

FOR THE TRACK HANDS A DAY AT THE RACES

— E. J. Rackow —

Six days a week, with the exception of Tuesdays, the admissions gate is lifted after the 7th race at the Del Mar track, and the crowd that has gathered to play the last two races surges in, free of charge. These are the gypsies of the racing crowd — students in sandals and cut off jeans, housewives in polyester pantsuits counting their pennies, teen-agers who can't afford the gate price, fanatics who have turned the last races into a mystical system, hangers-on who will chance a few bucks in the twilight of the day but who fear the temptation of all nine races, and those who follow the circuit in California, from Del Mar to Oak



Photo by Bob Eckert

Tree Park, Hollywood, Santa Anita, Golden Gate, all of them desire a winner that will allow them to believe that the universe is less capricious than they will admit.

But for those who work at Del Mar track, presumably one of the most beautiful in the world, the day draws to a close after the 9th race and the season after 43 racing days.

FOR OPENERS

—Beth Lyons—

It wasn't a particularly auspicious Opening Day at the races in Del Mar — and for me, it was downright dismal.

For one thing, I wasn't sure I was going until Tuesday evening, and then I rushed around madly trying to find a racing form. By dint of diligent liquor store hopping, I finally found a form, and took it home only to discover that I'd forgotten how to translate all that information into a winning ticket.

To complicate matters further, they've added a new fractional times indicator since last December, so entries from last year are printed in a different style from entries of this year, and a horse's record may show both styles. The new style shows the fractional times of the leading horse at different points of call in the race. Comparing these with the fractional positions given for the entry, you can (conceivably) get a fairly accurate idea of how fast your horse was going at any particular point. Basically, this makes it possible to compare distance runners with sprinters with some semblance of accuracy. But then anybody will tell you that distance runners pace themselves, so I just ignored the whole mess.

Finding that my eyes refused to focus and my mind resolved to wander, I decided that what I really needed before Opening Day was a good night's rest. If I was secretly hoping to dream up some winners, I was sadly disappointed.

I was up bright and early Wednesday morning — not to go check out the early works (workouts are held very early every morning in a special pavilion at the Fairgrounds) — but to await the phone man, who was scheduled to come at some time. Naturally, he didn't arrive until noon, which wasn't his fault, but it did make me late and ruined my plans for lunch.

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of the total mystique. Since everyone wants luck and everyone searches for signs of luck, a valet parker with mismatched eyes or even a maintenance man collecting paper trash may have some attributes that the better dressed as an auspicious omen, willingly paid for. Not only do people hope to bribe the gods of fortune at the track, but they like to distribute money to ward off misfortune for the next occasion. Again, while tipping remains officially forbidden, the young men who park cars may pick up \$2 to \$10 a day from patrons. Therefore, their jobs are held in high esteem and are not easily come by.

Of the half dozen valet parkers (young men who park your car before the race and retrieve it for you afterwards) two were university students, one a disc jockey, one a gym teacher in high school, one remained unemployed between summers. They ranged in ages from 21-30 and answered to "boy" with shining equanimity. Hell, they were out in the air, rarely found their jobs boring, and didn't mind the hassle at open and close. The parking captain, a short, weathered man in his 50's with the air of a pro, followed the circuit.

How does one get a job at the track? Union, said some. Nepotism, said the students. Pull, said the outspoken. Prized for the shortness of the season, the choice hours — 11 a.m. to 7 p.m. — the good pay, the absence of monotony, the turnover is small and the workforce stable.

The handstamper at the private turf club, for example, an attractive, intelligent woman with a crisp no nonsense blonde coiffure, has worked at her job for 25 years. The stamp for the club of 1200 members and their guests is changed daily and applied with invisible ink which responds to an ultra-violet light. But crashers have used every possible means to duplicate the stamp, of which the most common consists of transferring from one hand to another. Admissions for the club range from \$3 for the general club and \$8 for the turf club, and there are never less than 2 dozen people a day who will risk the humiliation of discovery to try to gain free entrance. For 25 summers, these would-be crashers have been thwarted by this same woman.

Her husband, a drama coach in a San Diego high school during the teaching year, works the same machine that prints and punches the passes purchased by special groups. Would they give up their jobs during the "season"? Never! Despite the wrangle with crashers

(All children under 12 walk under the bar, free. One of these so-called 12 year olds proved to be a student at Los Angeles City College), the work seemed an excellent change from teaching.

Del Mar prides itself on the number of teachers, as well as university students it employs. I met a security guard with a double major at San Diego State University, a valet from the Lit department at UCSD, several teachers from this area, as well as other parts of California. The young woman who sells programs in a straw hat, perched on a stool outside the gate is a student from Pasadena City College who got the job through her boyfriend, the printer of the programs. She also works the season at Santa Anita. When I asked her whether she liked her work, she shivered appreciatively. "I LOVE IT!" In other words, the aura of the track, the sense of possibility in each fresh crowd prevents her job from being as dull as it might be were she doing exactly the same type of work outside a supermarket.

Do the employees bet on the ponies? Depends on their jobs. Office people never do. "How would I come out ahead?" they ask. Security guards and car attendants answered, "Once in a while," or "Rarely." But one gate man, who had made the track his life since the age of 13, starting as a stable boy and working variously as jockey in the half-milers, trainer, jockey's agent, said he didn't bet much anymore, that is "once or twice a day." He estimated that one-third of his salary went to betting, some weeks much more. Of course, he follows the circuit, living in rented apartments from track to track.

Circuit followers do not regard either their calling or their lifestyle precarious. Some live in rooms in Exhibition Hall at the Del Mar track; others find apartments for the season. Many have homes outside of Los Angeles, where they can handily commute to Santa Anita and Hollywood Park. Almost all of the old timers have had families and raised children. Husband and wife teams are not uncommon, nor are entire families, some of whom may work as food handlers or as bar-men. Five women are now employed in the Mutuels division — 3 out of 365 — and they contend with the nervous, irate, over-stimulated bettors as well as the most seasoned.

The occupational hazard of those who work behind the paramutual windows centers on hot tempers. People who have asked for the wrong number at the wrong

window, people who fail to check their tickets at the window and discover, a moment later, that they didn't obtain what they asked for, and people who general frustration needs a direct object, focus on the seller at the paramutual window. Two dollar windows are crowded, and some mistakes are inevitable. But both the dispensers of tickets and the pay-off attendants have had their share of curses and other verities, as well as threats of bodily violence and attempt at assault — one otherwise philosophical philosophy teacher poked a clerk in the nose because the post-time bell prevented him from buying a ticket.

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FOR THE STARS

— Alan Pesin —

There are forty-two different ways to bet a horse race. Forty-one of these involve money; the forty-second, Cary Grant's teeth.

Gambling is the number one sport in the United States of America.

In the seventeenth century Samuel Pepys won a papal dispensation, a pre-posthumous pardon of all his sins, betting a match race between barren mares with his parish priest. (July 31, 1638, Addendum XVIII to the diary.)

Celebrities have always been big winners. Tanforan once held the Zazu Pitts Stakes for handicapped two year old fillies. At Bay Meadows three old-time movie moguls sat five hours inside the air-conditioned clubhouse staring at the toteboard, awaiting the second feature. Hollywood Park finds Tom Ewell answering the question, "Who do you like in the seventh?" with "Nobody like Billy Wilder." But summertime means Del Mar, Saratoga of the West. (The East represents dollars

(continued on page 8)

*Seventeen per cent of the American public (including babies and bleeders), thirty-five million people, have made a bet within the last year. Of that seventeen per cent, eleven per cent have also played basketball, nine per cent football (tackle and touch), five per cent baseball (hard and soft), three per cent bowling, three per cent swimming, two percent golf, one per cent tennis, and less than one per cent each, handball, karate, wiffleball, punchball, squash, jump rope, stickball, shuffleboard, badminton, springboard diving, and bocci ball, in that order. Forty-seven per cent of these American gamblers drove four wheeled vehicles. Yet in the aristocracy of the entertainment industry, less than forty-two per cent of the twenty-six per cent gamblers drove their own vehicles, while the rest, paid taxes.

