more the thing. Certainly with the movie on this side of the Attante rather than on the other, it now seems more important to say that, however repellent much of the movie may seem to me, it is still far more provocative, to thought and/or to argument, than nine and seven-eighths movies out of every ten, and that my deepest disappointment in Resnais does not dip below the level of my wildest admiration for most directors on their best days. I also didn't begin to do justice to how much civilized humor there is it: the

interjects himself very sparingly through the first half of the film, once, that is, we the first half of the film, once, that is, we have gotten past his opening remarks ("A being's only reason for being is being." (ct.)—though there is always fibe threat of more of the same. Any viewer who had not read up on the movie beforehand, and wasn't otherwise briefeld on what to expect, could be forgiven a bit of parazement as to the origin and authority of this at-first disembodied voice. And when, not long

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tion of Hamlet periodically interrupted by

readings from Ernest Jones's Freudian in-terpretation of why the characters do what they do, you will have some idea of the

effect. Except that in this case you have the

feeling that the interpretation has preceded the characters into the room and chalked

ters out of the test-tube of theory is not apt

as one expects in a Resnais movie, hardly









characters. And he and his ideas likewise ought to be vulnerable to the same sense of humor whereby humans are contemplated as no more than laboratory rats dressing up as humans and flattering themselves on their superior intelligence, free will, and other such human delusions. But neither the ideas nor the humor in the movie are developed to a degree of subtlety and developed to a degree of surfety and call reflection where they would include well reflection where they would include well reflection where the results of the purpose, are never developed here, as I am sure they must be elsewhere, beyond an elementary level where they could possibly wow anybody who, like me, for example, has had even one college semester of laboratory who, like me, for example, has had even one college semester of laboratory would be a surface of the college semester of laboratory servinly we knew a Ref Pych. I, admit, was one of those hopeleasly unselmifficate seminated slobs who could not push the punishment button on my individual white return whose fleeting that I had forfeited my right to sit in judgment of Nazi war crimmals, and who, rather than see my rat of semester, chose to take him home with me, give him additional programming in urban guerrilla tactics, darken his cout self-reflection where they would include

The melancholy final shot of Reynars's Je T Aime, Je T Aime — a freeze frame of a white rat abandoned inside his glass bub-ble at the end of a haywire time-machine experiment - led me to suppose that Resnais's sympathies would lean, in this inhairs sympathes would lean, in this in-stance at least, tow and the rat, not to men-tion toward that same movie's human guinea pig whom the gray-flannel mad ser-entists shruggingly sacrifice to their re-search. And Resnais's stated belief in the centors struggingly secretic to their ex-search. And Kensan's stated belief in the autonomy of his characters appears to me less easy to verify in Mon On-Ne than the secretic strugging of the strugging of the secretic strugging of the secretic strugging secretic strugging of the secretic strugging of one of characters "independence from Laborit, but, my preliminary finding, pending appeal, is that Resans is more restrictive than he intends to be, or than he honestly realises. Witness, for instance, the device of identifying each of the three main characters with a favorite movie star — Daniello Darrieux, Jean Marais, Jean Gabin — and mimicking the characters' actions or emedions with clips of their idels

similar poses. These clips are always marvelously selected — especially one of Jean Marais in lederhosen toppling back-wards down a staircase — and I hope I ole of movie stars as teachers (cf. the Gary Cooper sag to my shoulders and lump in my throat, alluded to in the opening my inroat, adjuded to in the opening paragraph, as I await the new Godard movie). But I can't help wondering whether any of the characters here have ever seen or admired or learned anything from Maria Casares, Gerard Philipe, Louis Jouvet, anyone else at all. Even as scatter-brained a movie as Vernon Zimmerman's Fade to Black grasps the truth that a movie

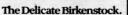
of pitching woo.

Putting aside the particulars of Laborit's teachings, the vague general sense here of a larger scheme of things, and of the smallness of human beings in that scheme, has its salutary effects, particularly in al-lowing Resnais to indulge his acute, animistic feeling for the magic and mys-

Fade to Black grasps the trutt mat a move fan who is open to any such influences at all is apt to be open to many of them, and that whereas Richard Widmark may be the suitable role model when confronted by a hectoring old hag. Cary Grant or Laurence Olivier will be more the thing for purposes of nitching woo.

tery in inanimate objects, buildings, land-scapes. The checkerboard collage at the very outset of the movie, in which the very outset of the move, in which the principal characters share equal space with a duck, a bicycle, a sewing machine, and whatnot, conveys this theme in a nutshell

a sort of handy chart such as might be posted on a schoolroom blackboard. But demotion of humans. The mundane com-cerns of job security, health, companion-ship, which provide the dramatic sub-stance in Mon Oncle, have been much better handled by Claude Sautet. And the anaratus stracture of two or more con-verging and entwining lifelines has been better handled by Claude Lelouch. One of the three lifelines followed here, in fact-the one belonging to Gerard Depardica-ia never severa in antificationly with a to the pattern only so that Laborit can il-lustrate the suicide-attempt alternative to the pattern only so that Laborit can il-lustrate the suicide-attempt alternative to personal problem-solving. Ultimately, Renanis gives much more to Laborit than the gets in return. And the art of the illusdemotion of humans. The mundanc con he gets in return. And the art of the illus





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Cats And Dogs Out There

took to run an article like "Put Out the Dog" (February 19). Trespect the professional dispassion. This because the straight facts are Plents moving.

I have been an animal rescue

worker for almost ten years now, and every time I think I have seen everything, some new case of crucity or sheer thoughtlessness proves me wrong. I spent a little over a year working for a beach area veterination and I'm well acquainted with the sad

well asystemical with model in a contraction of the Seautiful kids who take in pappies and kittlens. We the Kathi weld to say of them. "Good for the Shower or Sea, is an enthing system." Two the Sea, is an enthing system." Two the Sea, is an enthing system." Two the Sea, is an enthing system. Two the Sea, is an enthing system. The Sea of the Sea, is an enthing system. The Sea of the Sea, is an enthing the life these caracless kids give them. The benefit is the sea of the Sea, is a sea, in the sea of the Sea, is a sea, in the Sea, is a sea, in the Sea, is a sea, in the Sea, in the Sea, is a sea, in the Sea, in t

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I would have become a doctor. I don't have any regrets. I like my job. I think it's terrific fortunately. I do But I got into it accidentally.
What I do is troubleshoot —
find the problem and solve it mechanically. The medical profession is diagnostic, too, and I think I would have been very good at it. When I started doing what I do now, I just didn't think about other alternatives. I needed a job and it was one of the first things that came up. I liked it and I became very involved in it Basically, we troubleshoot recreational vehicle problems It's interesting and Γ m satisfied with it, but looking back, so much of it had to de . I guess you would call it fate



momma earlier. She is a very powerful woman. Generally, I found myself patterning my life so that things were acceptable to her. There was a great deal of sexual inhibition - a part of me that didn't get expressed as a younger person. She had a lot of control over my early relationships with women, or I should say. I let her have that control. When I finally dealt with my own independence, you can imagine, a lot of changes took place. Now if she doesn't like it, it's too bad She's not a swingin' momma. she's nearly eighty, but we share a better understanding now. It's simple: she only asks questions she wants to hear answers to. I have no desire to change her. Much of it was my fault. Now I have more freedom, more spontar I'm a liberated man. But if I had my druthers, I would like to have obtained my independence from her at an earlier age.



I would have stayed in school and not dropped out. Not very exciting, but it's the truth. My father wanted me to be a nuclear physicist. His thinking was very scientific. I hated math. Lalways liked more artistic things. I went along with what my parents wanted for a few years and ther I thought I'd take a break. I never did go back. About five years ago I considered going to law school and I thought, "No, I'm doing pretty good where I am now." I didn't want to give up the salary and acquire the discipline that would have been necessary. Now I wish I had, 'cause I would have been finished by now. I'm still considering it. The last ten years have gone by very fast and I just don't feel like I'm living up to what I'm capable of doing.



Insurance Salesman Pacific Beach

My degree is in landscape architecture and I sell architecture and I sell insurance. I've enjoyed what I do but if you could do things differently... Architecture was my first love. I got out of the Navy and I started my own landscape company. I was undercapitalized. Ed go from job to job trying to get enough to make ends meet. Well, a friend of mine told me he was making all kinds of money selling insurance, and that he only worked two or three hours a day. I tried it and it turned into a full-time job. There was no way you could do it effectively a few hours a day My friend was fired in three weeks. It's been eighteen year for me now. After retiring I think I'd like to go into the Peace Corps to teach something closer to my original field. I still do a little landscaping around the house, but unfortunately, you continue to do the things that earn you



Student Spring Valley

I married a man who never wanted any children. He was Lutheran and I was Catholic. Back then, in order to get married in the church, you had to get the non-Catholic to convert or else you were excommunicated and doomed to blazes. We were ridiculously religious and believed everything the pope said about birth control. We had rhythm, all right - first two boys and all right — first two boys and then a girl. Then another girl and two more boys. After two more girls we thought that was it, but then two more boys came along. Counting the miscarriages, I figure I was pregnant over eight years of m life. They're good kids and I have no regrets. They're doing different things all over the country. Finally, I had a chance to go back to school and it's great. Sometimes I feel like Lillian Carter. She said. Sometimes when I look at all my children, I say to myself. 'Lillian, you should have stayed a virgin."

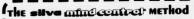


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Section 2

Events, Theater, Music, Film

profound insight into the nature of phetography. He says, "In photographic composition as in other visual media like painting and drawing, there is a necessity and that is why in a good picture, there is nothing you can crop." The key word is necessity, which must be understood in its

Aristotelian sense of indispensable. A photograph is a

projection of a four-dimensional universe (length, width, depth, and time) onto a two-dimensional surface

Cropping can modify the boundaries of the two-dimensional surface, but it cannot rearrange the two necessary conditions for a good

photograph: vantage point and a revealing moment. Move to the

right or left, move higher or right of left, move higher or lower, or move in closer to improve vour vantage point, for cropping cannot approximate any of these movements. And,



The Surprises Of Life

Henn Cartier-Bresson sharpened Jean Cocteau's obscuration, "After forty we are responsible for our own face" timo. 'After a certain age you get moto. 'After a certain age you get coming from a French photographer whose entire occure has been dedicated to. in his own words, "preserve life in the own of the certain age of the course has been dedicated to. in his own words, "preserve life in the own of the certain age of the certain and the cert are what you do, and your face reflects this. He has cornered reflects this. He has cornered his images by a feline stalking of the rhythm and motion of life itself, for it is through movement that time makes itself visible to a photographer. "Of all the means of expression," he says, "photography is the only one that fixes forever the precise and that fixes forever the precise and transitory instant. We photographers deal in things which are continually vanishing, and when they have vanished there is no contrivance on earth which can make them come back against five shutter, a crucial decision is made that connects the photographer with the irrevocable present. The moment of creation, of

moment of creation, of illumination and revelation. occurs in the fraction of a seco occurs in the fraction of a secon of actual exposure. Darkroom work is merely a faithful completion of this indispensable moment. Cartier-Bresson takes scores of photographs for each one that sees the public light, but this must not be confused with indiscriminators mail disc with indiscriminate, rapid-fire shooting. We can better understand his method of work understand his method of work by listening to hira: "A contac sheet which contains all the images of a roll of film in chronological order is so interesting because you see how a photographer thinks. He omes closer and closer to a

subject, corrects it, looks at it again, and then by very little movements, turns around it until it is exactly the right and until it is exactly the right and proper relation to him. May contact sheets may be compared to the way in which you drive a nail into a plank. First you give several light raps to build a rhythm and align the nail with the wood. Then, much more quickly, and with as few strokes

of course, cropping cannot recover lost time. Carrier-Bresson's work i almost universally admired because of the economy of his means and the purity of his results. A Leica with a normal lens, "a velvet hand, and a hawk's eye," is all he requires to produce extraordinary photographs. He eschews wide angle and telephoto lense as well as darkroom tricks. As Ernst Haas put it, "The surprises of life are valued much higher

than the surprises of a distorting lens." A selection of some of the best photographs (continued on page 5, oct. 4)

as possible, you hit the nail forcefully on the head and drive it in." No wonder he calls his picture taking "a mania and a dur plaisir" (a "hard pleasure"). Cartier-Bresson's famous prohibition against cropping his A Rare Balance Of Formalism photographs comes from a profound insight into the nature & Funk

Experimental films never pop up on the screens of the commercial movie houses around town (or for that matter any town). It seems that they have been banished to museum film festivals, film societies, and film festivals, film societies, and college campuses — where ninety-five percent of the audience is composed of other filtimankers, and the remaining five percent are friends and supporters of the featured filmmaker. Nor that the current evolution toward small, multiplex cinemas couldn't be conducive to programs of these experimental films. Indeed, these itty-bitty screening rooms in the multis, no larger (nor land out any differently) than the economy section of a PSA flight to Oakland, would be perfect for programming films which are branded "special interest product" by exhibitors.
Unfortunately, what you get interest product be these direkt these itty-birty screening ro instead in these dinky auditoriums are the exploitation films that have saturated openings in a trillion theaters and usually star Jamie Lee

Curtis.
With the exception of a very select group of experimental films that have been warmly embraced by cultists in thi country (Dali and Bunuel's Un Chien Andalos, the clique of Warhol-produced films, etc.), experimentalists have gone fairly unnoticed. The American names of the last thirty-five years — Stan Brakhage, Michael



Snow, Curtis Harrington, Kenneth Anger, Bruce Conner, Maya Deren, James Benning— are hardly on the lips of the filmgoing public. Although the rechniques and arritudes of the seing seen in well-done commercial films like Jean-Luc Godard's Sauce Qui Peut as well as self-consciously arry films like The Stant Man (whose films like The Stont Man (whose director, Richard Rush, is nominated for an Acadeay Award), the true pioneers never seem to receive the credit. The productions of the experimental filmmakers differ from those of mainstream

filmmakers in almost every conceivable way. From financing to the means of distribution, the experime reflects a necessary independence that allows