EVENTS

DANCE

NATIONAL SUMMER DANCE WORKSHOP: Concert of seven new dances including George Willis s. Risks. Recital Hall of the Music Building, SDSU, August 16, 8 p.m., 286-5204.

SPORTS

BREAKERS PRO VOLLEYBALL: At the Sports Arena, Santa Barbara, Friday, August 15, Los Angeles, Sunday, August 17, 8 p.m. and 7 p.m. 224-4176.

JUNIOR OVER-THE-LINE SOFTBALL TOURNAMENT: for ages 8 through 15, Mariners Point, Mission Bay, Saturday, August 16, 7:30 a.m. to 6 p.m. 236-5717.

PRE-SEASON CHARGERS FOOTBALL: New York Giants, San Diego Stadium, Saturday, August 16, 8 p.m., 280-2111.

TORNADOES WESTERN REGIONAL CHAMPIONSHIP: Sailing, San Diego Bay, Saturday and Sunday, August 16 and 17, 222-7237.



UNDERWATER SWIM: Exploration of marine life at La Jolla Underwater Park sponsored by Natural History Museum, Saturday, August 16, reservations, 232-3821, ext. 22.

AMERICA'S FINEST CITY CUP BATHTUB RACE: Racing with tubs rigged with outboards chug across Mission Bay as spectators compete in games and contests along Crown Point Shores, Sunday, August 17; registration 9 to 10 a.m., heats 11 a.m. to 4:30 p.m., 276-2800.

AMATEUR BID WHIST TOURNAMENT: Called "The Black points answer to bridge," Community Concourse, Saturday, August 16, 7:30 p.m., collect, (213) 635-4444.

STROLLING MARIACHIS: Manuel and David, and Rayna's Spanish Dancers will entertain at the Bazaar Del Mundo, Friday through Sunday, August 15 to 17, 5-9 p.m., dancers on Sunday, noon to 4 p.m. 274-0313.

OPERA DEL PRADO: Pacific Lyric Theater in program of grand and light opera excerpts, "West Side Story," "Fidelio," etc., Casa Del Prado Auditorium, Balboa Park, Saturday, August 16, 8 p.m., and Sunday, August 17, 2:30 p.m.

BRASS ARTS QUARTET: Featured in the court of the Fine Arts Gallery of Balboa Park, Sunday, August 17, 1:30 p.m. 232-7931.

PIANO CONCERT: "Piano Music of Mexico," by Robert Haftendorn, Jewish Community Center, Sunday, August 17, 8:30 p.m., 583-3300.

FILMS

THE REVOLUTIONISTS: a 1936 documentary of Revolutionary activity in Russia from 1896 to the 1905 revolts. Changing Times, Saturday, August 16, 232-4666.

NATURAL HISTORY MUSEUM: Film "Case History of a Volcano," Balboa Park, Saturday and Sunday, August 16 and 17, 1:30 and 3 p.m., 232-3821.

ENVIRONMENTAL FILM SERIES: "Wolves and Wolfman" efforts to prevent wolves from becoming extinct, Torrey Pines State Reserve Lodge, Saturday and Sunday, August 16 and 17, 7:55-2063.

SPECIAL EVENTS

4th ANNUAL AMERICA'S FINEST CITY WEEK: Besides the bathtub race sponsored by Farrell's Ice Cream Parlors, there is an Ethnic Folk Fair, noon entertainment at Community Concourse, special Chargers' half-time show, sidewalk chalk-in at Villa Montezuma, Airport Day, bike race and Moonlight bike ride, and Go-Fly-A-Kite-San Diego-and-Sail Race. Saturday, August 16 through 24, 236-5554, or 236-6330.

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LECTURES

SINGLE PARENT FORUM: "Games Parents Play," lecture by Bruce Wollenberg of the Transactional Analysis Institute, Jewish Community Center, Thursday, August 14, 7:30 p.m., 583-3300.

GALLERIES

PHOTO EXHIBIT: Kirby Harris, at the Photo Workshop, through August 15, 284-8431.

CHRISTO: OCEAN FRONT COVER opens at the La Jolla Museum of Contemporary Art on Saturday, July 26 to August 24, 454-0183.

MEXICAN MURALIST: Gilberto Ramirez, works on display at the Museum of Man, for the "America's Finest City Week," August 16 to 24, 274-0313.

JULIAN WEED SHOW AND ART MART: Display and sale of weeds, pots, wood and stone in unusual arrangements plus art by local artists, Town Hall, Jullis, August 10 through September 1, 9 a.m. to 6 p.m. 765-1470.

59th AMERICAN TENNIS ASSOCIATION NATIONAL TOURNAMENT: Black tennis players association competitive matches. Featuring Celebrity Tournament with Arthur Ashe, Sam Edwards Brooks and Congressman Yonnie Brathwaite, Burke, Finals at Morley Field, Friday through Saturday, August 22 and 23, tournament starts at Morley Field, San Diego State, and City College, Sunday, August 24, continues to August 23, 224-5746.

WILBUR FOLSON MEMORIAL JUNIOR TENNIS TOURNAMENT: Sanctioned Morley Field, Balboa Park, Monday through Friday, August 11 through 15, 8 a.m. to sundown, 236-5717.

MUSIC

SOUNDS OF SUMMER: San Diego Symphony led by Exxon/Arts conductor Charles Ketcham. Featuring the Sutowits's of the San Diego Ballet, San Diego State Bowl, Friday, August 15, and on the Green at Rancho Bernardo, Saturday, August 16, 8 p.m., 232-3078.

EVENINGS IN THE PARK: Organ Pavilion, Balboa Park "La Traviata," opera, and San Diego Youth Symphony, Friday, August 15, "Hale Aloha Dancers," Friday, August 16, "City County Band," Wednesday, August 20, 8:00 p.m., 236-6005.

AUGUST 14 - AUGUST 20, 1975

PHOTOS: prints by Southern California artists, Focal Gallery, through August, 235-4237.

CARLSBAD-OCEANSIDE ART LEAGUE SHOW: Juried exhibition open to all and popular vote award, Army and Navy Academy, Carlsbad, Sunday, August 17 through 24, 10 a.m. to 4 p.m., 729-7524 or 434-1320.

5 & 10 GALLERY: "Invisible Line and Movement Series" by R. K. Williams, 5 and 10 Gallery, through August 31, 299-8101.

MOTHERWELL: abstract expressionist lithographs, by Robert Motherwell, Glaser Gallery, through September 13, 454-5155, noon to 5 p.m. 277-2132.

POND AND STREAMSIDE PLANTS: Watercolor paintings of California Wildflowers by Albert Valentini, Natural History Museum, August 19 through September 23, 232-3821.

MERCADO AT RANCHO BERNARDO: Working sculptors, Clay Johnson and Allan Kravitz, open run at the Mercado, Mondays through Saturdays, 10 a.m. to 6 p.m. and Sundays, noon to 5 p.m. 277-2132.

PENNSYLVANIA QUILTS: 35 old Pennsylvania quilts of the 18th and 19th centuries, Fine Arts Gallery, Saturday, August 16 through 28, 232-7931.

HOMAGE TO DURER: Ten lithographs done by German Paul Wunderlich to commemorate 500 years since the birth of great printmaker Albrecht Durer, La Jolla Museum of Contemporary Art, Friday, August 8 through September 21, 454-0183.

FOURTEEN AMERICAN PHOTOGRAPHERS: An exhibition of 150 works examines the condition of "straight photography" in the 1970's and pays special tribute to Walker Evans, pioneering role in American Photography, At the Museum of Contemporary Art, Saturday, August 9 through September 7, 454-0183.

THE PROPHETS: Robert Marriot's recent itaglio suite, at the Artist's Co-Operative Gallery, reception on Friday, August 8, at 8 p.m., show through August, 296-0200 or 222-6880.

THEATRE

DRAGON IN THE CELLAR: Puppet show, Puppet Theatre, Balboa Park, Fridays through Sundays, August 15 through 17, 1:30 and 2:30 p.m., 276-1534.

THE DRUNKARD OR THE FALLEN SAVED: Sadie Lou Tiers's musical adaptation, plays under the stars behind the old St. James school off 10th Street, Del Mar, Friday and Saturdays at 8:30 p.m., Sunday nights at 7 p.m. 755-2255.

MELODRAMA: The South Bay Players present "Heaven Partners Widows, Orphans and John D. Rockefeller" at the Jack Baker's Restaurant, Fridays and Saturdays, through August 30, 421-6830.

OLD GLOBE SHAKESPEARE: continues through Sept. 14, Much Ado About Nothing, Measure for Measure, and The Tempest, call theatre for show dates and times, 239-2255.

BUS STOP: plays at the Patio Playhouse, each Thursday, Friday, and Saturday through August 23, box office hours for reservation calls, noon to 3 p.m. on show nights, 746-6669.

GODSPELL: musical by John-Michael Tebbel and Stephen Schwartz based on parables of St. Matthew, Center Centre Stage, Balboa Park, Tuesdays through Fridays, 8:30 p.m., Saturdays and Sundays, 2 and 8:30 p.m., 239-2255.

BOOZERS ARE LOSERS: comedy, at the Stratford Court Patio Theatre, opening Friday, July 25 for every Friday and Saturday until September 6, at 8:30 p.m. 755-1702.

ACTORS QUARTER THEATRE: presents "Tobacco Road," and "Sleeping Beauty," "Road" starts Friday, July 11 and continues through August 16, at 8:30 p.m., "Beauty" plays Saturdays and Sundays through August 17, at 2 p.m.

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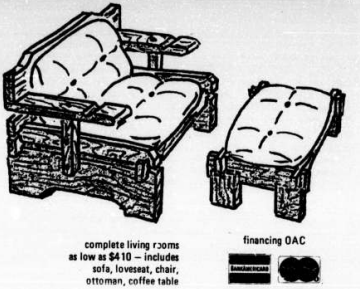
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A NEW MR. RIGHT



— Derek Deewees —

Jack Nicholson is heir-apparent to the middle-brow actor role vacated by the romantic comedies of black-and-white days, the epitome of the lawyer, doctor, journalist, New York State musician, or fugitive from the Mann Act that gets the sympathy of everyone who's been to college and can speak two languages. Jack is pure American: factious not shy, necktie in the 1970's and pays special tribute to Walker Evans, pioneering role in American Photography. At the Museum of Contemporary Art, Saturday, August 9 through September 7, 454-0183.

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manages to get the job done. But it is never drawn to both — we can't cope with this out-of-synch physicality any better than he. Cary Grant as the great romantic comedian was a man too good to be true. The unimpeachable but never ingenuitous masculinity, the unplaceable but obviously intellectual accent, the behavior blemish forthright: these traits have been torn through the lists of Most Sensuous Actresses (and easy-hearted female film critics) Nicholson is out of this tradition, his ultimate response to the heritage is to become its antithesis, and in this he has become The Modern Actor. He is a professional man of trust turned unpredictable — the doctor with the weird maligned-cased machines, the reporter that makes easy questions sound tough, the private eye that complicates the complex. His weakness is his asset. The frailty behind the self-parody clowning, the introversion that spells p-r-o-f-u-n-d-l-y, work him into the arms of women who want to shelter, protect, and sponge some of his weakness into their own, butch modern selves. The sensuality that was the Ingrid Bergman actress who always fell for the Right Club confidence of Mr. Cary Grant has been sapped from the actress that gets up next to Nicholson. She is instead the economic elation of an heiress: Faye Dunaway of the Los Angeles Water Supply, Stockard Channing of the sanitary napkin fortune, the Ann-Margret in control of the senses of the new teen savior, or Karen Black of semi-sexual lips that test the masculinity of mankind. These women are what really set the Nicholson style apart from the rest and mark it the one to endure. It isn't the hairier-than-thou. But Reynolds' toughness or the middle-aged classless impudence of Gene Hackman that will title The Actor of our time. It is instead, shortworded, taken for intellectuality, instability taken for sexuality, eccentricity taken for professionalism. Jack Nicholson.

Nicholson's role in The Passenger adds new parameters to his career. His American picture work had the another-so-and-so role, embedded-in-cement quality that is the Hollywood star. But the step made toward working with Antonioni sets him up as another one of the facile, lifeless bits of choice human architecture with which this director decorates his university-level movies. It takes a certain gutsiness for a big-name actor to work with Antonioni: he is the anti-Napoleonic kind of director that demands guts to be set aside. The actor undergoes a metamorphosis in which the human part is set aside and the man becomes film. He is chiseled, stroked, molded into place. Finest of gesture and pose of self-confidence are eliminated. He accepts that he is plastic and, through this plasticity, comes into a rebirth. Intellectually. To thinkers, braininess is ennui; it is stultary movement. Nicholson works out a new rhetoric. It is a language of gesture universally comprehensible but singular and self-defining. It is utterly pre-emptive, yet undeniably complete. It is a shovel slammed against a sand-burst time to signify sign. It is an Arab boy's left hand chopped against right elbow to map out a desert route. It is a guerilla warrior's camera pan to signify the myth of documentary. Nicholson pre-Antonioni was the Everyman that would greet you at his front door dressed in a maroon silk bathrobe. Post-Antonioni he is no-man, the articulated model of humanity. This is the pinnacle of empathetic acting. It is empathetic acting for the pre-Brechtian intellectual. It is the syllogism that doing nothing can mean everything.

Melway through The Passenger Nicholson meets Maria Schneider, one of the New Actresses who never needed this transformation.

He says: "What the fuck are you doing to me?"

She says: "Which me do you mean?"

He is just slightly askew of the whole point of his acting, which is really: "What does this mean for me?"

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A NEW MR. RIGHT

—Matthew Alice—

Dear Matthew,

Recently while floating on La Jolla Shores beach, I picked up a lovely creature waving inward with the tide. It was a jelly fish. I hope that with the following description you (and Alice) will be able to identify it and illumine this devoted reader about its recorded behavior.

It was whitish, about ten inches in circumference (floating) and had a brown or maroon crown-like pattern in its center. Let me add that I have picked up similar jelly fish on other occasions and have never gotten stung. Am I charmed, or is it a myth that these animals are dangerous?

Jack D.

La Jolla

Your magical status I cannot divine, but if you are as you claim a devoted reader, then I'm certain you are at least charming if not charmed.

Your speculation on my name, however, has led you astray. As with the jellyfish in question whose name inaccurately reflects its true nature, so my name too conjures up images that mislead and deceive. Reader, do not separate me from myself. I am One! (But not necessarily The One).

The creature you describe is the Pelagia noctiluca, the purple-striped jellyfish, commonly beached in this area during the summer months. It is certainly not a fish but a coelenterate, and as such it is well supplied with tiny stinging structures known as nematocytes, which have been known to retain their stinging capacity even after the animal itself has died, so that stepping on or handling fragments of a dead jellyfish can result in a characteristic burning rash.

The local species appears to have a rather pacific nature since it usually does not sting the hard surfaces of the skin like the man. But getting entangled in the nearly invisible long trailing tentacles of this same creature will result in multiple stings on the vulnerable soft skin areas, and, real, if temporary, discomfort. A little alcohol to cleanse the wounds, some hot towels for the pain, tender loving sympathy from your sweetie, and you'll be on the road to recovery.

Up the coast a bit, around Santa Barbara, you won't get off quite so easy if you happen to confront the large red species that hangs around there. And if you happen to be visiting the Atlantic, you might do your best to avoid the Portuguese man-of-war. It's no myth. Those guys are toxic and virulent.

Dear Matthew Alice,

I have a friend who is forever boasting about his latest acquisitions. Recently he told me he inherited a very expensive clarinet which has keys made of German silver. Is that more valuable than silver?

And while you're at it, could you explain to me something about gold?

A. S. Murray

Linda Vista

Your friend sounds like a blow-hard, which, come to think of it is probably very useful if he dabbles in real instruments. You might take the wind out of him though, by telling him that German silver is actually a composition of nickel, copper and zinc and that it contains no silver at all. Most clarinetists boast keys made of German silver, sometimes known as nickel silver.

Sterling, on the other hand, is 92 1/2% pure silver (and 7 1/2% copper). Coin silver runs 90% fine silver in case you happen to inherit some old silver dollars, but if you inherit foreign silverware from some rich uncle in Europe, be advised that it might contain as little as 70% pure silver.