Women & Technology

A large library in our town has A large library in our rown has in its subject catalog one and three-quarters inches of entries under the heading "Men" and sixty-six inches — seven full drawers — under the heading "Women." This is the exception proving the rule that we live in a consciously or unconsciously (consciously or unconsciously) male-oriented world, one in which headings such as doctor, lawyer, and president usually refer to men. Thus in the library

refer to men. Thus in the library there is a category of "Women in Medicine" but no "Men in Medicine" — although there is "Men in Nursing." A closer look at the titles under "Women" reveals that many of them are relatively recent, born of the consciousness and politicism of the women's liberation movement of the Sixties and movement of the Sixties and Seventies. This same spirit has generated the approximately 500 women's studies programs in colleges and universities across the country, and others internationally. The first women's studies program in this country was started at San Diego State University (then San Diego State College) in 1970 by a group of students and faculty. a group of students and faculty, with administration support. There are now seven full-time and six part-time faculty members and about 1000 students enrolled in the thirty courses offered each semester

A common goal of all A common goal of all women's studies programs has been to fill in the gaps and correct the distortions that women and men alike have in their world view and collective sense of history. It is appropriate that a forthcoming conference

that a forthcoming conference open to the public and corporated by the SISSU compens studies department, the Confirm of Laber Union. The Confirm of Laber Union is the Conference of the Conference of designed to increase awareness of technology as a women's issue in both spheres, and to help women face the future making their own money, their own choices, and their own char The conference, entitled

choices, and their own changes. The conference, entitled "Future, Technology and Woman," will open with registration tomorrow, Friday, March 6 at 5:00 p.m. in Casa Real, Artec Center, SDSU. The Alice Stone Band, a group of feminist musicians that plays early see "March 6 at plays". early jazz, blues, and rock, will perform in concert at 8:00 p.m n Montezuma Hall. Morr will begin at eight o'clock with:

(continued on page 5, col. 4) MARCH 5 1981 1

SHOPPING CENTER EAST

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FASHION VALLEY

READER'S GUIDE

the first through the control of the

Dance

Dance Concert, featuring the Dime-a-Dance Company of New York, will be presented Friday, March 6 and Saturday, March 7, 8 p.m., studio/theater, SDSU, 265-6821

activity with ancient, contemporary, and futuristic music, will take place Friday, March 6, 8 p.m. to 1 a.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Faculty/Student Dance Concert, an annual affair, will be directed by Patricia Rincon with guest appear-ances by members of Strictly Jaz Dance Company and Three's Company, Friday, March 6, 8 p.m., Mandeville Auditorium, UCSD 452-4559.

Brazilian Folkloric Troupe Corpo Santo will dance the maculele, samba, and capoena and sing to the music of the cuica, frigidera, sendo de corre, and agogo, Saturday, March 7, 8:30 p.m., Revelle

Film

Children's Films will be shown Thursday, March 5 and Mondae March 9, 5 Cep m. Nationals in Public Library, 200 East, 12th Street, National City, Free 474-8211.

Experimental Films made by Stan-dish Lawder, UCSD arros and vis-ual arts proteosor, reducing under-ground classics. Next-ology and Dangling Participle, will be shown. Thursday, March 5, 7,30 p.m., Unicom Cinema, 7456 Ia. Jolla Roulevard, Lu Jolla, 459-4541.

Life and Work of women in the Soviet Union will be shown in a film the day before International Women's Day, Saturday, March 7, 1:30 p.m., 3011 Beech Street, San

New-Age Film Festival, a program New-Age Film Festival, a program of eight short films on immortality, holistic health, Zen Buddhism, Christian mysticism, psychic awareness, and physical fitness, will be presented Sunday, March 8, 1p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla-459-4343.

Images of Aging in Film series will continue with Ikiru. Akira Kurosawa's film of a dying Japanese bureaucrat who outlasts the red tape. Monday, March 9, 3 p.m., room 258, social science building. SDSU. Free. 265-5204.

Lectures

"Artists" Quilts" organizer Ludy Straus will discus the historical influences and the process of or-ganizing the current show at the

"Impressions of China," a series of "Impressions of china", as treed interrated also be scripe institu-tion of Oceanion agin, so which is a street and the face would and actived in a solid in a solid in a solid in the continue with Those believed, discussing universities and laboratories in Beijing, Origidos, Walton, and Shanghai, Thursday, March 5, noon, Summer Austrorium, SIO, 8862 Ia follo-855-862.

sent a reading by Howard Norman, Thursday, March 5, 7:30 p.m., CHE Cafe, UCSD, Free.

Oriental Healing Techniques will be discussed and demonstrated by Dr. Donald Kraig, Thursday, March 5, 730 p.m., Esoteric Re-search Society, 13519 Del Marino Avenue, Poway, Free, 748-4361 or 566-3128.

"Feture, Technology, and Woman" will be the theme of the most compensative conference of the most compensative conference of the first control of the first

"Living All of Your Life" will be saving autor four Life" will be the theme of a learner by Physician and gerontology pioneer Alex Comfort, author of the hot of Sex and The Process of Aging. Thurs-day, March 5: 8 p.m., Leonard Garren Auditorium, basic science building. UCSD School of Medicine Free, 452-5714.

"Facing the '80s" will be the topic of investment advisor Richard Russell, originator of Dow Theory Letters, Inc., Friday, March 6, 10 a.m., toom 111A, administrative complex, UCSD, Free, 452-3409.

"Eating Right" and what that has to do with aphrodisiacs, hypo-glycemia, pspular dietes, and vitamin supplements will be presented in a series of lectures sponsored by the San Diego Detectic Association, Saturday, March 7, 8-30 a.m. to 1 n.m., Vazarion Villager Hotel. p.m., Vacation Village Hotel, Mission Bay. 287-3270 x3289.

"Alcohol Awareness Hour" series will include Dr. Kenneth Jones speaking on "Fetal Alcohol Problems," and former major league baseball player Bo Belinsky on "Baseball & Booze" and in Dugout. an Operation Cork film, Saturday, March 7, 10 a.m. Mandeville Auditorium, UCSD. Free. 292-5800.

"Total Health: It's a Lifetime Af-Stage at 8 p.m.; and Sunday, March 8 9 am to 2130 p.m. Attree Center and Adams Humanities Building, SDSU, 265-6339.

"Significantly Small," a side presentation of wildflowers by 412-1180.

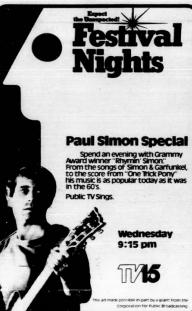
China Watcher Ross Terrill, author of Mao: A Bugraphy and re-search fellow at Harvard's East the People's Republic at a dinner meeting of the World Affairs Council, Wednesday, March II, 7:30 p.m., Atlantis Restaurant, 2595 Ingraham Street, San Diego. Reservations: 231-0111.

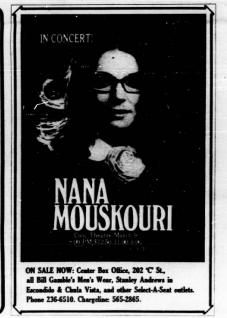
Ontimal Health Lecture Series. emphasizing preventive medicine, will present Dr. Tom Ferguson, editor of Medical Self Care editor of Medical Self Care magazine, speaking on "Medical Self Care," Wednesday, March II, 7:30 p.m., Montezuma Hall, Aztec Center, SDSU. Free. 265-5281.

"Black Holes, Quasars, and the Universe" will be the concepts of astronomy and physics covered by William Kaufmann III. SDSU professor of physics and former di-rector of the Oriffeth Observatory, Wednesday, March 11, 8 p.m., m. 110 Marcen Hell SDSI! room 130, Hepner Hall, SDSU. Free, 265-5204.

"Dr. Einstein & the Universe," a planetarium show, will be pre-sented Wednesdays through April 8, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marcos. Free. 744-1150

Music





TO LOCAL EVENTS

works of Tarrega, Carlevaro, Bar-rios, Bach, and Bloom's original compositions, Thursday, March 5, 8 p.m., Recital Hall 801, Southwestern College, 900 Oray Lakes Road, Chula Vista. 421-1180.

Stone Band will play early jazz, blues, and rock, Friday, March 6, 8 p.m., Artec Center, SDSU. 265-6947.

Friday Evening Concerts series will present young English cellist Colin Carr in concert, Friday, March 6, 8 p.m., Smith Recital Hall, SDSU. 265-6020 or 265-6947.

Symphony, the San Diego Symphony Orchestra, conducted by Aldo Ceccato, will perform Tchaikowsky's Concerto in D with violin soloist Marie-Anniek Nicolas, and Rachmaning't Symphony No. 2 ne Minor, Fiday, March 6 and Satuday, March 7, 8 pm., Ch-Sunday, March 8, 2:30 pm., Ch-Sunday, March 9, 2:30 pm., Ch-Sun

Chamber Music Concert of the Amade Trio, bareque violinist Sonsa Monsoid, bareque violinist Sonsa Monsoid, bareque cellie John Hus, and forrepianist Malcolm Bidon, will feature triss of Hayda, Mozart, and Beethoven performed on original and replication performed on original and replication of the preceded by a lecture-demonstration of early bowing and articulation, sponsored by La Jolla Chamber Music Society, Sannalay, Manda T., Jecture-demonstration at 7 and concert at 8 p. m., Sherwood La Jolla 493-3724.

for the piano, Schumann's Kreis-leriama and Prokofiev's Sonata No. 8. played by Nicolas Reveles, Sun-day, March 8. 4 p.m., Camino Theater, USD. 291-6480 x4426.

Sacred Music Series will present Sacred Music Series will present an organ recital by Stephen Hamilton, professor of organ at Virginia Intermont College, Sun-day, March 8, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-1605.

In Concert, the University Chamber Orchestra, with guest pianists Robert Brown and Gecil Lytle, will perform works of Mozart, Rayel, Delius, Walton, Stravinsky, and Bach, Sunday, March 8, 8 p.m., dramatic arts building mainstage, SDSU. 265-5204.

Young Composer's Concert Series will present a program of new works written for solouss and chamber ensembles by Bun-Ching Lam, you have been been been been been been consensuated by Bun-Ching Lam, Yung Wha Son, Steed Cowert, George Arasimowict, and Carberine Sheve, Sunday, March 8, 8 p. m., Sherwood Auditorium, La Jolla Measum of Contemporary Art. 700 Prospect Street, La Jolla 494-3541.

Cottage Concerts will present the Galant String Quartet in a per-formance of Schubert's String Quartet in D Major and, with pianist Daniel Copenhaver, Brahm's Piano Quintet in Minor op. 34. Monday, March 9, noon, Scripps Cottage, SDSU. Free. 265-5204.

Flute and Piano Music of Hin-demith, Roussel, and Schubert will be performed by flutist Ann Erwin and planist Pamela Stubbs, Mon-

day, March 9, noon, La Jolla Athenaeum, 1008 Wall Street, La Jolla, Free, 454-5872.

Contemporary Bards, the Irish Rovers will sing and play their hit song "The Unicorn" and other Irish-inspired music, Monday, March 9, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

Spring Chamber Music Series will present the ERA Truo, violinut Mary Gerard, cellist Mary Lindhloom, and pianist Ilana Mystor, playing Beethover's Sonata for Cello and Pano op. 5 no. 2 and the "Archduke Trio," Tuesday, March 10, 7:30 p.m., San Deep Public Library, 820 E Street, downtown. Free. 236-5849.

In Concert, the Point Loma College-Community Orchestra will present Mozart's Overture to The Magic Flute, Doorak's Slavonic Dances, and Vaughan William's "Serenade to Music," Tuesday, March 10, 8 p.m., Golden College, 3900 Lomaland Drive, Point Loma. Free. 222-6474 x344.

Harpsichord Concert of Jennifer Paul will include works of Bach, Thomas Morley, and Monsieur Royer, Wednesday, March II. II a.m., performance lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x349.

Noontime Concerts will feature a performance by the Brass Ensemble

directed by Lorin Getline. Wednesday, March II, 12:15 p.m., French Parlor, Founders Hall, USD, Free, 291-6480 x4261.

USO, Prec. 37(1-080) 44(2))
Welcoashy Kevinipa at the Mandeville Center series will feature the Five Centrules Ensemble, so prano Casol Plantamura, comtertenor John Thomas, Martha McGaugher on viola da gamba, and Arthar Hasa on harpschool, in a program of secular and religious music from the Fifteenth to the Twentieth Century, Welnesday, March I. 19, pre., Mondeville A. March I. 19, pre., Mondeville A. 404, 2322.

Sports

Half-Marsthon, the Natural Light San Diego Half-Marathon will have two of the best women dis-tance runners in the country, local favorite Lunie Binder and U.S. record-holder Joan Benoit, and give you a chance to beat them both, Saturday, March 7, 8 a.m., Fiesta Island, Mission Bay. 224-0181.

Collegiste Swimming, the West-ern Athletic Conference cham-pionships will be held Thursday, March 5 through Saturday, Near-t, 9 s.m. to 3 p.m., followed by the SDSU Invitational, Sunday, March 8, time to be announced, both in William Terry Pool, SDSU, 283-7096.

"Davis Cup '81." first-round play of the prestigious international tennis competition will have the U.S. team of John McEnore, Ros-coce Tanner, Sran Smith, and Bob Lutr playing against the Mexican team of Raul Ramiter, Emilio Montano, Javier Ordaz, Adolino Gonzalez, Jorge Lozano, Juan Her-

Clipper Basketball, the San Diego Clippers will play the Cleveland Cavaliers, Friday, March 6; and the Kansas City Kings, Tuesday, March 10, both at 7:05 p.m., Sports Arena. 226-8456.

Track and Field, the Aztec Invita-tional, one of the top annual Southern California college track events, will take place Saturday, March 7, 930 a.m. to 3:30 p.m., SDSU. 283-7096.

Arter Volleyball, the SDSU As Artec Volleyball, the SUSU Az-tecs will try to nettle UC Santu-Barbara, Saturday, March 7, 7:30 p.m., Peterson Gym, SDSU. 265-5547.

Run Or Walk, a 10K run and a one-mile walk sponsored by UCSD Medical Center Auxiliary will be dector on hand with advice and a treadmill. Sunday, March 8, 8 a.m., UCSD School of Medicine parking lot; preceded by a carbohydrate-loading spaghett dinner, Santaley, March 7, op. m., medical school snack bar. 453-2605.