And while I'm at it, let me explain to you something about gold. All that glitters of course isn't, but when it is you might find it in different colors, and in different measures of purity. 24 karat is the purest gold, 14 karat gold means 14/24 fine gold and 10/24 alloy, and so on. Silver and zinc alloy tend to give gold a greenish cast. Copper as an alloy lends a red color. And white gold is produced when nickel is used, and should not be confused with platinum, a white metal heavier than gold, or palladium, a white metal lighter than gold.

A heart of gold is, as well known, 100% pure, and should never, under any circumstances, be confused, since it is so rare.

Do you want to get it straight from the nip? Send your question to Matthew Alice, c/o The Reader, Box 80803, San Diego 92138.

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CITY LIGHTS

FERRY FANTASIES

With the construction of a new bridge spanning Coronado Bay, San Diego lost another popular remnant of her past - the passenger and auto ferries that had for decades carried commuters from shore to shore. So when then-Assemblyman Pete Wilson introduced a bill before the legislature to re-instate a bike and pedestrian ferry, it won easy approval.

within ten miles of the span. This clause assured the buyers that no competition for fares would exist.

Getting the bondholder's ok is a difficult and costly matter. The agreement states that 66 per cent of the holders have to approve the ferry service before it can be undertaken. The bonds are transferable, and changes in ownership need not be recorded. A consulting firm estimated that

something they felt was badly needed; a spacious and high-quality exhibition hall at a prime location.

But two weeks ago, one year after opening its doors, the Triforium Gallery on Sports Arena Blvd. closed, and its owner, Alan Ross, who piled up unpaid bills estimated at \$30,000, is nowhere to be found.

The trouble started last August when a display of work by the Allied Craftsman was stolen from the gallery. After the mysterious robbery (there was no sign of forced entry; a pass key found its way into the wrong hands or a side door was left open), Ross, who was uninsured, promised to pay the artists individually for their losses. Four months passed and no monies were received. India Street artist Margarita Popov, who lost \$1,000 worth of work in the theft took Ross to Small Claims and won a judgment and payments of \$25 a month, but all of Ross's checks bounced and by April she gave up hope of repayment.

In the meantime, checks Ross used to pay off his rent, advertising and other expenses were also being returned, and he fell deeper into debt. It was in July, during the middle of the Triforium's Erotic Art Show, that Ross's landlord Steven Lundberg offered to forego the \$8,000 Ross owed him in back-rent if he would pay a small amount of cash and leave the building.

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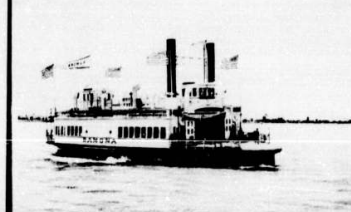
The next day Ross was gone and the gallery shut-down. Ross's landlord receives several visits a day from artists and creditors seeking payment, and another Alan Ross, of no relation to the gallery owner, has been troubled by "dozens" of inquiries as to Mr. Ross's whereabouts.

Whether Ross was a con-man or a well-intentioned promoter of the arts is something no one seems to agree on. "Alan just got caught in a vicious circle and ended up trying some pretty unworkable schemes to get himself out," said one artist.

Regardless of Ross's motives, local craftspeople have taken a big loss, both financially and spiritually. As Margarita Popov said, "we'll have to be promised a lot more than good faith from now on."

solution to, but the under-grounding of phone wires is one-third completed. And as if keeping to schedule, housing starts have fallen off drastically from what environmentalists had feared. Curiously enough though, the decline has nothing to do with the Precise Plan.

Both Gary Weber, community planner in charge of the plan, and Dora Place, a Mission Beach real estate agent, agree on the reasons for the slump in



That was April of 1971. Studies were undertaken to determine the feasibility of the project; its costs to taxpayers, the possibility of re-building the old boats and the problem of finding a place to dock them on a crowded pier. These problems seemed small ones, something city planners and port authorities could solve within a matter of months. Newspapers heralded the return of the ferries and ran feature stories on the old captains who had piloted the big vessels across the bay. As late as this June ferry service seemed just a matter of months away.

Now no one involved with the project sees much chance of the old boats breaking waves across the bay. The Port District has submitted a master plan for the development of the waterfront and there's no room in it for docking space or parking for the 2000 would-be passengers. And even with a subsidy, the cost of a round trip ride with parking or bus service to and from the dock could reach two dollars a day.

The biggest problem though, both in expense and time, is clearing the project with those who hold the bonds sold to finance the bridge construction in the late 1960's. A major stipulation for financing was that no ferry service be operated

it would cost \$80,000 to track down the bonds, and another \$70,000 for the paperwork involved in getting approval. And while possible funding sources have been discussed, (GaltTrans, Federal Urban Transit Program), no sponsor has been committed to the project.

The matter comes to hearing before the Comprehensive Planning Organization this month and an advisory committee has recommended that the project be postponed indefinitely. It could be quite a while, if ever, before the ferries grace the bay again. According to John Wrayburn of the Port District, the easiest way to get the ferries running would be to wait until the bonds expire - and that's in 1990.

In the meantime authorities are trying a new experiment to make the bridge accessible to bicycles. An eight-passenger van with a bike trailer is now making hourly crossings to Coronado and back. The service, to everyone's delight, is free.

TRACKING DOWN TRIFORIUM

Local artists and craftspeople thought their prayers had been answered last summer when a young man approached them with plans for a new gallery. The craftspeople were more than willing to support



ENDING THE MISSION BEACH BLIGHT

Mission Beach has always posed a problem for city planners. The most densely populated community in San Diego, its beauty has been scarred by scores of thick telephone wires, unrepaired buildings and a parking problem that makes the smooth flow of traffic next to impossible.

Last year community activists hailed the announcement of a growth policy labeled the Mission Beach Precise Plan. Developed by city planners, the Precise Plan limited the number of buildings per acre to 32, gave possible solutions for the parking mess, and funded a project to put the unsightly telephone poles underground. A result of three years of study and public debate, the plan's approval was a major defeat for land developers.

Today parking continues to be a hassle no one has found a

building. "It's nothing we had anything to do with. When housing starts are off across the country they'll be off here too," explained Mrs. Place. Pointing out that a 30 foot height limit established by the Coastal Commission in 1972 and other zoning changes took care of the building threat, Weber noted that these were also developments that arose independent of the Precise Plan.

The planning department is taking no chances that building will stay at its present rate and has Weber busy at work preparing a final plan for public approval. And the developers are still in the picture too. Contrary to one realtor's lament that "those of us who are crying in the rain are just about cried out," Mrs. Place plans to fight for an "exceptional building clause" that will allow builders to connect several lots and construct townhouse style apartments.

- Paul Krueger

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THE MUSIC SCENE

The Music Scene is compiled every Monday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80603, San Diego 92138.

In San Diego...

Alamo: Gene Davis and the Star Riders, country-western, 3093 Cavendish Dr., 276-2422.

Ancient Manner: Stone's Throw, Wednesday through Sunday, 2725 Shelter Island Dr., 224-8242.

Another Bird: Third Planet, Thursday through Saturday, Bobby Torres, Sunday through Tuesday, 140 South Sierra, Solana Beach, 755-6733.

Astoria Restaurant: People Movers, Tuesday through Saturday, Sandy Stewart with Love and Laughter, Sunday and Monday, 2595 Ingraham, Pacific Beach, 224-2434.

Boathouse: Larry Page, folk and soft rock, Tuesday through Sunday, 2040 Harbor Island Dr., 291-8011.

Boam Trenchards: Duncan Turk, folk and flamenco guitar, nightly through August 19, 2988 Pacific Highway, 291-5555.

Botsford's Old Place: John Hartman, soft rock, Wednesday through Sunday, Gene Walsh, 30s and 40s music, Monday and Tuesday, 1205 Prospect, La Jolla, 459-8262.

Bump City: Odessa, Latin and rock and roll, Thursday through Sunday, Revenoff, Friday and Saturday, after hours, 8th and National, National City, 477-1111.

Cafe Del Rey More: Al Children, Wednesday through Sunday, 1549 El Prado, Balboa Park, 234-8511.

Chuck's Steak House (Escondido): Bandit, easy rock, Thursday through Saturday, Glen Hughes, soft rock, Tuesday through Wednesday, 1401 East Parkway, Escondido, 764-5100.

Chuck's Steak House: Wichita, Wednesday through Saturday, 1250 Prospect, La Jolla, 454-6325.

Civic Theatre: Helen Reddy, Friday, 7 and 10 p.m., 202 "C" Street, 236-6510.

Classic III: Karen Cavanagh, through Sunday, August 17, 1862 Palm Avenue, Imperial Beach, 428-1161.

Climax: Seven Wonders, soul, country rock, Thursday, Capt. Sam's Travelin' Band, rock, Friday, Saturday and Tuesday, auditions, Monday, Blackstar, Wednesday, 4078 Adams Ave., Kensington, 284-6656.

Conception Bay Fish Co.: Joint Effort, jazz, Thursday through Sunday, Pyewackett, soft rock, Tuesday and Wednesday, 2806 Shelter Island Dr., 224-3811.

Cosmo's: The Matrons (formerly Horrocks), Friday, Joe Manito and Band, Saturday, 345 Market, 233-7856.

Culpeppers: Danny Walker, soft rock, 7380 Golfcrest Pl., 460-5400.

Earth Song Bookstore: Guy Carawan, hammer, dulcimer and guitar, El Langa, Paraguayan harp, Paul Roberts, star, bongo and guitar, Sunday, 808, 1440 Camino del Mar, Del Mar, 795-5030.

El Cortez Hotel - Don Room: Chico Hamilton, jazz drummer, Wednesday through Monday with a special show for minors on Sunday at 4 p.m. Shows at 8:30 and 10:30 p.m. Wednesday, Thursday and Monday, 9:30 and 11:30 p.m. Friday and Saturday, 7th and Ash, 232-0161.

Harmony Restaurant and Teshous: David Taylor, soft rock, Thursday and Saturday, Pyewackett, Friday, 1677 Cable, Ocean Beach, 223-1144.

Inland Sea: Eclipse, jazz, Wednesday, 125 South Main, Fallbrook, 728-4888.

Iron Horse: Search, rock, Wednesday through Sunday, 8238 Parkway Dr., La Mesa, 488-7863.

Islandia Hyatt House: Bobby Spero, Wednesday through Sunday, 1441 Quivira Rd., 224-3541.

Ivy Barn: Charlie Nimowitz, folk, soft rock, Tuesday through Thursday, Mark Augustin, country and western, bongo and harmonica, Friday and Saturday, 911 Camino del Rio South, 296-6164.

Jamaica Joe's: O. D. Corral, Wednesday through Tuesday, 3598 Sports Avenue Blvd., 225-1251.

John Bull: Homefolk, soft rock, Wednesday through Saturday, 2200 Highland, National City, 474-2201.

Kona Kai Club: Mike Downham, organist, Tuesday through Saturday, 1551 Shelter Island Dr., 222-1191.

La Paloma: Kingfish, with Bob Weir and Dave Torbert, Friday, August 15, show at 8:00 and 11:00 p.m. First and "D" Streets, Encinitas, 754-4397.

La Paloma: Kingfish, with Bob Weir and Dave Torbert, Friday, August 15, show at 8:00 and 11:00 p.m. First and "D" Streets, Encinitas, 754-4397.

Le Baron Hotel: Waterfall, soft rock, Tuesday through Sunday, 250 Hotel Circle North, Mission Valley, 291-1777.

Le Chateau: Roots, Wednesday through Saturday, 5040 Newport Avenue, Ocean Beach, 222-5300.

LeChateau's: Foreplay (formerly the C.O.B.s), Thursday through Saturday, 5524 El Cajon Blvd., 583-4524.

The Lost Knight: Aubrey Faye Trio, folk rock, Friday and Saturday, 493 North Harbor Dr., 223-3632.

Main Gate: Larry Green and the Fugitives, request, Wednesday through Saturday, 415 Broadway, Chula Vista, 420-4828.

Mama's Mink: Boone's Farm Trucking Company, country-western, Wednesday through Saturday, 533 E. Main St., El Cajon, 442-5873.

Mandolin Wind: Elmwood Bird Band, Friday and Saturday, Mike Bower, 12 string acoustic guitar, Wednesday and Thursday, Great Scott, strolling musician, Thursday through Saturday, 308 University, Hillcrest, 297-3017.

Mom's Saloon: Axis, rock, Tuesday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

The New Glass Stem: Jacob, soft rock, Tuesday through Saturday, 8949 El Cajon Blvd., 464-9500.

Nite Owl East: Bach a La, rock, 887 N. Mission, El Cajon, 447-3854.

Norson Flotsam: Pure Corn, country western, Thursday through Saturday, 417 Santa Fe Dr., Encinitas, 753-0329.

Palais 800: D. Pepper, funky, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7121.

Park Place Lounge: Steamboat Willy, 20 40 music, Wednesday through Sunday, Dutch and the Dynamo's, 70s and 80s music, Monday and Tuesday, 1280 Fletcher Pkwy., El Cajon, 448-4111.

The People: Dave Garcia and Friends, folk, Thursday through Saturday, Tomcat and Sam Chalmers, blues, Sunday, Sugar, Monday through Tuesday, 4970 Voltaire, Ocean Beach, 223-9772.

Rain Tree: Dance Machine, easy rock, Thursday through Saturday, 10450 Friars Road, 280-1141, Encinitas, 445-4197.

Springfield Wagon Works: Windfester, soft rock, Thursday through Saturday, 5225 Kearny Villa Road, 565-2272.

Station Oaks: Myrtle Diesel, country rock, Boulder Creek Rd., Descanso, 445-4197.

Stefan's Lounge: Sultana Lea, Richard Barman, mobile western band, dancing music, Monday through Saturday, 2151 Hotel Circle South, 291-6500.

Swan Song: David Chirney, flamenco guitar, Thursday, 4287 Mission Blvd., Pacific Beach, 222-7607.

Tom Ham's Lighthouse: Sametti and Rudie, comedy, Tuesday through Sunday, 2150 Harbor Island Dr., 291-9110.

Top of the Air: Breeze, Sunday and Monday, Valerie Foremost, Tuesday through Saturday, Harbor Island, 291-6700.

Triten Restaurant: Michael Bower, folk guitar, Sunday and Monday, Mason La Flauta, Tuesday through Saturday, College Ave. and El Cajon Blvd., 563-3242.

Spunky's Saloon: Tierra, rock, Tuesday through Saturday, Thunderbolt the Wonderbolt, Thursday, 2855 Midway, 223-3154.

Sports Arena: Eric Clapton, rock, folk rock, and Santana, Saturday, 8 p.m., 224-4176.

Voyager: Carabari, rock, Wednesday through Saturday, 1901 Shelter Island Dr., 222-0421.

Wallinger's: Gabriel from Seattle, Washington, Tuesday through Sunday, Midway and Rosecrans, 223-3188.

In Los Angeles...

Canned Heat: Wednesday through Sunday, August 20-24, Sternwood, 8151 Santa Monica Blvd., (213) 656-2200.

David Crosby and Graham Nash: Thursday through Saturday, August 14-17, Universal Amphitheatre, Hollywood Freeway at Lankersham, (213) 988-4321.

Joan Cain Young and Marie Adams: Monday and Tuesday, August 18 and 19, Universal Amphitheatre.

Quincy Jones with The Monotones: Transfer: through Sunday, August 17, Greek Theatre, (213) 688-5000.

Rick Nelson and Shane Canyon Band: Friday and Saturday, August 15 and 16, The Palomina, 8807 Lankersham Blvd., North Hollywood, (213) 765-6266.

Spirit: featuring Randy California and Ed Cassidy with Richard Torrance and Eumeka, Friday, August 15, Santa Monica Civic, (213) 393-0861.

Tom Waits with the Amazing Rhythm Aces: Tuesday through Sunday, August 19-24, The Troubadour, 9081 Santa Monica Blvd., (213) 276-6188.

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Where did our luck go?