Special Events

Future Technology will be the subject of "The Future Is Now," a multimedia presentation from Omni magazine, and "The Next Fifty Years. Science, Technology and the Human Prospect," a lecture by journalist and Omni contribut-



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These and other health topics directed to adults
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C. 8:30-12:00 D.1-4:30 Registration at door, day of seminar 8:00 or 12:30

Town & Country Convention Center

500 Hotel Circle North Registration fee: \$50. For further info 273-5192

Medically Your	
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Suite 32, 5580 La Jolla Blvd	

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City	State	Zip	Te	lephone
Check one:				
Enroll me in seminar				

READER'S GUIDE

Musical Theatrical Grammar Systems will be presented by the French theater group ATEM (Archer Theatre et Musque). Thursday, March 5, 8 p.m., Man-deville Recital Hall, UCSD, 452-3229.

"A Desalambrar," a production of the EOC Theatre Club and Teatro Messizo, will be presented Friday, March 6; Fridays, March 13 and 20; and Steurdays, March 14 and 21, 8 p.m. Bduscional Cultural Com-plex Performing Arts Theatre, 4343 Ocean View Bouleward, San Diego. 230-2804 or 262-4887.

Kite Festival, the thirty-third in-nual in Ocean Beach, will be held Saturday, March 7, with a pancake breakfast, 8 a.m. to 1 p.m.; and kite judging, 1 p.m., both at Ocean Beach Elementary/Community School, Sunset Cliffs Boulevard ind Newport Avenue, Ocean Beach; and a parade, 2 p.m., from the school to the beach, 222-9943.

"What's Cooking? IV: On the Environment," a mixed-professions presentation by artists. scientists, social scientists, and naturalists, will take place Saturday, March 7, noon to sunset, with a messenger, readings by Joyce Cut-Her Shaw, and "Song Dalects in Birds," a talk by ornithologist Luis

Suprista, noon: "Talking Water," a dialogue with Helen Mayer Har-tison and Newton Harrison, "En-vironmental Transformations," a talk on Hawan's ecosystem by en vironmentalist A. Daniel Burhans vironmentalist A. Darnel Burhans, and "Horse Songs and Other Soundings," a reading by Jetome Rothenberg, 1-45 p.m.; a discussion on "Aspects of Environmental Performance Art" with Allan Performance Art with Allan Kapow and Jean-Charles François at 5 p.m.; and "Southern Califor-nia Tank People," a performance by Peter Phillips with Loreaine Orru and Hearber Hill, at sugart, all at Center for Music Experiment, 468 Warren Campan, UCSD, pse-coded by composer Freilling (468 Warren Campan, UCSD, pse-coded by composer Freilling scient," 9 an no moon, Leucalia Flea Market. Free. 452-4383.

"Odyssey of a Jewish Woman"

will be portrayed in a one-woman show by Harriet Herman, spon-sored by North City Jewish Com-

munity Center, Sarurday, March 7, 7 p.m., Jewish Community Center, 4079 54th Street, San Diego, 457-3030 or 583-3300.

by the Musical Theatre Tour of the SDSU drama department, Sunday, March 8, 4 p.m., Wesley Methodist Church, 54th Street

and El Cajon Boulevard, San Diego. 265-6884.

seventy-first annual working wom-an's day, will be celebrated by the

Walking Tours of the historic Goslamp Quarter will be led every Friday, noon to 1 p.m.; and Satur-day, 10 a.m. to noon, from 652 Fifth Avenue, downtown, Free, 233-5227.

Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

Ski Reports, saxty seconds on conditions at resorts in California, Colorado, Utah. Wyoming, Idaho, and sometimes the Canadian Rockies, will be broadcast Mondays through Sarudays, 645 a.m.; and every two hours from 12,45 to 8,45 p.m., Mondays through Fridays, KSDO 1130.

Radio/TV "Earplay" will begin its ninth season of radio drama by broad-casting two works by David Mamet, Reunion and Sermon, Thursday, March 5, 7 p.m., KPBS-FM 89.

"Churchill and the Generals," a



Patients & their spouses are needed for a research projec Couples only. Participants who are accepted will be PAID. For more info call: Alec Pollard

459-3894

feminist folk group. Womansoring, activist Fahari lefters of the Union for Domestic Workers, and a pro-duction of Anha Bunker (hees to El Saltiador by Teatro Raisees, all sponiored by Grass Roods Events. unday, March 8, 7 p.m., Golden Hill Community Center, 2222 Broadway, San Diego, 232-2841.

Country Music Radiothon, a nationwide event, will be hosted locally by Ted Lettner, with country dancing, a mechanical bull, and buffalo barbecue at Center City Ford, 7303 Calatemont Mess Boulevard, San Diego, and Dolly Parton, Johnny Cash, and orthers on the air, Saturday, March 7, 8 am. 16 9 ps.; and Sondy America, Johnson 1240. "Sonic Cave," a process theater Some Cave, a process freater event featuring soundmaker Eric Lichtman, will take place Sunday, March 8, 7:50 p.m., Interval Studios, 860 Third Avenue, downtown, 280-8648.

Metropolitan Opera Broadcasts will present Strauss's Salome with Gwyneth Jones, Saturday, March 7, 11 a.m., KFSD-FM 94.1.

5, 8 p.m. Channel 30

College Basketball between Artec rivals Utah and Brigham Young University will be televised from Salt Lake City, Saturday, March 7, 12:30 p.m., Channel 39.

Horses, including Jack Klugman's Jaklin Klugman, will be running after \$150,000 in the California Derby, broadcast live, Saturday, March 7, 4 p.m., Channel 10.

"Something Spectacular with Steve Allen," a special speed of public television, with guests Tom Poston, Lous Nye, Don Knotts, Milton Berle, Vincent Price, and some other goodies, will be tele-vised Saturday, March 7, 9 p.m.; repeating Sunday, March 8, 5 p.m., Channel 15.

Sunday in the NBA will pit the Boston Celtics against the New York Knicks, Sunday, March 8, 10 a.m., Channel 8.

College Basketball, it will be Notre Dame at DePaul, Sunday, March 8, 10:45 a.m., Channel 39.



481-4573

Nature Walks will be offered every Sunday by the Audubon Society 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Can-yon Road, 5½ miles east of Lakeside (291-8271); and the San



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Midge Costanza

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Strategies

Here to There:

for the Future"

"Sisters on Stage"

Feminist Skits & Satire

Saturday, March 7, 1981
Artec Center
Saturday, March 7, 1981
Artec Center
San Diego State University
\$5.00—General public
\$2.50—SDSU students (with ID)
Tickets available at Artec Box
Office 265-6947
For more information call

For more information call 265-5430

That's right. Pay for one admission to Merlin's Lounge and the second one is FREE! March 10, 11 and 12.

A continuous show of professional Magicians on stage. Tuesday through Thursday at 8:30 p.m., ssion is \$2.00. Friday and Saturday, 2 shows, 7:30 p.m. and 10:00 p.m.,

Tuesday through Thursday, enjoy 50¢ Kamakazi's, 75¢ draft beer and glasses of wine for 80¢ with magic at your table and on stage!

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San Legy So ALDO CECCATO, Conducting 웃 MARIE-ANNICK NICOLAS, Violinist TCHAINOVSKY: Violin Concerto in D MC THEATRE—3rd & 8 Street
March 6 & 7 at 8:00 p.m. March 8 at 9:30 p.m. -UPCOMING CONCERT-

LOUIS LANE, Conducting HORACIO GUTIERREZ, Pianist BETHOVEN: Pano Concerto No. 4 in G Major MAHER: Symphony No. 5 in c sharp minor CMC HARM-6 4 8 Sweet March 19 4 3 is 48 00 pm. 4 25 COMPT PRODUMING ARTS CENTER March 14 at 8 00 pm. 4 pm.

CIVIC THEATRE tickets \$15, \$12, \$10, \$7 and can be purchased at Salary Albart Albarries. Center Box Office (936-6510), Charge by Phone (565-9865)

EAST COUNTY tickets \$13, \$9 and can be purchased at Ticketron and East County Box Office (440-9277) TICKETS NOW ON SALE FOR: Boston Symphony Orchestra/Se Victor Borge in Recital April 28

ZS

"Farewell to Manzanar," the sad but true story of one Japanese-American family's internment in the World Wor'll detention camp in central California, directed in 1976 by John Korre, will be broad-cast Sunday, March 8, 11:30 p.m., Channel 10.

"Star Wars" will introduce Prin-cess Leta Organa of Alderann in episode two, Monday, March 9, 7 p.m., KPBS-FM 89.

"The Hitchhiker's Guide to the "The Hischhiker's Guide to the Galaxy," the most popular radio draina ever broadcast by the BBC, and one that pokes fun at science fiction, will debut with Earth being destroyed to make way for a galactic freeway, Monday, March 9, 7:30 p.m., KPBS-FM 89.

"War and Peace," the hokey ver-sion directed by King Vidor in Italy, and starting Audrev Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herrer Lom. Oscar Homolka, Anita El-berg, and Mai Birtt, will be airin two parts, Monday, March 9 and Tuesday, March 10, 8 p.m., Channel 6.

Dance in America will present Rudolf Nurseva and the Joffey Ballet in a tribute to Vasava Nilinsky, performing the three ballets most closely linked wheth Nilinsky's carreet, Perroachka, Le Specre de la Rose, and L'Appetadid d'un Fanne, Monday, March 9, 9 p.m.; repeating Tuesday, March 10, 1 p.m., Chumad 15.

Galleries

"Paris — San Diego," an exhibi-tion of recent oil paintings by Jane Laterow, will be on display through March 6, Mandeville Annex Gal-lery, UCSD. 293-4597 or 453-2388.

Bronze Sculptures of scaperos and wildlife by Franco Vianello will be exhibited by the artist. Friday, March 6, 5 to 8 p.m.; and Satur-day, March 7, 11 a.m. to 4 p.m., Jones Gallery, 1264 Prospect Street, La Jolla. 459-1370.



thased at Civic Box Offic 202 C Street



CIVIC THEATRE Sunday, March 22, 8 p.m. lickets: \$9,50, \$8,50, \$7,50 \$5.50

TO LOCAL EVENTS

st, Friday, March 6, 6 to 8 p.m. and through March 20, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

Photographs by David Kinney will Photographs by David Kinney will be on view at an opening recep-tion, Friday, March 6, 7 to 9 p.m.; and through April 2, Darkroom, Etc. Gallery, 6610 El Cajon Boulevard, San Diego. 286-7801.

"Chromolithographs of Birds and Mammals," a selection of thirty color lithographs by Louis Prang from the 1885 volumes of Den Lie-ing World, will be on exhibit through March 8, Natural History Museum, Balboa Park. 232-3621.

Dye Transfer Photographs, exam-ples of the oldest furm of color photography enade by Jay Maisel, Ernest Hass. Pete Turner, Victor Daz, and others, will be exhibited through March 8: La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 455-7550.

La Jolla. 455-7550.

"A History of American Art through Printmaking," a traveling exhibition of fifty-four prints from the Eighteenth to the Twentieth centroine, including works of John Controlled and the Controlled Cont

"Black Pioneers in San Diego: 1880-1920," an exhibition of photographs, memorabilia, cos-tumes, and artifacts depicting the lives of early African-American pioneers in San Diego, will be on view through March 15, Villa Montezuma, 1925 K Street, San Diego. 239-2211.

Instead of leanin' on that rail guess who could be holdin' any purty gal

e'd just sashay over to

MacVittie's

COUNTRY WESTERN and Ballroom dance studio

Monday-Friday 2-10

NORTH SAN DIEGO 7094 Miramar Rd, 578-0070

10 lessons \$10

"Color Photography: New Im-

contemporary photographers, in cluding William Eggleston and Joel Meyerowitz, will continue through March 15, Mandeville Art Gallery UCSD, 452-2864

"Keeweenaw Suite." a series of "Keeweenaw State," a series of watercolor paintings by Midwest-em artist Olenn Bradshaw, will be exhibited through March 17, Founders Gallery, USD. 291-6480 x4296.

All-Media Juried Exhibition aponsored by Gaslamp Quarter Association's cultural development committee will continue through March 20, Gallery 552, 552 Fifth Avenue, downtown. 233-7888 or 232-5227.

"Thresholds," an exhibition of paper and nixed-medis works by Ellen Phillips, will be displayed through March 26, "Fiday, March 26, "To 9 p.m.s. Friday, March 26, "10 9 p.m.s. Spectrum Collery, 4011 Goldfinch Street, Mission Hilb. 295-2725.

Senior Professional Artists will be represented in a group show spon-sored by Community Arts through March 31, San Diego County Ad-ministration Building, 1600 Pacific Highway, Jowntown. 233-0141.

Recent Works from the triangular, nitzed-media Hector Vex series by Robin Bright will be on exhibit from March 7 through April 5. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"A Selection of Paintings and Graphics by Pablo Picasso," an exhibition consisting of five paintings on loan from the Museum of Modern Art in New York and

3

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Loggins, Eagles, Bob Seger, Jackson

Browne, and The Doobie Brothers.

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teontinuse trem page 11)
him/her to maintain autonomy
and control over the film.
The very techniques used in
the structure of experimental
films often cause audiences who
are accustomed to the linear
narrative of commencial cinema
to exit the theater yawning.
Experimentalist forms include
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Experimentalist forms include
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collage animation, computer film, film/peems, disnortion, film/peems, disnortion, film, film/peems, disnortion, film, fi

Pacific Film Archive in Berkeles Pacific Film Archive in Berkeley has described Lawder's films as "exhibiting a rare balance of formalism and funk, of structure and humor" and Lawder himself as "a Yankee tinker of light and rhythm, with an irreven

W - Dr

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Come Fly Our Kites

Ocean Beach Kite Festival

Games People Play

o invent and build along the

way." Lawder has also taught the Lawder has also raught the first course in film history at Yale University, been professor of film studies at Harvard. If the studies are desired as the studies and chairman of the UCSD visual arts department, where he is now. He will be present at the screening tonight, which will include two of his better-known from the studies of the better shown from the studies of the better shown from the studies of the studies of the better shown call 454-4341.

— Oreg Kahn

- Greg Kah

Photographs

(continued from page 1) Cartier-Bresson has taken over a forty-year span, titled Decisive Moments, is on view at Gallery Graphics in Hillcrest.