— David Schipp —

While it might have occurred to almost anyone to attend a performance by the Supremes in 1965, only a hearty and properly distanced (or saw the Motown Museum in their decline when they played Knott's Berry Farm in early July of this year. That isn't to say the performances weren't well attended. The queue of spectators extended the full length of the moonlit ramp designed to herd crowds to the Goodman Theatre. But to the older ladies in pink capri pants, the browned and bleached beach babes, and the middle-aged paunchy wanderers, the Supremes were just another park distraction: a ride to be abandoned when the volume of the music pressed home its alien culture.

For other reasons, even one who appreciates the noise they make might have been tempted to walk out on the latest permutation of the Motown. Cindy Birdsong has rejoined Mary Wilson and Sherrie Payne, Freda's sister, in singing alone. The first number was a lifeless Broadway "rouse" with lyrics about "gettin' it together" no doubt, made unintelligible by electronic room mix. The sound was corrected for the rest of the show, but the microphone cord became an electronic tangle in the hands of Ms. Payne, wrapping around feet, other cords, and microphone stands. The band appeared to be a specimen of racial shock: blacks in funky tank tops and blue jeans, whites in Mid-Western sympathy formal attire. As if to keep from embarrassing the band, the Supremes came attired in faded gold and red fringed sarongs, seemingly pulled from the windows of an aged Grand Hotel. But the Supremes never really had a chance. They were preceded by a management display of the world's only water curtain, which is not quite describable without detailed drawings from the architect and a lengthy explanation from the Knott family.

If the stage dressing had its interest, not as much can be said for the Supremes' choice of material. "The Way We Were" fell on the audience like a salt from a too story window. They loved it like any maniacs. However, amazingly enough, they played around with their own odds. As if to invest them with some meaning, they slowed down and drew out "My World Is Empty Without You" and "Someday Love." Words were bawled, belted, snarled, as the released with a gasp. The songs didn't gain a thing from the vocal effort and lost the plastic charm of a wide-eyed Diane-Ross doll version. Even to the choice of new material from their latest release, the Berry Farm Concert revealed the underlying truth of the Supremes: they don't know when they're good and they don't know when they're bad.

Complete obliviousness to critical concerns is the hallmark of art makers in unconscious cultures. Creations need only seem right, the process of education that leads to a precise knowledge of rightness being kept out of sight and out of mind. The marketing of music works similarly. Excessives like Berry Gordy try to figure the hits with various formulas, but the capriciousness and unpredictability within a range is only seen in place as American Bandstand's Race-a-Record.

The Supremes in an available position. They are the ultimate expression of the decadent state of the art and can only gain by bringing that state into full flower in their records and performances. The late Sixties devastated the Supremes. Recording artists like Dylan, Simon and Garfunkel, John Lennon and Yoko Ono, and Joan Baez brought to the front-line social concerns and traditional American aesthetics. The Supremes loss of social responsibility pointed to the white man taking up their burdens. They were in no position to defend their tradition of music aesthetics, which were in fact denied to be more than commercial concerns. What resulted was the release of "Love Child" and "I'm Livin' in Shame." Diana cooing praise of unaccommodated love in ignorance of modern methods of birth control (on Ed Sullivan) was an irresistible bait, but a simple rhyme squashed the white audience in "Livin' in Shame." All rhythms are obvious fabrications, but there were burdens of obliviousness over which a successful artist couldn't stop in 1965. "Come a telegram. Momma passed away while makin' homemade jam" went too far, with a groan.

Of course, it's precisely when they go too far that the Supremes are most brilliant. On their latest album, "The Supremes," there are a spotty few moments of brilliance. "He Was Capricious and a Love was Born." "He never asks for love in bed, he reaches out for me instead." "He calls, says get dressed, and I put on my best." What is necessary to deliver such poetry is a complete sense of distance and role. The Supremes try instead to inject personality and meaning. The effort towards a literal meaningfulness is what made the performance at Knott's Berry Farm most sad. The light show clashed with the cracking voice testimonial, the lame clash with the Aretha Franklin vocal pyrotechnics, the water curtain clashed with "My World Is Empty," the Supremes clashed with "The Way We Were." They neared perfection for a few moments during "Where Is I Love" in which "Capricious" and "Love" rhyme. With a spotlight directly overhead, they twisted slowly and sinuously in a circle, like specially wired mannequins on a lazy Susan. What such movement meant was completely obscure, except that it fashioned a display out of a weepy testimonial.

In one fell swoop the Supremes could become the Cheryls of rock music, simply by asking "What is to be done?" Their next single should be a remake of their first big hit, "Where Did Our Love Go?" They remind "Where Did Our Love Go?" The basic thrust of the new lyrics should be, "What do you want from us?" If nothing else, this kind of approach might develop the critical mind of the listener. Whoever sings lead on the song must duplicate as closely as possible Diana Ross's inflections in the original. The song must be performed with utter flatness and fabrication, thereby the lyrics will stand naked and unencumbered, the meaning clear and precise.



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OPENERS

(continued from page 1)

I'd been prepared to look anguished in a tight, shimmering dress, but, glancing at the bottom, I quickly changed into jeans and a t-shirt, grabbed a sweater, just in case, and dashed off to pick up my friend Charly and head for the track.

Poor Charly was hungry and cross at my lateness, not being overly enthusiastic at the prospect of lunch at the track. He hadn't had a chance to look at the form, either, but I confidently assured him that we had the sixth race wired, as I'd gotten a tip from a man at one of the liquor stores that didn't carry forms. Charly just shook his head and said, "And it takes me four hours of poring over the form..."

Although post time isn't until 2 p.m., it's a good idea to get to the track by 1 p.m., if not a little earlier. The parking lot fills up early, and you may get more exercise than the horses do, just walking to and from your car. There is a little tram system set up for those who park in the rather reaches of the \$1 lot, or you can cough up an extra dollar for "Preferred Parking" in the fairgrounds proper. Then there are those who park right in front of the gates, their chauffeurs lounging against long sleek horses, waiting for the master's return.

Charly and I walked, and I soon regretted the stacked shoes I'd worn as a last rain-soaked fashion.

We noted that entrance prices had risen again this year — to \$2 for Grandstand and \$1 for Club-house tickets. We didn't dare look to see the prices for Turf Club or reserved seating. After observing the posted dress codes, we had no trouble deciding that such rarefied atmosphere wasn't for us.

Once in, our immediate concern was to "form" the Daily Double and get into the long, long lines to place our bets, so it wasn't until after the first race that we finally got something to eat.

The Daily Double is a special bet on the first two races of the day — you bet two horses, and if they both win you can make

a small bundle. However, if only one — or neither — comes in, you've only lost \$2, so it's a cheap risk and a popular bet. The hard part is when the first half of your double is a winner, and you have to wait through the second race to see if you made a nerve-racking experience, I can tell you.

"It's a good thing we lost the first half of the Double — I'd be so tense and jaded! I couldn't eat if we had a shot at it."

"Yeah, it's a good thing..."

Concessions at the track include corned beef or roast beef sandwiches for \$1.75, hot dogs for 65¢, beer for 70¢ (per small cup) or soft drinks for 40¢. There are also mixed drinks for those who want to forget — or don't need to remember — and I wasn't sure how nervous the munchies. I wasn't surprised at the wholesale price increases this year — I was only grateful that the programs are still a quarter, the forms a stable \$1.

I must admit that our hot dog and cokes didn't do much to assuage either our hunger or our nervousness. Only semi-daunted, however, we returned to the form and started to work out our betting strategy for the day.

"I'm going to stick to place and show bets this time, I really am. After all, I have an unerring sense for the third-rate horse, and I ought to capitalize on it."

"If they had turkey races, now, like dog races, I'd be a millionaire by now."

"Or if they ran the races backward — we'd better have a shot at it then!"

"I just don't remember how to form anymore. I'm reduced to betting pretty names or good jockeys or maybe I should try the old 'sack-a-pin-in-the-program gambit'..."

From a betting standpoint, the day went from lousy to regrettable. I finally got a payoff in the fifth race — I bet on Refusal to place.

"You bet on Refusal to place? How could you bet on a horse with a name like that?"

"No, Dummy. I bet him to win, and the drafted beast went and won!"