Also on exhibit is a small

Also on exhibit is a small selection from David Covey's Wall People, a humorous, finely crafted look at the antics of the mellow San Diego folk along the concrete wall of the walkway at Mssion Beach. Covey should be commended for being brave grouph to be in the same. commended for being brave enough to be in the same exhibition as Cartier-Bresson, an opportunity that would be intrinsdating for most photographs. Covey's photographs should not be compared to the master's. They are different, and lighthearned. Callery for the property of the compared to the master's. They are different, and lighthearned. Self-Pith Avenue. Hillcreat. Callery hours are 1000 a.m. to 600 p.m. Toscidas through the property of the

through March 25. For more information, call 295-3538.

Women

The second

(continued from page 1) welcome address by Patricia wohten studies department, wohten studies department, word was a studies with a studies workshop in 18 a. m. with she solder! Sex-Road Sexerotypes, "Earth, Air, Fire, and Water. Environmental Health," and "Playing Goddess: The Ethics of Cenetic Engineering." The dront alou to 500 pm. (Find earth of the studies of the st

Huckle, chair of the SDSL

women's studies department followed at 11:30 a.m. with

Women's Political Caucus, will speak on "Octting from Here to There: Strategies for Tomorrow." Also on the evening program will be satricial skits on sex-role stereotypes in American society by a feminist theater collective, Sixters on Stage, On Sunday, March B, International Women's IDs. commensation. Women's Day, commemorating the 1906 strike by women textil workers in New York, the conference will proceed from

conference will proceed from 9:00 a.m. to 2:30 p.m., concluding with a summary by Jan Zimmerman, organizer of the conference. All events will take place in Astec Center and Adams Humanities Building on the SDSU campus. The

conference is open to men and women and free child care will be available. For rickets to the evening programs, call the Azt Center box office, 265-6947. For registration and furth information, call Jan Zimmerman, 265-6339.

Ronald Arden

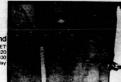
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March 6 thru March 21



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RECEPTION TO MEET THE ARTIST: FRIDAY - MARCH 6 - 7:3

THE ASCENT OF MT. FGJI THE ASCENT OF MT. FOULTH COST THE ASCENT OF MT. FOURTH THE PRESENTS THE STATE OF THE PRESENT OF Anglet. Probaght is beginn an invent in participants to read and face their past—and the moral compromises they have made. Massed of Pilee Ahrs. Cast Includes Nest. McCalent, Tom Marchell. Steep Pension, Daniel Wilth. Byrast Pisedhew. Elizabeth, Noss. Castleton, and Rote Disse. The screen design in by Carthyin Manshall. Colorana and Rote Biss. The screen design in by Carthyin Manshall. According to the Massed Piles Annual Colorana and Rote Biss. The screen design in by Carthyin Manshall. All Piles Annual Colorana and Rote Oscillation. Annual Piles Annual Piles

AS YOU LIKE IT AS YOU LIKE IT Shakespear's pastoral comedy based on Rosalynde by Thomes Lodge, that contrasts like in a French court with its nusic counterpart in the Forest of Ander— to which Duke Senior and his faithful companions fied when the Duke's younger brother Prederick banished him and usurped

control over his French province. Though most productions of this cornedy focus generally on the play's Industry investigations of the property of the Daniel Wirth is the melancholy Jaques. Scenic design for this production by the USCD Theatre is by Cathlyn Marshall, costumes by Charlote Kylin, and lighting by Cathly Sherman, (Shi USCS) Theatre, through, March B, Friday, March 6, and Sunday, March 8 or 800 p.m.

The San Dilgo Junior Theatre presents the story of the Gibrath family. Pather Gibrath was one of the pioneers of industrial efficiency in the 1920s, and her an his household with the same time-study methods he used in factories. Written by Frank Gibrath and Ernestine Gibrath Carey, the correduced is their efficient home. and Errestine Gibraith Carey, the comedy recalls their efficient home and the problems that arose when the reledest daughter wanted to become a "Bapper. Robin Stevens directs David Craig as the lather, Kim Biggs as the mother, and Jill Brow as Anne. Other members of the cast include Mona Mansour, Richard George, Jimmy, Salte, Kiam Tuckfield, and Mar.

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Teatro Mestro, a community-based
Chicano Theatre Company, and the
Educational Cultural Complex Theatre
Chus are co-sporsors of the first
Mexicano Fronter Theatre Festival:
The festival, which includes theater
companies from Tquana. Ensenada,
and Los Angeles, is an effort to footer
communication between Chick on and and Lon Angules in an effort to foster communication between Children and March Agent Agen

JOAN OF LORRAINE The Heartland Commu

JOAN OF LORBANE
The Heartand Community Theatre
presents this defamal by Pulitier Prize
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"A Tribute te
Fats Waller:
Aln't Misbehavin'

Thus. & Fri. 8 pm.;
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THE MAIDS
Clark G. Mirrs directs the Grossmon
College production of Jenn Genet's
strama (Les Bonnes) about violence
and unnatural passion. Two maids.



Tonight at 8:30

kill the mistress, they perform a play-acting imitation of the event, which has disastrous results. Written in 1949, 7th Amids heped establish Genet as one of the major exponents of the Theaster of the Absurd. Stagehouse Theater, Grossmont. College, through March 14: Thursday through Saturday at 8:00 p.m.

A MIDSUMMER NIGHT'S DREAM Reviewed this issue. Lamb's Players' Theatre, through March 21: Wednesday through Saturday at 8:00 p.m. Matinee

AND MESS REARDON DRINKS A LTTRE.

The fleater department of the school of performing and visual size at the control of performing and visual size at the control of performing and visual size at the control of the con

performs her one-woman drama, based on the novel The Breadgivers, about Sans Stronlargh, the youngest struggling to adapt to life in the 'new world', period for strugglin including a hyranical father and an Younger world', perioding herring among the publicant of Herst Street to help support her farnly — believing all the decirity.

cal 953-300.

PLAS SUTE Community

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Theory present the Nell Strong common of the Plas Strong Common of the

RELATIVELY SPEAKING Reviewed this issue.
California Theatre, through March
15: Tuesday through Sunday at 8:00
p.m. Matinee Sunday at 2:00 p.m.

p.m. Matines Sunday at 2,00 pm. SEXUAL PERVISERT I'M CHARGE STATE AND A COUNTY OF CHARGE A behavior. Mamet has a profound understanding of the pride, diffidence, vulnerability, and amiovalence that get in the way of mutually gratifying relationships between men and women. The series

UNITED STATES INTERNATIONAL UNIVERSITY SCHOOL OF PERFORMING AND VISUAL ARTS PAZZENTS PULITZER PRIZE WINNER PAUL ZINDEL'S

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READER'S GUIDE TO THE THEATER

Part A. 1. Transfely through Security as 600 pm. Smith as

115 pm.

STMAO 17
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the cornoid-derivants by Donald Besich
and Edmund Trichnik. Set in the
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SWEINEY TODO, THE

WELODISAND.

The "sensational crime" mitodisma. written in IBA2 by Genege Didon Hy, recounting the bloody deeds of the recounting the recounting the recounting the recounting the recounting the recommendation of the recount of the recounting the recommendation of the recommendatio design is by usey wisson, costumes by Linda Boone, and lighting by Steve Jones. All the designers will be using this production as their Master of Fine Arts thesis project. (Sm.) Main Stage Theatre, San Diego State

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BANDMAMET

Dawn Hagen, Gerry, Krenzke, Byron LaDue, Gary, Le Winter, Elle Scillvan, Dorna Tenney, Donna Walter, and Gany Yoker, Robert Earl is the scenic designer and Anthony Wood is the schwick discotor. (Sm.). Gaslamp Quarter The

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WOOTRE A GOOD MAN, CHARLIE BROWN The North County Community Theatre presents the musical

Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CAUPORNIA-PACIFIC THEATRE 234-7938

CARTER CENTRE STAGE Balboe Park 239-2255

CIMC THEATRE 202 C Street, downtown 236-6910 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 433-4856

C.R.A. THEATRE 9115 Clairemont Mess Boulevard, San Diego 277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER 2:0E Main Street, El Cajon 440-2277

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FOX THEATRE 720 B Street, downtown 233-6331

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OROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 485-1700 x410

LA JOLLA STAGE COMPANY Parker Auditorium: La Jolla High School 750 Nautikis Street, La Jolla 459-3819 LAMB'S PLAYERS THEATRE 500 E. Plazo Boulevard, National City 474-4542

LYCEUM THEATRE 314 F Street, downtown

LINE DINNER THEATRE
7570 El Capon Boulevani, La Mesa
464-1196 464-1196: MARQUES PODIUS THEATER AARQUES FOALLERY THEATER 31717 India Street. San Deepl. 2008-84-11. MIRACOSTA COLLEGE Link: Flueter. One Bernard Drive. Oceanside 757-2121-s236.

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74n-6669
PINE HILLS LODGE
2960 La Possda Way, Julian
765-1100
POINT LORN COLLEGE
Salomon Theatre
3900 Lonsaland Drive. Point Lorna
222-6474 x248

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO JUNIOR THEATRE Cese del Prado Theatre, Balboe Park 239-8355

SAN DIEGO MESA COLLEGE 7250 Mese College Drive. San Diego 279-2300 x236 SAN DIEGO REPERTORY THE ATRE 1620 Sidth Avenue, downtown 231-3585

SAN DEGO STATE GENVERSITY Main Stage and Experimental Thease 265-6884 Open-ex Amphitheater 265-6947

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233-3965 SCRIPPS RANCH COMMUNITY THEATRE Wangerheim Junior High School Auditorium 9230 Gold Coast Drive. Nora Mesa 565-7300-s216

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271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Thomas, John Mur Thester, Studie

Mandeville Hall 452-2380

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Concerts

One of the more detressing anniyances every office or furnish must face from time to time as the addition schedule change, and additions schedule change, and accreditation schedule change, and accreditation and buffers of the basis morth.— the most an other basis to the schedule can difficult and the Maylate, and McCoy Time. At least the lattle has been and the Maylate and McCoy Time At least the lattle has been and the Maylate and McCoy Time. At least the lattle has been at the mercinian filter of the international Bend on Justice, and William and Maylate and William and the Maylate and William and the mercinian following the manufacture of the mercinian following the schedulers and schedule as, essentially, sidemen (Johnny Hodges is ineditically linked to Duke Ellington, Jimmy Lyons and Geol Taylor may as well be Siamese twins; when one asks about Charlie Haden, Ornette Coleman and Keith Jarrett come

Coleman and Kelth Jannet come or mind). There is a resourceful compace Type is a resourceful compace to a compace the coleman social management is not a true innovator. The sheet enhaltation he exubes and has instilled in other sidemen who have moved on to other positions with the coleman foundation of the continuary continuation of the coleman properties of the compace to the compace compace of the coleman continuation of the collation of contraction compace collation or conjusted up the



and Pharach Sanders as well). musicians who have worked what shame could there be in that? When Coltrane left Miles Davis it is doubtful whether he trefted over whether he would be permanently cast in Miles's

maticions who have worked internationally regard him as such. My perception of Brazilian music is severely limited by a shapl cultural barrier. The Language is too strange — a couple of parts for the perception of the parts Portuguese, which, for a se-celled workerthis. It stotally boffling Santos, who will polar of the International Bert on Friday and Saturday, may be as overwhelming an orchesto leader.

of manipulating instruments and players con ender static linguistics instruction. They concent in the control of the control o

manual on how white boys can't play soul — and if they try, they go overboard? This band offers obsystem — draft mely fiv, they go conting but here you can shale you have been the shall be you are not entrated by the system of the Bussis Brothes ance more, then the Farris Field collection for the Bussis Brothes ance more, then the Farris Field collection for the Bussis Brothes ance more, then the Farris Field collection for the Bussis Brothes ance the Findy-notify partitionates being badged on a benefit for the must change be excellent. But knowing USSD seaning toward award excellent, the must be supported to any partition of partition of the partition problems of the partition prob

intellectual ear drops comes with he package. One of the more interesting press tributes to wach my diest concerns a group colled. Magnets, who lobel their style psyche-pap i and older that in the issue of simplicity, horsely, and huma, and also packed or medium of network social commentary. and be GOOP! Lagree and we have less when they appear at the Zebro Club on Friday night with the Oad Boys. The Zebro Club will also hat Sue Me tanight. Thursday, and the towards; and softward bond, the Trowsters, on Saturday. The fluctor Clip Nebest, or decent modeship band (not a toward style in this come) controded to Capital (those contracted to Capitol (mose wonderful folks who brought us the Knack), will be at the Spirit with

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TUESDAY, APRIL 28 GOLDEN HALL MarcBerman

The Music Scene is compiled every Friday and Saturday: To list club entertainment, call 692-3268 Saturday before 5 p.m. Send concert information and obstent

San Diego Concerts

Sue Me: Zebra Club, Thursday March 5, 9 p.m., 560 Fifth Avens downtown, 239-4222.

Magnets and Odd Boys: Zebra Club, Friday, March 6, 9 p.r Fifth Avenue, downtown, 239-4222

Rubber City Rebels, Four Eyes and the Trowsers: Spirit, Frida March 6, 9 p.m., 1130 Buenos Avenue, 276-3993.

Funk Filled Harmonic: UCSD Mandeville Center, Room B-218, Friday, March 6, 8 p.m., 452-1931

Se Minos

IRISH PUB

David

Cinco de March-o with David Bradley, Dos Equis beer a buck a bottle, jalapeno eating contest, and Dos Equis T-shirts.

Bradley

The Trowsers: Zebra Club. Saturday, March 7, 9 p.m., 560 Fifth Avenue, downtown. 239-4222.

The Rick Elias Band, DFX2, and Jerry Raney and the Shamer Spirit, Saturday, March 7, 9 p.m 1130 Buenos Avenue, 276-3993

Tower of Power: SDSUBacka Sunday, March 8, 7 and 10, 30 p.m. 265-6947

McCoy Tyner: International Blend, Tuesday, March 10 and Wednesday, Narch 11, 8 p.m., 4034 30th Street, North Park. 284-9603 or 287-6718.

Stiffles: Spirit, Tuesday, March 10, 9 p.m., 1130 Buenas Avanue. 276-3993.