To add the proverbial insult, when I went to collect my \$10 winnings, the man ahead of me

took his sweet time counting the \$100 or so the cashier handed him. He'd made a multiple bet on Refusal to win.

There are several ways to bet on a horse race — the ordinary \$2, \$10 or \$100 bet to win, place or show being the most common. These can be bet in multiples, so you can actually wager any amount you want to. The returns on a win ticket are naturally greater than on a place or show bet, but the risk is greater. You can cover all bases with a \$6 combination bet, where you collect if the horse comes in 1st, 2nd or 3rd. Or there are the special bets, The Daily Double and the Exakta. There are now three Exakta races a day, specified in the program, and the object of the Exakta bet is to pick the first and second place horse in the correct order of finish. It costs \$5 a try, and the odds are again against you, but the Exakta pots are often

staggeringly large. I'm not really much of a gambler, but I like the \$2 bet on a race — it gives added excitement to the proceedings. Unfortunately, the one race where my horse actually got home on all four legs, I was resting my poor tired feet on the grass outside. I didn't even get to cheer him in. The rest of the time we watched from a spot near the finish line or got a better view from the many closed-circuit television screens scattered throughout the buildings.

The trouble with watching the race on TV is that they focus on the lead horses, so I never get to see the one I bet on," was Charly's plaintive remark.

The day wore slowly on, gradually wearing my wallet down. Even the weather was uncooperative — mostly overcast, and alternating between chilly and muggy.

Watching the horses in the

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Watching the horses in the

Irrational Art



size, about 20 feet high. Rosenquist's old billboard paintings even have some of the look and necessary simplicity, in say, the painted folds of clothes, like "Covers" draping over the low-diff boulders semi-circling the blanketed beach.

Second is dramatic and irrational shading and "hard edge." The show contains fifty separate pieces; it seems like a lot. Most are large photographs printed by a man named Gianni Gorgoni. About five are 4-foot by 6-foot aerial views in black and white. In one of these big prints, which look like they were taken with the large equipment that geographical photos for maps are made of, you can see the top of a castle over some trees.

The areas Christo uses are usually spaces, as the one for Ocean Front, which must be a rich neighborhood. The important thing is that the sculpture be incongruous with the environment and exaggerate the

irrationality of the project. There are also several 3 by 4-foot and variable drawings in charcoal or oil painted in which the drapery shading is sculptural, and like angel's wings. Because the tarp is so huge, the photos have distances of the surrounding country in them. The thing is shot to make a diagonal across the picture, which unlike studied Renaissance perspective is stylized perspective. The proposals for Christo's project of the future, Running Fence, are like Ed Ruch's dramatic picture of the airplane sign Hollywood, with the letters scaled from a "background" to a "foreground."

Singularly and strictness of color: The attitude toward color, art's most fustian device, is severe. Valley Curtain was one color, orange; Ocean Front Cover is uncolored, white. Single color and single object. If it is true that art has to be seen in the right order, then a student artist

has to progress from the right initial point of style; and the above list becomes functional.

Christo, Christo, Christo. This is because his triumph is pristine. The real interest and direction of his work is conceptual, about the intrusion of government and technical demands on his personality. Which accounts for words like "rigor" and "audacity" coming from some critics. Each work has the fault of being too big for its size, because, teaching of the nobility of environment, failing at its essential vandalism — being without real measures, petty madmen, vile sneaking, laying like toilet paper, but austere toilet paper — the drapery almost as aesthetic as Stieglitz' tree bark. But it doesn't pay to be too hard on Christo. The avant garde is overrun with complacent sloths — but he is small, wary, and embusé. He is because of faintheartedness. A distinctive personality can only be shaped by the influence or interference of a job imposing itself like radiation on a personality. That Christo realizes this and chooses to work with it is a great point in his favor: his main preoccupation is a needing hope for a great Christo of the future. His hope to do it with public art is under suspicion of being fainthearted half-measures by the anti-art, anti-intellectual public simply because he must be compared with the astronauts. Christo becomes carried away. His work, extending aside, is never a job that has to be done; it's only a metaphor, and like all art it like, like.

Barry's father used to sell egg creams on the corner of Eighteenth Street and Broadway in New York City.

Four days after Why Me Ruch's second place finish, in the feature race of the day, Martin Ritt's Zante drew the second post position. Five-to-one in the morning line, Zante went off at five-to-one. (What happened to that Hollywood money?) Zante saved ground staying along the inside hedge, while favorites Rego Tello and Shoemaker's El Setu battled for the lead. In the stretch drive, Zante moved in front but was overtaken at the wire by the ten-to-one longshot El Repo Diablo. Martin Ritt took it extremely well. He applauded wildly, then cashed four fifty dollar win tickets.

Desi Arnaz, flashing an incredibly toothy smile, welcomed a young woman friend to his little, square, art, intellectual public flowing with cottage cheese salads. (The following is as translated from the English.) "On the last day of the year, this year, July 21 at Hollywood Park, I bet Cary Grant's teeth right on the nose of Patsy's Pat, a seven-length winner. I won Dick Zane's molars and a lifetime pass to the orthodontist of my choice!"

Jerry Lewis never turns up at the races. People wait for him to come and throw peanuts at the horses, do his imitation of an overweight jockey riding hard in the saddle, or pass the hat for donations to the Muscular Dystrophy Foundation. But Jerry Lewis never shows.

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I WILL CLEAN your house and do miscellaneous chores for \$20 daily. 295-4575.

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HOUSESITTING — Are you going on extended leave? Responsible, UCCO employee willing to care for your home. Excellent references, 453-3093, after 5 p.m.

BABYSITTING. \$6 an hour. Full-time or part-time work. Priscilla Bruton, 19 'E' Street, Encinitas, 92024. I love kids.

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VW FASTBACK, 1966. Brown engine and transmission, good drive, buggy possibilities. Make offer, 681-7822, evenings.

1960 VW, reliable rebuilt engine, yellow. First \$400 takes, 436-0207, Cardiff.

1950 PLYMOUTH coupe, a rare classic. Engine and body very together. New tires. Very dependable transportation. \$600 or best offer. 286-0450.

1966 PLYMOUTH, 2-door, 89,000 miles, good condition. Available end of August. \$275. Call 453-9272.

1970 TOYOTA Corolla. Good condition. Manual shift, \$550 or best offer. Contact in late afternoon or evenings, 274-2892.

PONTIAC, 1968. Firebird 350. Power steering, power brakes, automatic transmission. Convertible, \$1000. Mike, 277-5756, evenings and weekends.

1974 DODGE van with custom Carpet-bagger interior. Eight-spoke Jackman wheels, swirl high-back seats; porches, bar, cabot, half-wall shag; paneled, free-form bed, velvet curtains, track tray, 318 automatic. Must see to appreciate. 278-9369. Be persistent, it's worth it.

MORRIS MINOR convertible for sale, \$125 complete or \$75 for engine. Make offer on parts. Brian, 454-4443, after 10 a.m.

1961 FORD ECONOLINE van, '66 engine, 6 cylinder, 3-speed, paneled, carpeted, 100-up, 660, great shape! \$675 or 452-1281.

1967 CHEVY Biscayne V8. New tires, heavy duty shocks, new battery, etc. Dependable transportation. \$475. 272-1938.

TOYOTA CORONA Mark II. Automatic, economical. 22-24 mpg. Has had outstanding care and attention. Extremely reliable and dependable. Below Book, will sell for first \$1450 or best offer. 755-3343.

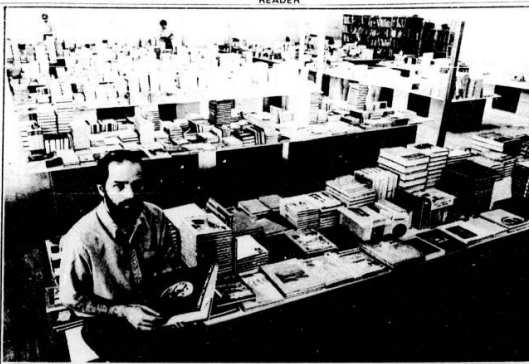
1973 CAPRI. Automatic, like new, only 12,000 miles. 6 cylinder, gets 22 mpg. Brown. \$2975. 755-3343. Keep trying.