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PAUL MCCARTNEY
& WINGS SPRING TOUR
ROLLING STONES
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PAUL MCCARTNEY * WILLE NELSON

Pat Travers and Ritchie Blackmore's Rainbow' Sports Avena Monday March 23 8 p Sports Avena Boulevara 224-41 The Blasters: SDSU Backdoor Friday, March 27, 8 p.m. 265-69

The Mingus Dynasty leaturing Roland Hanno, Clifford Jordan Mike Richmond, Randy Brecker, and Billy Hart's SDSU 820kdoor, Saturday, March 28, 8 and 10:30 pm. 265-6947.

Clubs

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March 17 St. Patrick's Day

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JERRY McCANN

March 19 & 26

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Bair X Ranch House, 119 East Broadway, Vista, 724-0510, Maxy, country western and contemporary. Thursday Brough Sunday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Untouchcioles, '60s rock and roll, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue. Solana Beach. 481-902: Jerry McCann and the Gigolos, rock and roll. Thursday twough Saturday.

Black Angus, 5247 Knamy Villa Road, Keamy Mesa, 279-3100: Spirit, contemporary, Tuesday through Saturday.

Black Angus, 707 E Street, Chula Vista 426-9200: Call club for

Black Angus, 10370 Frians Road, Mission Volley, 563-5862: Summer Breeze, contemporary, Monday through Saturday.

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

Blamey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Irish traditional folk music,

Bobby 6's, 485 First Street, Encinitias, 436-7397: Katy Brown and the Band of Renown, variety

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Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Partly Claudy, contemporary,

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560 5th Avenue (at Market 239-4222 Thursday, March 5

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Magnets

Odd Boy Saturday, March 7

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Thursday, March 12

Crawdaddys

Must be 21. \$3 cover chan

Wednesday through Saturday

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666: Steve Vaus, contemporary, Thursday through Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido. 743-6422: Harry Paul and Mel Vernon, variety, Thursday through Sunday.

Cabaret Supper Club, 2223 E

Cajon Baulevard, North Park, 298-868: The Roostes, the Crawdaddys, and Odd Boy, new wave, Monday and Tuesday

Cafe Dei Rey Mora, 1549 El Prado, Balboa Park, 234-8511 Sharon Skidgell, plano bor, Thursday through Saturday, Jackstrows, goodtimeinternationalgybsey Sunday, Two Tones, female contemporary and original. Tuesday and Wednesday.

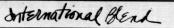
Cafe in the Valley, 911 Camino del Rio South, Nusion Valley, 290-3329. Night Wing featuring Delene Zottoch and Sue Pincus, contemporary, Thursday through Sofunday, Delone Zottoch, contemporary, Wednesday,

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach, 481-8238: Pelikan Alley, jazz.

Castaways, 10757 Woodside Avenue, Santee, 449-6700; Muffs, rock, Tuesday through Saturday; the Aome Spaghetti and Screen Door Company, comedy, Sunday and Monday.







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Saturday & Sunday, March 14 & 15 Instructors of the Guitar Institute of Technology

JOE DESCRIP.

Joe Diorio is well-known to guitarists everywhere for his advanced harmonic concepts, intervellic ideas, and phenomenal stehnique. In addition to sacching at the University of Miami, and writing two popular books, *intervellic Delays and Fusion*, and has traveled with State of the Control of



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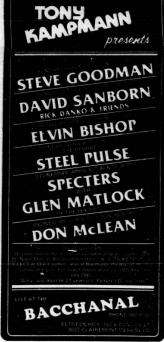
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Joe Diorio & Les Wise with Jim Plank & Tom Azarrillo





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The Siers Bros. return

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Four Eyes and ska-reggee of Trowsers

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Chateau, 3623 College Avenue. College Grove, 582-5820: Birdie Carter Trio. contemporary. Thursday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolia, 454-5325 Purl, Jazz, Thursday through Sunday.

Comedy Store, 946 Pearl Street, La Jolia, 454-9176: Mel Cross. Richard Morris, and Glenn Super, comedians. Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 420-1161; Country Casanovas, country westom. Wednesday through Sunday.

Country Pump, 13280 Old Business Route 8, El Cajon, 561-5893: Country Rainbow, country, Saturday.

Crossroads, 345 Market Street downtown, 233-7856. Elia Ruth Piggee, jazz, Thursday through Saturday.

Cullpeppers, 7305 Clairemont Mesa Boulevard. Kearny Mesa 571-7755 Firewater, country, Wednesday Inrough Saturday.

Culipeppers, 7380 Golfcrest Place, San Carlos, 460-5400; Ar Tories, pianist, Wednesday through Saturday.

Cumingham's Restaurant and Country Western Nightclub, 7094 Micanar Road, Mira Mesa, 578-1216, Red Eye, dance music, Tuesday through Saturday. Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: RPM, disco and rock, Wednesday through Sunday.

Da Vinchs, 526 E Street. Chula Vista. 427-8880: Rex Paris, contemporary, Tuesday through Sunday.

Distillery East, 755 Metcalf Street. Escondido. 741-9393. This Kids and Riff Raff, new wave. Thursday: Rockin' Stevie W. rock, new wave, and cream of the pap. Friday and

Distillery, Old No. 7, 140 South Sierra Boulevard, Solana Beach, 755-6733. Moving Targets, new wave. Thursday through Saturday; Trowsers, ska reggae, Sunday; Tweed Sneakers, rock riew wave. Wednesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Ron Bolton Group, contemporary, Tuesday through Saturday; Bill Bracketh, X-rafled comedy, Sunday

Elario's, 7955 La Jolia Shores Drive, La Jolia, 459-0541: Peter Sprague with Dance of the Universe Orchestra, jazz, Tuesday through Sunday.

Fat City, 2137 Pacific Highway, downtown, 232-0586: Melissa McCracken, contemporary, Tuesday through Thursday, Auduban Braile Carter Jazz Trio, jazz, Friday and Saturday.

Fish House West, 2633 South Highway 101, Caraff, 753-6438. Purl The Jazz Continuum, jazz, Monday and Tuesday.

Flynn Springs Inn, 15505 Old Highway 80, El Cajon, 443-9568. Andy and Donna, country western Wednesday through Saturday; open jam session, Sunday.

Francine's, 939 North Hill Street, Oceanside, 722-7123; Weekty Dues, top 40 rock, Wednesday through Sunday.

Gaslight Theatre Club, 2855 Midway Drive, Loma Portal 223-8122: Call club for information.

Country Hotel (SUDHotel Label North Misson Valley (SUDHO) Soft Touch, contemporary Tuesiday, through Saturciay

Hajji Baba, 104 Mission Valley Center West Mission Valley 298-2010: Live Arabic music and belly dancers, nightly

Halcyon, 4258 West Point Lama Boulevard, Loma Portal. 225-9559 Taxi, rock, Tuesday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Strangers, new wave, Tuesday through Saturday; Steve Vaus, contemporary, Sunday and Monday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Danny Roze, contemporary and country, Friday; Melissa McCracken, guitar and variety, Saturday

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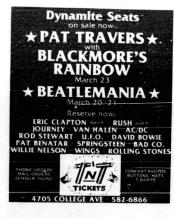
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Mission Boy Drive, Mission Buy 276-4010 People Moves, contemporary, Tuesday through Saturday, Guideline, contemporary, Sunday and Monday **JIMMY**

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370 Wayne Gire, curtemporary, Friday and Safurday Humphrey's, Half Moon Inn. 2241

Hungry Hunter, 402 Fietcher Parkway, El Cajon, 442-0517: Call club for information.

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633. The Russ Kirkpatrick Band, Southern soul and artistry, Wednesday through Saturday; Soft Shout. contemporary, Sunday through Tuesday

Huntsman, 1511 #13 East Valley Parkway, Escondido. 743-7105: Call club for information.

International Blend, 4034 30th Street, North Park, 287-6718: Moacir Santos, Brazilian music. Friday and Saturday: McCoy Tyne Quartet, jazz. Tuesday and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: The Elements, Latin show and dance, Tuesday through Saturday

Jolly Roger, 807 West Harbor Drive: Seaport Village: 233-4300 Sky High, dance rock; Wednesdo through Saturday.

Jolly Roger, 1900 West Harbor Drive. Oceanside. 722-1831: Pelikan Alley, jazz. Wednesday through Saturday.

Jate Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220 - David Bradiev, variety, Thrusday Hiruagh Saturday, Air Brothers, rock and roll, Sunday Hirough Tuesday, Nomads, country rock, Wednesday,

Journey, 5375 Kearny Villa Road. Kearny Mesa. 279-2040: Call club for information.

The Juke Box, 339 West Broadway, downtown 234-0221 Barbara, piano bar, Friday and Saturday

Kelly's Roadhouse, 596 North Mollison Avenue, El Cajon 442-0353 Coast to Coast, contemporary, Tuesday through Saturday

Krazy George's, 6149 University Avenue, Earl San Diego. 582-5700: Leather and Lace, county western, Friday and Saturday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado 435-4660 Call club for information.

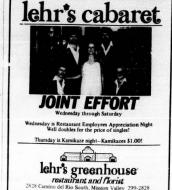
Kung Food, 2949 Fifth Avenue, Hillorest 298-7307 Pat Kerber, classical guitar, Thusday, Bob Ward, classical guitar, Friday; Carlos X Pena, vibes, Saturday, and Sunday

La Casa Bianca Restaurant 2444 San Diego Avenue, Old Town 295-6380 Ricardo Bielm easy listening in Spanish and English, Friday through Sunday

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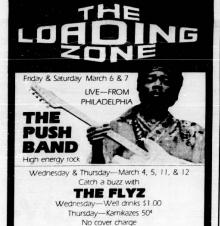
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Lorenzo's, 596 Broadway, El Cayon, 442-9696 Justice, contemporan, rook, Tuesday, thyough Saturday, Fro Brigham Proservation Bond, ithylinin and blues, Sunday and Monday

Mache's 20to Marca, Directoma Portal 224-2401 Bramble, country, Tuesday through Saturday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee 448-8550 100 Proof, country western, Wechesday Prough Sunday

Mama's Mink, 533 East Main Street, El Cajon, 442-5573 Ambitious, country, Tuesday through Saturday

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017, King Biscult Blues Band, Diues, Thursday through Saturday

Freeway 78, San Marcos 744-3520 Classified, contemporary, Tuesday through Saturday.

Maxdon's Club, 2231 El Camino Real. Oceanside 757-1791. Uteside, contemporary. Thursday through Saturday.

McFadden's, 5455 Grossmont Center Drive. La Mesa. 465-3464 The Jon Sanctoval and Krathy Mitchell Group, contemporary, Tuesday through Saturday

Telesco, modification, 851
The Mexicon Reviouson, 851
West Hotor Drive, Seaport
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The Mission Room, 502 East Mission Road, San Marcos 744-2203. Western Hemispher country, Wednesday through Sunday.

Moby's Deck, Adam's Rib Restaurant, 1403 Rosecrans Street, Loma Parlati, 220-1671; John Hartman Show, contemporary, Tuesday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 5c3-00c0 Bogart, top 40, Weathesday through Monday; Weathermaker, top 40, Tuesday,

Monterey Jack's, 11940 Bemardo Plaza Drive, Rancho Bemardo. 566-2400: Call club for information.

Monterey Whaling Company, 887 Carnino del Ro South, Missia Valley, 291-1638; Amber Band, country rock and originals, Tuesday through Saturday.

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022-Sandy Stewart and Co. contemporary, Thursday through Schurday, Jim Nison Tico, country western, Sunday and Monday, Sandy Stewart and Co. contemporary, Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escandido. 741-0935: Rich Hunt and Dale Breeden, contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Partal, 223-5596: Gemy Baze and a Touch of Country, country western, Tuesday through Saturday.



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Boulevard, East San Diego. 287-7332, Flywheel, rock and roll. Trunciay flyough Sunday.

Nashville West, 4240 West Point Lama Sculevard, Loma Portal, 224-8282 Bramble, country western, Tuesday through Saturday.

Ocean View Room, Hotel Del Coronado, 1500 Oronge Avenue Coronado, 435-6611: Wildflower, contemporary, Tuesday through

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Jim and Theresa Hinton, Irish tolk, Tuesday through Saturday.

contemporary and country. Friday and Saturday.

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Old Time Cate, 14od North
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Orange Tree, La Jolla Village Square, La Jolla, 455-5064 Greg Long, contemporary guitarist, Friday.

Our Favorite Place, 8646 Missi Gorge Road, Sanlee, 449-4620 Country Comfort, country rook, friday and Safurday.

Padre Gold, 7245 Linda Vista Road, Linda Vista. 277-8681: The Bar Stars with Mitta Turner, country western, top 40, oldies, rock, and

boogle. Friday and Saturday

Pal Joey's, 5147 Waring Road Allied Gardens. 285-7873. Fro Brigham Preservation Band, oldies and swing. Friday and Saturday, Dick Uberation. oldies-but-goodies Sunday

Palomino Cocktall Lounge, 5821 Mission Gorge Road, Mission Volley, 280-4698; C.B. Martin and the Whisels, country rock, Thursday through Saturday.

Posetdon, 1670 Coast Boulevard Del Mar. 755-9345. Call club for information.

Palomino Star, 3008 Main Street Chula Vista, 427-5889: Sundown, contemporary, Tuesday fivough Sulurskay.

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

Pellkan Pub, 7828 Broadway, Lemon Grove. 464-9284: Tom Cat. blues, Friday: MTM, country rock, Saturday.

Porthole Lounge, Holiday Inn. 1355 North Harbor Drive. Emborcadero, 232-3861: Spring Fever, contemporary, Tuesday through Safurday.

Prophet Vegelarian Restaurant 4401 University Aversus East San Diago: 283 7448 Lori Bell and Pam Saper, mellow Jazz, Lori Bell and Carl Carnfeld, Jassecol Rule duels, Thursday, Saturday, and very other Sanday, Melissa Margan, harst, Teachay, Christo gellar due, Vederlesday, Friday, and Margan, hards, Teachay, and Margan, hards, and mellocon.

Rancho Sernardo Inn. 17550 Rancho Bernardo Inn., 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611. Colifornio Sunshine featuring Steve Ulian contemporary, Wednesday through Monday.

Red's Place, 306 El Camino Real. Encinitas. 942-1676: Harvest, country, rock, and contemporary. Friday and Saturday.

291-5030 Guidelines, contemporary, Tunsday through Saturday

Reubens Plankhouse, 7537 Bolbota Avenue. Citalemont. 278-7373. Albome. contemporary. Thursday through Safurday.

Rib Cage, 5550 Keamy Mesa Road, Keamy Mesa, 277-7937 W.C. Spencer Band, country western, Friday and Saturday

Royal Vista Inn, 532 F Street, Chula Vista: 426-2500 Enc. – Live contemporary, Thursday ffivough saturday, Al Torres, contemporary Sunday ffivough Wednesday.

Rudy Garcia's, 1433 Garnel Street, Pacific Beach, 270-8090 Douglas Gates and the Duo Tones, light jazz, Saturday, David Cheney, flamenco, Sunday.

Sandpiper Lounge, Sheraton Inn. Airport, 1590 Horbor Island Drive. Harbor Island, 291 6400 Jack Constanza and Jeny Woo, top 40, Thursday through Saturday.





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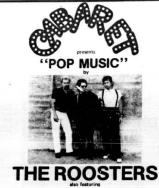
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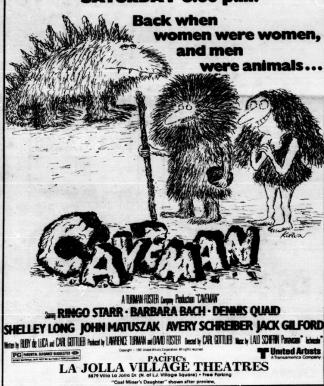
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the sympathy evoked by the role is more than cancelled out by Laurence follower is instangly weeter by performance undoubtedly not modelled on Simon Weisensha but on the raining maudin style of chokens soop already had a face as effect as floor and har any though the looks a mile young to take been the Bushensack butcher he is supposed to be The surpossingly.

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(Fine Arts, from 346)

Chapter Two — Neil Simon recreates more or less the circreates more or less the circreates more and lemanage to
and she a recent divorce. The
abonage between these two who as
one of them observes. Talk in the
well than usual in a Simon script, at
which level if does not matter if the wil
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Masion chrackler, but James Can,
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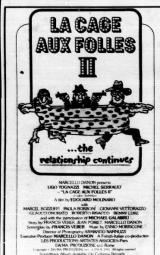
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loy-Letting Go pugnant in someone who seems in-capable of such verbal apily and who instead of singuiness ought to be ozing gratitude toward his scriptwiser. With Joseph Bologna. Valene Harper, directed by Robert Moore 1979. "(Poway Playhouse, from 3/6)

"(Draw) Playhouse from 369 Coal Mieris Despitaler. Fire man contribution traceable directly from coretal synn for the moure on her life — beades, of course, her having lived 1 and then recounted 1 in that beated on recovered 1 in the beated of the recovered 1 in the beated of racing — is samply her led presence cooling over the colective shoulder of the movembers. This queenly offer great of the contribution of the contribution of the country music concentration of the country music concent orional state of the country music concent orional strained in the formations of the country music concent orional strained in the str of the country music concent orbuil similar performances by Sissy Spacek who plays (and sings) the Loretta Lyrup part, Levon Herm and Phylis Boyens as her pasinist. Toming the Loretta Lyrup parts. Toming the Loretta Lyrup parts of the bright, Berwerly D'Ampalo as Patry Cline Winten by Tom Rekman, directed by Michael Apted 1980. Winter http://doi.org/10.1009/sissys-10.1009/sissys





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Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LUNING DEAD, set largely (and inspirationally) in a sub-urban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects, and possively guarar intend incition. secretary and guader special re-desaporar even fee most hysterical lars of the earlier tim. It is graduously schoolabody node-sory and the secretary and the secre-wickedes laughts of any American novel since BEVORD THE VALEEY on are one of those persons who under no concumitances can admit the possibility of these being applying feet and produced to the secretary of the head sicced off, very then fix Obeca Mayer is unchested mediate, by a since analysis of the secretary and the secretary of the secretary of the secretary of the head spice operimend Teolisis.

The Day after Trinity — Documentary on J. Robert Oppenheimer and the development of the atomic bomb, directed by Jon Else. (Unicom. 3/6 through 8)

The Devil and Max Deviln— Comedy-faintsy with Bill Cosby and Elitott Gould as the title characters, directed by Steven Hilliard Stern. (Clairemont: Oceansir's 8, Rancho Bernardo 8, UA Cinema 3)

Bernardo B, UA Cinema 37
The Dages of the — Christopheri Wailein as a socialer of fortice head by lorgen palarim, investors to over-tione an id. Amerispe African de-tation He's a hill delicas-looking for table the second of the second of the control of the second of second seco

The Elighnet Bian — Hellish vision of Victorian England, smoke and flame all over the pales, with Hammer home of the commander and the second one of the pales of the concupy, and working materially and coccupy, and working materially and coccupy, and working materially and the pales of the for David (EMASEHREAD) Lynch. The appealing things about it or the testatic elements — the charcosily image, the monster mask worn by an unrecog-nizable John Hut — and not the granding lessons on humanly. With Anne Bancott. Wendy Hite: 1980. "(Century Two 2 Oceanside 5. University Towne Centre)

Eyewitness — Suspense film by the writer-director toam of Steve Tesich and Peter Yates (BREAKING AWAY), with Wilsam Hurt. Sigourney Weaver, Christopher Plummor, and James Woods.

(Fashon Valley, La Jolla Village, Piaza Twin 1. South Bay Drive In. UA Cinema 1. from 3/6)

Flash Gordon - Much fun, when r hinny A bit like a BARBARELLA on a much bigger budget. It's a cruel fact of fantasy that money counts for more in this sort of endeavor than in most

CURRENT MOVIES

others, and Dino De Laurentiis, who controlled the purse strings on both hese moves, did it right first time. With Sam Jones, Melody Anderson, Max Von Sydow Ornella Muti, Mariangela Melato, and Topol, written by Lorenzo Semple, Jr. directed by Mike Hodges, 1980.

"I Clairemont, from 3-6)

Flesh Ordon — Some of the special effects — a swan-shaped spaceshin a five-slow — a swan-shaped spaceshin — a swan-shaped spaceshin — a swan-shaped spaceshin — a five-slow — a swan-shaped so the larriary reason of antique move serials, however, the sense of antiasy crasins to soft-core sax. The cross-purposes scheme of combining pruvent interest with the straight-anti-time morality of machine the straight-anti-time morality of machine the straight-anti-time morality of machine through the elements at once Directed by Howard Zeithn. 1974.

• (Sorand, 38 timough 10)

Fort Apache, the Bronx - The metaphor of the title — the police sta-tion as a lonely sanctuary in hostile territory — is at least as evocative as any of Joseph Wambaugh's Blue Knight-New Centurian-Choirboy metaphors for the modern policeman. A more appreciative eye for the feath-ered Indian decorations on the ered indian decorations on the station-house walls and for the throng of littery citizens who camp outside for a sense of security would not only have sharpened the metaphor, but would have made unnecessary the have ehapened the melaphot, but have ehapened the melaphot, but found south of globen-butine since-dates by which this more slowly and clumply establishes its sense of danger. The narrative sense, on the use of the sense of the cause of the sense of the policy of policy of sense which sense of sense which sense of sen

Gimme Shelter — The Maysles' discreetly noncommittel owerage of the Rolling Stones tour that culminated in a tatal stabbing at the Altamont free concert. The movemakers adopt the sate, alond the control of physical properties and refuse to implicate themselves in olding so, and refuse to implicate tramselves in the events beyond that in doing so, they haven't exactly put all their cards on the table. Their carriers never catch as much as you'd like to see they catch as much as you'd like to see they catch as much as you'd like to see they catch as much as you'd like to see they catch as much as you diske to see they are catched as worthwhile. If sketchy, cultural document — on the Stones, the Hell's Angels, Melvin Belli. Grace Sick, Tima Turner, and the avid rock audience. 1971.

(Sports Arena 6, 3/6 and 7 mid-

The Godfether, Part II — Francis Ford Coppola's sequel peddles backwards and forwards from the backwards and forwards from the part of the form 1901 to 1958. It leaves a lot of gaps along the way — characters dropped from signit and mind, motives unminded at it is a move that is vulnerable to quibbles over defauls. Duf it is able to quibbles over details. Dut it is surer about what it is after and braver about achieving it than its forerunner in any case, it would be fulle to imag-ne possible afterations or additions for a grandiose production in which for a grandiose production in which everything — performances, color and light, carefully researched cul-tural data — appears to have been poured into place like concrete. Al Pacino, Robert De Nivo, John Cazale, and Robert Duvall. 1974.

Goldfinger — The first of the Bond moves self-consciously to that the tendency of some commentations to the list about the self-adjunction of the list about the self-adjunction of the list about the self-adjunction of the list and the list and the list and list an

" (Ken. 3/8)

The Great Santini — Previously re-leased as THE ACE, a portrait of "a warrior will-out a wai," a Marine pilot who is something of a patriot, some-thing of a practical joker, something of family man, and something of a a family man, and something of a bully, and who has no satisfactory way to burn off his excess energies in the dormant years before the Veltram War. A somewhat piecemeal move but the individual pieces are often sparking. If truly beautiful aerial photography, salute selection of people and places around the mislate. quite a complex view of family life, with a sensible sense of how even the most incendiary domestic crisis will even-tually blow over and be forgotten (e.g., the father's tury at being bested

NEE ELD

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daugnter, and a moment latter re-is-bouncing the ball of this son's head in an effort to goad him into a rematch). With Robert Duvall, Michael O'Keefe, and Blythe Danner, written and directed by Lewis John Carlino 1990. "" (Center 3 Cinema 3: La Jolla VI-lage, from 3/6)

Honeysuckle Rose — The INTER-MEZZO musical triangle relocated in country-western country, and making a prized sex object out of Willie Net-son, that easy alliance between the redneck and the hippie, whose physical attributes might have been thought to make him a closer cousin to Gabby Hayes than to Leslie Howard. The filmsy narrative is neatly dis-solved by means of an impressionistic

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TRADE

Immig technique of gack (goal sonal real adoption of gack (goal sonal real adoption are taken to not the soral real adoption are taken to not the story toward of the new for very long or very far flotby Maller. The mindle of the sonal sonal sonal real real real certs outing was a logical choice to shoot the concentiour road moves and the results are buy outstanding of the sonal real real real real real Slim Pickens. directed by Jarry Schatzberg 1986 Valley Dive in, 10m 38, 1986, 1986 Valley Dive in, 10m 38, 1986, 1986 Valley Dive in,

Nom se, visage, inton all Megosciche – Sol and bland like the food in an did folks from Water food in the food in a did folks from Water food in the food in a food in the foo

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Plane Twin, 345 N. Escondido Bird. El (745-5057) Theater 1. Eyewitheau, hom 345 Theater 2. Alternal States down from all fourth Bay Drives Is, 2170 Coronado, Imperior Beach (425-2727). Thosair 1 Marsoc and Mass Cleaver Massacre, from 36 Theate 2 For Apache, the Stress and The Discon Faint from 36 Theater 2 Eyestemass smolley Studyguard, from 39.

Village, 820 Crange Ave., Coronado (430-9161) Any Which Way You Can and Honeysucke Rose, from 316

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CURRENT MOVIES

problem is that Lindsay Anderson's film sticks slightly too close to realistic and credulous, so that the vision of the and credulous, so that the vision of the revoit of the trouble-makers in a re-revoit of the trouble-makers in a re-pressive English boys' school looks a bit like apple-polishing (or grenade-polishing) for the rebels Still, it is prefty strong stuff, and imaginative, and finally rousing. With Malcolm McDovell 1981.

Isched on loward the end, and a list-gase infinition of ATTACK OF THE 50-FOOT WOMAN Any good taste enhanced in the choice of source ma-les of the choice of source ma-terior of the choice of source ma-terior of the choice of the choice of the the choice of the choice of the or the passage sound enforce and the fundamental production of a TV seetly from addition, the sound the choice of the choice of the sound woman and the choice of the choice of the theory of the choice of the choice of the sound woman and the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound the choice of the choice of the choice of the choice of the sound

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Jane Wagner, directed by Joel Schu-macher. 1981.
*(College: Harbor Drive In: Ocean-side 8 Sports Arena 6: University Towne Centre: from 3/6).

Towns Control from 36)

Inade Morea. These are the deni-cates of Mass Bar in Oakland, the orgopted, the being like malamed, with nothing to hang on to but their complete, the being the second of a second to the time of the second of a second to the time of the second of a second to the time of the second of a second to the time of the second of the second to the time of the second of the second of the second of the second of second the second of the form forgibed to white David Morse has apparently acquired his from Mchael Morary, Also on hand is the Reposit plate is labeled as the was in The BEST YEARS OF OWN LIVES. Developed by Render Dorwer 1980. Developed by Render Dorwer 1980.

from 36)

The Jazz Singer — Jazz never sourcide into the — and als forig all representations of the source of the

SUMPTUOUS VEGETARIAN DINNER

Arnaz) The castaway wife discreetly disappears from the move, but the discretive disappears from the move, but the discretive discre

Rancho Bernatido (i)
Marso Streete — Martin Scorsole is
volatile move about reaching adulthood in New York's "Little Italy" is
made up of a feetili of brough, partial
reaching and admiratify to create the impresson of the whole futili. It is main obtaand adamiratify to create the impresson of the whole futili. It is main obtaor how to level the excitement at a
officially chase around the room after
several occombing bodies. He can
goldis-ordise and let the driving, enseveral occombing bodies. He of driving
goldis-ordise and let the driving, enyelloging muse play against Ins agitated images. The visual style is a
manteurist experimentation on the
one hand, and authurist emulation
the other. Alcoen The Mino, Harvey
(Ken. 35)

Melvin and Howard — Director Jonathan Demme and writer Bo Goldman tell you almost nothing about the let you then state of the properties o





Mr. Hulot's Hollday — The things that can go haywre at a Rivera resort. By and with Jacques Tati, cold, mechanical, precious, and French, and quite apart from all that occasionally actually funny 1954.
* Ken, 3/10.

*ken.3:10)

My Bodypuerd — Las mellotrama in high school with a gang of greasy-haired bughs action of the Vic Month's School of adding earlier of the Vic Month's School of adding earlier of the Vic Month's School of adding earlier of the Window School of adding earlier of the Window School of the Vic Month's Hair of the Window School of the Victoria of the Victori

South day Unive in, from 36)

Mational Lampoon's Animal House
— Surprisingly coherent and polished
piece of work, considering it's from
the writers of the National Lampoon
and from the director of KENTUCKY
FRIED MOVIE, not as raunchy as you
regular sepace, limited or lices to prefix the
by the lighter morals of the 1962
period settline, and not as harve wither hands out to its undeserving goof-off characters. With John Belushi, Tim Matheson, directed by John Landis. 1978. * (Aero Drive In, from 3/6)

* (Aero Drive In, from 3/6)
Mine to Filve — Cunning piece of popular entertainment, putring the proper butions to bring out the grievances of almost everybody toward their bosses, and particularly those of secretaines. At its tainest, it settles for insularistanting document pages out of the feminest primer. Certarily, it gives up any pretense of honest observation in faminist primer. Centarely, it gives up any patients of horse toberastion in any patients of horse toberastion in to to take control of the office, utipuls would be soon to tollow. Writer-denector. Coin Higggers may have fell more to the control of the office, utipuls would be soon to follow the control of the coin and tollow the coin and th

Control:

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Don Adams in the old self alignat, and
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proposed.
Gastram and Sylva Viriate. describe
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Rev Valley Drive In 10m 36;

Lateria Man. Lange Addressors.

3.6. New Valley Drive In, tron 3/6).

O Licky Man - Linday Anderson's ideas — about the class system and bunkmarcay and moden warfers and about they can be compared to the class system and bunkmarch and the compared to the

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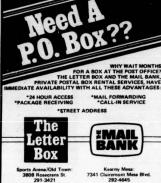
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CURRENT MOVIES

evangelistic vision of the policeman's reality was in no way distorted or distinct. If is, however, somewhat dimmed in the dark, dark cinematop-raphy. And it is also somewhat side-tracked in the lavishly detailed portrat of a psychopathic cop killer (James Woods). With his close-cropped concentration-camp hardo, his gold tooth, his uncluous Hallmark Card sontiments about Jamily browther. with an emotional plea in favor of hug-jing. That practice, especially if done in fine cardigans, is seen as a balm to the psychological scars of a guilt-ridden teenage boy. (I'm Hutton, which like his father Jim, gives his facial muscles a real workout). The movie starter nervices in its visual style and potitish in its almuch is loward upper-tance. I will be supported to the properties of the reproduct by the hirtin. Mayor Tiler. Playtime — Jacques Tati's strained, on-liptoes comedy follows the star-director through the funhouse of modern Paris, a maze of corridors, compartments, starways, entrances and exits. It is often quite beautiful for

Ordinary People — Robert Redford's directorial debut, an adaptation of the Judith Guest best-seller, comes out

the steek surfaces and the straight-ined peoplaphy, as well as for the norcade stagning to the straight of the norcade stagning this laught and pain for that beauty. When the move set-tes at last rate on extended exercise or the stagning that the stagning to craft, also secritices is unifying dots or the odd-sagning-tall. But through-out that lengthy stretch to the finds about the stagning that the stagning of and coming back again, even if the cannot very other get laughs with the stagning that the stagning that the (Ken. 3-10).

Poppe — he yis what he yis, but he an twish he used to be. Studeyingly unid demonstration that certain firings would be constrained to the control of the co

Private Benjamin — A pampered Jewish-American Princess, at wit's end after her brand-new bridegroom persishes from a mid-cottal heart at-tack, is conned by a fork-tongued Army recruiter into signing up for a three-year hitch, and this proves to be

a character-building experience exactly as always advertised, once the gies over the nisted stock of not lending the promised conduction of the control of t

Raging Bulf — A tunkhead of a move about an apparent tunkhead of a man, former middleweight boxing cham-pion Jake La Motta. Despite a number of expressionistic and hyrical out-bursts, a dull-minded realism rules bursts, a dul-moded realism nice his move. And even the fyricism is dul-imoded, the use of slow motion to heighten the imaged of the pulmerung and the slow of the slow of the slow of man, or to heighten the iss apprecia of the slow of the slow of the slow of s

hog (so to speak) commitment to realizer is best exemplised by Robert De Nord a much publicated, strip, the Nord and publicated, strip, the Nord and the Nord and

Cinema 1. Rancho Benardo 6)
Seana Liao Cid Tinee — The verbal
comedy is a title teckadasica. A low some control of the control

Silver Streek — Innocuous takeoff on the LADY WANISHES-NIGHT TRAIN railroad thrillers, executed with little sense of the style of the Hitchcock-Reed prototypes, and replacing the sophisticated fun with a more



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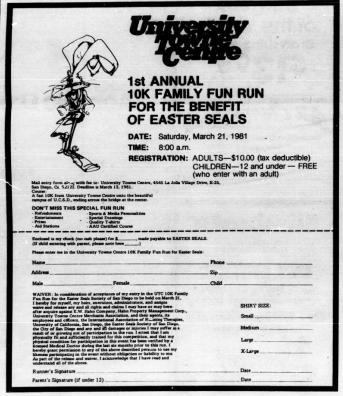
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CURRENT MOVIES

sophomore type. The poppycock plot has a movie bull's sure feel for standard cloak-and-dagger situations (the funniest germick is having the noncent hero. Gene Wilder of the guilbible eyes and the distraught hardo-ejected from the train at regular intervals), but the only participant ular intervalsi, but the only participant who appears to understand the proper tone for this sort of thing is Patrick McGotonam, in the role of a suavely sinister art curator from Chicago. With Richard Pyro, illi Cliphurgh, and Ned Beatty, directed by Afftur Hillier, 1978.

* (Cabrillo, from 3/6)

*(Cabillo, nom 3/6)

Sphina — A lady Egyptologist with a punk harcut visits the land of her spe-cialization (from the lour size way she size and size of the special size of the punk harcut visits the lady size of punk harcut visits of lady size of the lady size of lady size of punk harcut size of size of punk harcut size of size of

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series cast, after ten years, is doubtleas a deman come true for fries of
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Stir Crazy — Two fugitives from the Broadway rat race run aloul of the law (alternate spelling: alowf) when two Arizona bad men steel their wood-

SOULES



TAKE SOME TIME OUT



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Asia the few innered tracer in the stock to the stock of the ¹ (College: Fashion Valley: Oceanside 8: Santee Drive in: University Towne Centre)

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Tess.—Roman Polanski's disgraceful
adaptation of Thomas Hardy's ungraceful now! TESS OF THE
DURRETIVILES.— disgraceful not
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the book to his asternion. Win Nastanand Rough, Beet Fifty, and Leigh Leset (Creams 21)

Thunderball — Sean Connery's James Bond act at its most blase. In the fourth installment of the series, there's an almost complete surrender to gadgetry, as 007 files like Mighty



Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technol-ogy (the former a group of Peter Pan and Tinkerbell-like elves and faries. and Tinkerbell-like elves and farins, the latter a group of Nazis and rep-tiles). At best the conception is rather sappy. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT, COONSKIN) Bakshi's THE CAT, COONSKIN) Bakshi is deeply ingrained funkiness (e.g., the good wizard, Avatar, is a Disney-sh dwarf with W.C. Fields' round red nose and Peter Falk's Columbo voice). 1977.

*(Strand, 3/8 through 10)

Women in Revolt — Also known, and probably more accurately known, as



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Andy Warnot, who bears a builet wound as a souvenir of the sex wars. This is a billity but wholly inoffensive mimicking of the forms of expression taken by the women's kb movement.

KUNDALINI YOGA

sessions, etc., it's a lot of talk, for sur.
The casting of undercover males, the main female roles is luckly not the snarpest joke of the slow evening.
Candy Darling, Holfy Woodlawn, directed by Paul Morrissey, 1972.

* (Ken. 3.9)



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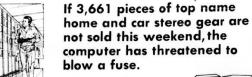
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497-4694 4 viste. 18' deep, 1456
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After 5 Japan . After 3 Japan . After MALL UNIT with dop floor, wanter that colored capened . After 3 Japan . After 5 Japan .

SILVANA PORTALE IY color TV, good cond-296-1729 and 297 color TV, good color TV, good

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25 Tousier same brand 35 Dogs; collapsible metal cagi-carrier. 49'x18': 24' high 510 MERITAGE Conditional Cagi-carrier. 49'x18': 24' high 510 MERITAGE Conditional Conditions only 18 582-7296 blue in excellent condition only 18 582-7296 blue. In excellent condition only 18 582-7296 blue.

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TBM1 4 MAN and 1 pole Good condition 50 129 / Older Technic Res 4 point Coulty 160 Man & Dotter recitis for gast termine. Bod 213-45b evenings, step 170 pray part of y Ass. 120 750-2417 even 459-1865. 4 fyor.

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500 135 60-3699. SOLD NAUSHYDE committe tols serger.

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CEDAR KINGSIZE waterbed, 12-drawer pedes-tal, oversize drawers, 2x12 frame & freadboard, 1750-275-3030 x171

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ANTIQUES BRASS bed double size 5875 Early Victorian walnut secretairs 11290 Lower sec-tion has cylinder iroll top). 3 drawers below 80°x36° 422-6320.

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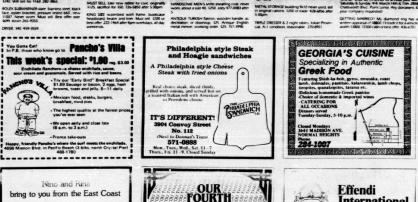
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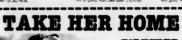
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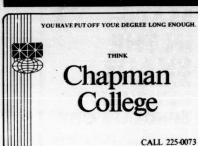
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SPOCK: BONES maintains that I cured myself with my own psyche, but I couldn't have done it without you two. Neither of you failed. Jim. MATTOR ELATION of the Control of the

RALPH WITH A BLUE Poische, just because we're no longer lovers doesn't mean we can't be hends. Big brown eyes.

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TEASER MY SISTER I am OK please don't warder away durning this space I love you & will remain. Fergato.

HOPELESSLY ROMANTIC Friendship first, yes Hopelully leading to something that might change my name. So kinch to start. How do I contact you? PO Box? Isolated. IF YOU WANNA tak about bein' scared and runnin' away from yourself, helt, I can talk to you

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Breson.

Bit. El Capon 92020. O.S. ACTUALLY, I rather liked Observer's list of predictions, back in January. The Oracle.

ATTRACTIVE MALE 25, seeks similar female: SBIQ ZEPPESS spoke well Convene with subconscious. Set is many sit unred by conscious.

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HEY NINETEEN, you asked a question, berhaps you would care to meet me too. Call when you can at 223-5566 x653, see you soon. drug 2 years sized orang time in interest in the art times of BOSSMONT College, Apply room for charge level cables (legering) Sauch 23, 1811. Given H-HPPF QUARTER of a certary to the For additional inflormation call 465-1780 kt-53.

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SOUTH MISSION BEACH Main vegetarian non-smoker for room in wood-floored attentional apartment \$200. No utilities.

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#27 with covered pains, Large femonian pain with covered pains. Assumate FM4 our #28 FMA (NONMOZES receded to hugh house \$25 Cashin Fm (FM 75 VI 16 U 55 post \$25 Cash

FINALE RODAMATE regionate congenita are nontrouncy with brinder to their spa-tilly morthly at Judies Lin 79 4554 or 272-0609 rose message.

RODAMATES TO SHARE 3 bedroom con-dominium Encintas. 1 room, \$135 manety, 1 room \$115 monthly or 2 rooms \$250 monthly \$66,9034 after 5pm.

ROOMMATE WANTED: Nonsmoung, protessions female desires same to share 4 bedroom, 2-1/2 bath house. San Carlos Pool, jacuzz, microwave, gaiden, laundy, \$275 K.1/2 carties, Available March 15. Patice 445-9314, 6-9pm.

NEED FEMALE ROOMMATE for La Cossa condo missire bedfoom & bath Furnished or unfu-nished Sas garage, wer bar \$250 plus 1/2 unities. Security deposit \$200, 438-203e eve-nings & weekerds.

FEMALE OWN master bedroom 8 bath non-smoker, I mile to UKSD, condo, garage, pool souna hireplace, new paint & carpets, 5240 monthly, 453-7382 or 466-4006.

CHRISTIAN RODMMATE needed by March to share a beautiful 3 bedtoom house with me in seria Mesa near Mesa Coffege. Carol 569-0339. herd which now hand completures are ready. As the ARC DISPORSISSION man deviets to thise name with professional working work as the forme with professional working working and entirely my process. These above with a small part and entirely my process. These above with a small was to bring with me. If lock and expressing to look for aborney outside, of name a houle is kneed to be above above to have a nature is a bring with the above above the state of the sound greets. The shall be above the state of the above above the state of the above the above the state of the above the abov

WANT TO SHARE 3 bedroom townhouse in Point John \$170 monthly includes utilities, car-port, cleaning, pool, private prione, laundly 222-5468 or 488-3754.

POOMMATE WANTED nonsmoker to share 3

RESPONSIBLE FEMALE roommate looking for place to live Pay 5175 monthly. I have a well behaved medium sized dog. Musi be in Claire-mont area. Dorothy 275-2537.

ILA VISTA HOLISEMATE, share large house i Country Club. Open beam bedroom, pin-bath fireplace, laundry, HBO 3195 & share lass. Angel 425-5257 after 6pm.

FEMALE ROOMMATES to shore with same. A semi-furnished large 3 bedroom hous: in La Mesa. Has thick carpets, slove refrigerator, washer, 8 diyer, \$150 monthly each. 464-7234.

RODAMATE NEEDED to share 2 bedroom upper duplies in Misson Beach on the bayside. Open beam ceilings, suriny & comfortable, \$175. Circly 488-3210.

gs.

MALE TO SHARE studious, mixed, young pro-sensi household. New 4-bedisom, 2-1/2-n, sundeet, beautiful week, roley furnished 5-um; SDSU, 5149, split utilities, 583-3426.

PACIFIC BEACH, room & board in exchange for occasional cooking. Pieter platonic fernale into health & natural foods. Vegetavian: Furnished apartment 100 to beach. 483-0264.

ROOM, PRIVATE BATH, Pleasant, large Clare-mont home, nice people. Prefer working stu-ders, nonsmoker. Unfurnished or lightly fur-nished if necessary. \$125 & usities. \$71-1750 evenings.

ROOMMATE WANTED, male, responsible, non-smoker to there La. Jolla Village condominum. Racquetball, tennis, pool. 1220 monthly plus 1/2 usitises. 455-7453 evenings.

upities 455-7453 evenings ROOMMATE WANTED employed nonsmoke-rot into drugs. Have 2 bedroom apartment 8 garage in Ractific Beach. Share half-rent, utables. Available now. Rogel 274-3266

ARBOR VIEW, beautiful 2 bedroom, 2 bath rtment. Mission Hills. Employed nonsmo v 30. Neur at. 5200-291-2244 after 6pm. FEMALE VEGETARIAN nonsmoker wanted to share a 2 bedroom apartment in Pacific Brach Quiet atmosphere, enjoy classical music Sue

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OUIET ROOM WITH KEY for female non-smoker in nice mixed house mear Genesie and Claim-mort Mesa Baid Healthy, active people. No kids or pets. \$185, 483-1508.

FEMALE WANTED to share large 3 bedroom house in Ocean Beach. Front and back yards, freplace, and close to I-B Share rent and utilities. Dave 266-0248.

PERSON TO SHARE lovely 2 bedro furnished apartment at Clairer Boulevard \$190, 279-0217

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2 STORAGE SPACES available immediately. 19 x 27 x 15' ceiling and 6' x 17' x 7-1/2' ceiling, small one is 320 per month, big one is 380 per month. Call today 452-8540.

Salt POOL 2 bedroom house. Rent or rent to own. Double car garage. Quiet and nice area look and pess OK Air conditioning, waster-/ diver plus patio. For other rent-to-lown houses call Graet Reaty. 284-7042.

Call Guest Ready, Iden Policy, The Prince malaute acut. One and two bedrooms furnished or un-competent of the policy specific cappet, and dispositions for brand firest. Some cappet, and dispositions for brand firest. Some placeness. 3 Stocks were of Balbook Pails, 1 Stocks to busin. Americks very discording to price. 1 bedrooms 372 Dis 1914.5. 2 bedrooms 5550 to 1625. Smitl pet on approval. 225 Redwood at This 2 Theodol 2 of 57 Sidel.

5375 PACIFIC BEACH 2 bedroom furnished infurnished 2 blocks to beach Large patio, New Small comprex quert young adults, stu-tents, No pets 966 Emericol 488-3793.

MISSION BEACH BEAUTY 2 bedroom hos private yard, garage with reschic opener, bed shower in garage, capets, aupklances, was come, available 2, 16, 1475–224-0450.

5450 CONDO MISSION VALLEY 2 bedroom 2 bath, freplace, pool jacuzzi tennis, washer, dayer References Available 3/1. No kich or pres 235-9318, 234-4587, 270-7585

5375 BAYVIEW. West Balbox Park, large 2 bed room, unfurnished apartment. Brown carpets drapes, appliances, newly decorated. Balcony Adults, call OK 578-6695.

HILLCREST - DELUKE large 2 bedroom; 2 bath. 1-yew-old apartmen: Greek area, quec modern, spacieus: Separate laundry room: 4212-A Aubama: 3380/month; 297-1363, 5te-2342.

STUDIO, PACIFIC BEACH, 5225, unfurnishe rear private fenced yard stove refrigerator, ca peeing, drapes 4051-1/2 Promontory, 273-672 2 BEDROOM HOUSE in Oceanside Large.

LA JOLLA HOUSE 3 bedroom, 1 bath, double garage with worksoom, freplace, fenced yard Quiet Birdrock area, cozy and convenient Couple or family, 5625, 436-7556



FEMALE ROOMMATE 25-40. No kids, pets or smoking 5200, utilities paid. \$100 refundable depos? Lemon Grove. Near State 464-5043 days o 453-5171 x215 evenings.

FEMALE ROOMMATE, nonsmoker, over 23 receded to share Leucadia house with yard & galage, located near beach, 3147 plus 1/3 usities. No pets. 436-3330 evenings.

ROOM IN N/W Clairemont home, nice atmos-phere on carryon. Looking for quiet, responsible, norsmoking adult to share with same. \$150 & unities, 274-7842.

ROOMMATE WANTED TO share 2 bedroom Normal Heights duplex Own room Nonsmoker only. 5162-50 monthly plus deposis, utilities. Gordon 282-0802 Sundays & evenings.

LOVING, HOLISTIC, peaceful, playful tobacco-less home. Natural foods, coay fires, secluded grounds, solar heated pool. \$135 to conscious-ness expanding, positive female, over 28, 292-2078.

HOUSEMATE WANTED Responsible person, mature non-smoker to share beautiful mobile home with much provicy and many conveniences. Rere negotiable: 423-3625.

HOUSEMATE NEEDED by March 25 Excellent location, large yand, no smokers, no pets female only, 25-32 Work 283-5971 or 571-7878 evenings. Ask for DC, \$125. FEMALE RODAMATE WANTED for large La Mesis frome with pool washer, diver and stor-age. Small dog considered: 1185 plus 1/3 ublises. Donna 461-1242 or 292-5961

Mach 1.

15/5/OS/McRot Province 1 single figing Vally feed of the State of the Stat 5135 FOR SEMI-CRAZY FEMALE 423-3577

Sept Assistance of the contraction of the contracti

1458 LAKE PARK CONDO 2 trialborn, 2 tuch midurit, new poors remis, 488-7867 evenings I BEDROOM FURNISHED apartment to subse on busine in Normal Heights. July August Ms Dove 265:5281 or 283-6603.

1895, SCRIPPS RANCH CONDO, 3 bedroom plu den, 2-1/2 bien, 2 cer galage, Pool & jacust available, Available, March 15, 451-0354.

LUNURY ADULT CONDO, Lake Murtay view, 2 bedroom, 1 bath full amendes including tenns 1400 monthly. Available March 15, 489-8993 after 3,30pm

1195 FURNISHED OR unturnished studio apart ment Near Babox Park 2117 From Street Slove refrigerator, carpet, drapes, Rob 234-0960

5590. CHULA VISTA: 4 bedroom: 2 tach: 2 car garage, freplace, choice location: excellent con-dition; 421-9654.

MAPERAL BEACH apartment for 3285 a month. Two bedroom unfurnished wer carpets, drapes, stove, and refrigerator, Foed 270-1897 or 276-5211.

PHOENX 4 BEDROOM house in nice area. Clean & attractive 1456N 56th Street Available now, 1425 or 1 Mar 262-6327.

WANTED TO RENT Foor-upper house in San Marcos, Leucada Candad area. Will supply Jabos & materius for reduced rent. Mike 223-8387 or 753-6833, leave message.

Schille Lings, Town 1 Ded toom apartmer it. Fences yand, powing, closests, quiet. \$375, fins: & Usis Roseman, 450-7591 days or 454-8098 evenings

RENTAL NEEDED for responsible nonsmoking locally employed young worken. Guest house or sootest in house. Del Mar. Leucadia. Up to 1185 for right pairs. 755-5036.

2 BEDROOM 2 BATH condominum in 9 Mission Valley Pool jacuzz terins cove parking freplace 1485 monthly 565-1399

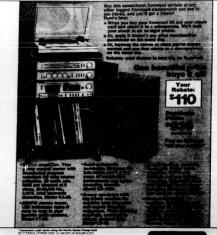
SOUTH LAKE TAHOE vacation rental 3 bed-room house freplace color TV seeps 10 or more close to sking 805-252-1213

MIRA MESA 1480 3 bedroom 2 bain 2 car garage, unfurnished carpets, drapes, store, dishwasher disposal fericed yard guiet street, kids, no pets. 278-1092

LEMON GROVE lease/option to buy 3675 monthly 4 bedroom 2 barn living from during from hugh family from with fireplace, fericed yard, double garage, carpoit 469-8233

3 BEDROOM 1-3, 4 bath, view, fireplace, fenced backyard, near all 5450, 2 months plus 5200 deposit.

BUY **KENWOOD GETA** REBATE CHECK!



PACIFIC STEREO

3 BEDROOM, 2 BATH house in Cardiff's Park Place New capeting 5 paint double garage large yard next to greenbelt, 1015 Woodgrove Drive, 1600 monthly Kudy, 481-6872

\$210 month includes utilities. Laundy room. PACIFIC BEACH DUPLEX. 1315 Pacific Beach off-steet parking 2 blooks breach and shopping. 3051 Bacon Street. 229–3778.

529. 329. 329. 329. 34806 eet 1.

1270 MONTH 2 bedroom adartment for rent Available now Near 51st and El Cajoni Boulevard Air conditioning carpets drapes stove refrigerator Rose 270-1096, 276-8287

PASTIC BACK DELIZE I believe comprehence to the comprehence of the com

WANT TO RENT Condo in "The Presido" in Fairlion Valley 2 or 3 bedroom No children or pers Excellent references. Don 692-1574. \$325 OCEAN FRONT South Mission Beach one bedroom: apartment, furnished, for one employed mature adult no pets or childen, se-cutify depost and references required. 486-0995 LA JOLLA VILLAGE. Southpointe, luxury town-house. J bedrooms 2-1, 2 bain, diagnet, carpen, pales, frequence justicize, pool 2 car garage. 5625-652-9622.

POWAY: A 3 biodroom: 2 bath home, New car-per, New paint inside and out. Family reighbor-nood: Vacant: 12/36. Neddick: 5500 month, 276-0977 or 270-5138.

PACIFIC BEACH 2 bedroom unit Chilgren OK. Freshly parnied Stove refrigerator & drapes 336 per month Drive by 2337 Grand Ave Daria 276-0977

MAUI VACATIONI New delute condo resort decorator furnished pool spa. tennal Braustul writes sand swimming & snotkeling brachi I bedroom. \$200. 2 bedrooms. \$300 weekly. 481-8546.

PACIFIC BEACH DUPLEX. I bedroom, utilities, washer/diyer Adults, no pets. Donna 273-4065

IA JOLIA 1 bedisom condo near La Jolia Villiago Square 1450, Washer dyer, reflorance in finesace terris coum 453-1590 or 488-489.

Ab. 1975 April 1975 Apr

electric kalcheri, furnished/urflurrished pool jacuzzi, carport, lovely grounds, college area 582-5160

ENCINETAS BENTAL Two bedroom duplex, orge yind garage children pex. OK Austable March 15th. 1425 per month. 436-6188 or 436-4489.

GARAGE DEEP SINGLE clean and day for car or storage: 530 month in alley behind 4266 Chorokee Avenue, North Park, 3 month minimum: 282-8779, 420-3416 1-1/2 MILES TO SDSU. Rolando house: 2 bed-corn, den duset tul-de-sac, Large rooms, sepa-rate dining room. Oal floors, carpeting, disper-sione, fluidge, covered palos. 5545, 582-2537.

2 BEDROOM, 1 BATH, privite drive, fercedyard, bursary facinities, diapeis, carpet, unifurnished, appliances, Crown Point area, April 1st, 1475, 273-1758.

Real Estate

LA JOLLA 3 bedroom redwood cottage with a presi at the ocean. Prime location, large down permits takeover of 9-1/4% loan at 5508 monthly, Distress site, siting just 5160,000 Call Walker & Lee 296-9771 or 436-9201.

STATER 3 BEDROOM at 194 900 features living from 194/98/ft, spa and redvood deck. New water and space here systems, lad's playhouse. Minimum down perims takeoverol 554,1400 at 1.7%. Owner may carry part of down payment. Call your broker or Walker & Lee Realion at 298-9771 or 438-9201 toddy.

TOO GOOD TO BELEVEL Ex-model tri-leve civido with two master bedrooms, fireplace and double garage. Low down takes over 10% loan a unly 1986 monthly. Foreclosure treatening now just 1982,000 in este La Costa. Call broke 298-9771 or 384-9201 loags!

SAVE \$10,000! Abandoned 4 bedroom Ls Cossu-gain; with pool now reduced to just \$169,500. Takeover 9-3/4% loan at \$678 monthly or try your terms on motivated sellent Today, call Walker & Lee 298-9771 or 436-9201.

ASSUME 8-1/2% F.H.A. Owner will carry 2 bed-room. 1-1/2 bath 2-story condo. \$6500 down and assume. \$1500 carpet allowance. Won't last long. Agent 267-3314

148.000. DEVELOPER'S CLOSEOUT. 5% down. Brand new 1 bedroom North Park con-dominum Quality upgraded features. Distric-tive building, individual wadner and diyer, very phate patio. 296-1232.

\$5000 PRICE REDUCTION/ Excellent financing, seller offering creative terms. Sharp 2 bedroom in best area. Numerous amenities. Won't last Call today/ Broker 271-800.

MISSION VALLEY CONDO. I bedroom, with 16000 or more down, assume loan, owner will carry balance, great investment. Ask for Disce 498-2778 or 276-4636.

WILL TRADE Woodbridge condo. 3 bedroom bath, ar conditioning, watner/dyer, feeplace spa for house in Claimmont or University Co. 273-1011 evenings or weekends.

THE READER PUZZLE

By Don Rubin

Halo, everybody, halo. Each of the musical excerpts at the top of this week's puzzle corresponds to lyrics missing from the jingles at the bottom. If you've got the time.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader 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.

Employees of the Reader and their immediate families are

and their immediate ramines are not eligible.

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

6. 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 #144, Initial

Swanson NBC (or Nebraska Publi

have been:

9. Perrier 10. Zenith

Nestles
Kodak
IBM
Kellogg's
Pepsi Cola
RC Cola
Coca Cola

14. Hoover 15. Variety 16. Ford 17. PBS (not Good

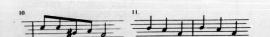
Industries)
18. Firestone
19. Chiclets

No. 146 Jingles









What's the best tuna?

It cleans your breath (____)

But nobody doesn't like __

If you've got the time, _ And away go troubles down the drain ____

is that heavenly coffee.

, a little dab'll do ya

, you're the one. (Boom, boom)

Doublemint gum

Nestlés makes the very best



The T-shirt winners are 1. Laurel Steigerwald,

Encinitas

2. F. Lage, San Diego

3. Belinda Bradley, La Jolla

4. Lee Solock, San Diego

5. Mark Wilden, La Jolla

NIK

FIFER