1973 DODGE DART. 6 cylinder, slick shift. Clean, reliable, economical. \$2200. 453-0948.

1970 WHITE DODGE Challenger. Air, automatic, power steering, radio. Body and engine in excellent condition. \$1800. 286-8232.

BRIGHT BLUE 1964 Ford Galaxy wagon. Smooth, dependable engine, good tires, new battery, cables. Body a bit rough, but ready to roll. \$350. Jeff, 276-6533.

1962 BONNEVILLE needs lots of work but engine tests 175 to 180 p.s.i. all around. Currently running. Lots of new parts installed. Body not hot. 236-1209.



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CHEVY STEP-VAN camper, 1963, 6 cylinder, 230 cubic in. Fully self-contained, 10 x 20 nylon tent attaches on side of van, storage rack, \$3,800. 281-7822, evenings.

1971 MERCURY MARQUIS Brougham. Full power, air, AM-FM stereo, luxury and good mpg. Hundreds under blue book. \$1465. Television celebrity must sell. 273-0649.

1968 CHEVY II NOVA. Excellent condition, low mileage, 6 cylinder, 4 door, automatic transmission, radio, vinyl roof. \$885. 453-5942.

1966 VW BUS. Has bed, storage space. New tires, recent valve job. Excellent condition. \$1,300. 755-4288.

1971 TOYOTA CORONA, air conditioning, AM-FM stereo, new radios and shocks, 3-door, 4-speed, must sell by September, \$1750 or offer. 582-2155.

1957 MG4 ROADSTER. Wire wheels, excellent tires, good top and tonneau. Body straight but engine needs help. Best offer. Evenings, 295-3957.

FIAT 1970 850 Sport. Well maintained and cared for, 57,000 miles. Butterscotch, great gas mileage, very reliable. \$1150. 524-4468.

1966 FORD CUSTOM in good running condition. \$400 or best offer. 454-7022, any time.

1971 CHEVY van. 307 V-8 engine, 3-speed standard transmission, \$1000 or best offer. Call art or leave number at 481-8470.

1967 DODGE DART. 6 cylinder 225, new steel radial, brakes, suspension, etc. Very good condition. Trade for old pickup truck of comparable value. 279-0500, John.

1-BIRD Classic 1967 model, royal blue, great shape. \$1,100. 436-1514.

'67 FORD 390 stationwagon, rebuilt engine, new brakes. Looks and runs really good. \$495 or best offer. 454-5341, 296-0666.

1971 CRICKET, excellent condition, over 30 mpg. Drive and get it checked to satisfaction. \$1875 or best offer. 462-3954.

1964 FORD truck, converted from station wagon, 6 cylinder, 3 speed, no extras, but runs. Drive it away for \$125. 292-9924.

1966 FORD MUSTANG G.T. Good tires, 35,000 miles on rebuilt engine. Holley 800 cfm 4 barrel carburetor, Edelbrock highrise intake, Mallory distributor. \$800. 287-1656.

1972 HONDA 600cc coupe. Excellent condition, great gas saver (40 mpg), 33,000 miles, AM/FM radio, heater. Four good radial tires. 453-1551 or 453-5546, anytime (best after 7 p.m.).

1967 OLDSMOBILE Cutlass, power steering, power brakes, automatic transmission, excellent condition. \$550 or best offer. Available August 31. 452-0995.

1969 DODGE step-van, camper equipped (refrigerator, sink, etc.), rebuilt engine and automatic transmission, good tires, \$950 or best offer. 489-1780 (keep trying).

1967 CHEVY TRUCK. Good condition, two new tires, built in best, dome side window. Asking \$600. For information, 4933 Narragansett Avenue, Ocean Beach, Apt. 1.

16-FT. TRAVEL TRAILER. 1950 Mack model, self contained, immaculate antique. \$500 or best offer. 272-6552 or 475-1423.

1965 BUICK WILDCAT. Excellent running condition, perfect body. \$450 or trade for 723-2879.

LOOKING FOR A GOOD VAN? 1967 Econoline, 6 cylinder, automatic transmission, new tires, battery and starter. Paneling, insulation and carpeting. Good gas mileage. Looks and runs well. Potential. For information call 272-7330 mornings or Chuck, 488-3825, evenings.

SHELBY MANIFOLD with Holley dominator carburetor. Fits Ford 360-427. Super clean, price negotiable. Hours built. 264-6698.

1964 CADILLAC. Very clean, drive and get it checked to your satisfaction. \$550 or best offer. 482-3694.

Notices

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FLEA MART. Clothes, crochet, knitting, miscellaneous items. Senior Citizen's League, Salvation Army, 225 7th Avenue, San Diego. Tuesday, August 19, 10 a.m. to 2 p.m.

THE JEWISH Vegetarian Society of San Diego is now forming! Come and join us for potluck Shabbos dinner. Call 383-4814 or Box 15063, San Diego 92115.

A NEW VEGETARIAN RESTAURANT in LaJolla. This Friday, August 15th an exotic food garden buffet for only \$2 (a transcendental feast). Live entertainment. 576 Hwy. 101.

How To Place Your FREE CLASSIFIEDS

DON'T CALL US . . . Due to the large volume of classified ads we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you saw two weeks ago, etc.

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations which do not charge for their

services. Ads of more than 25 words cost 10¢ per additional word.

ADS MUST BE TYPED on a 3x5 card (or 3x5 piece of paper) and mailed to Reader Classifieds, Box 80803, San Diego 92138, (no mail, post office). No special capitalization or punctuation. We reserve the right to edit or refuse ads.

THE DEADLINE for receipt of ads is Saturday, 5 days before

the Thursday issue. If two insertions are desired, a duplicate 3x5 card must be enclosed in the same envelope. Limit — two ads per week.

BUSINESS CLASSIFIEDS. Businesses (businesses include you if you are giving lessons, counseling, selling real estate, etc.) may buy ads for 5¢ for 25 words or less, plus 10¢ per additional word. All business ads must be paid in advance.

WHAT IS TRANSCENDENTAL MEDITATION? This is the topic of a free introductory lecture given by David White and Mary Naucka, both teachers of T.M. To be given on Monday, August 18 at 7:30 p.m. at the Pacific Beach Recreation Center, 1845 Diamond.

SHOP FLOOR PLANS to be discussed at the American Production and Inventory Control Society's 18th Annual Conference, Town and Country Hotel, October 22-24, 1975.

BEEN VICTIM of false police report? Help Commission on Law Enforcement and Justice stop it. Testimony needed. 826 C. San Diego 92101. 236-0970. 239-1418. Confidential.

URGENTLY NEEDED: Les McCann albums to borrow. Must be suitable for radio play. Will receive TLC. Mary at KSOS. 488-9810 or 234-1062.

ARTISTS AND CRAFTS PERSONS. Get involved in the Ocean Beach Village Arts, August 16 outdoor show. For information, call Mark. 224-1526.

BUCKMINSTER FULLER is International President of M. via social club for the highly intelligent. Send 10¢ stamp for sample magazine and information to Mensa, Box 80772, San Diego 92138.

COMMUNITY VIDEO CENTER presents homegrown TV — public access channel 24. Come learn how to make your own TV programs. CVC meeting August 25, 7:30 p.m., 6225 Federal Blvd.

2 FOR 1 DINNERS at the Iron Horse. See the ad in this week's Reader.

AARON BROTHERS Art Mart in La Mesa has gone discount! 50 per cent off on all open stock picture frames and 10 per cent off on all art supplies and other merchandise in the store. Corner of Jackson Dr. and Fletcher Parkway. 462-8890.

SEEKING VOLUNTEERS of all ages, to read children's stories, in fact, to preschoolers in East San Diego park. Other talents welcome (singers, clowns, guitar). 260-7670.

THE CALIFORNIA Division of Forestry says the forest is a living community, please keep it that way! Please prevent forest fires.

LOST: pair of binoculars in the Bonar St. area (La Jolla) July 30. Would greatly appreciate their return. We're poor and they were borrowed. 488-6721.

WEIGHT REDUCTION Counseling Group, Thursday, 7 p.m. to 10 p.m., National Center for Exploration of Human Potential. For information call 272-7330 mornings or Chuck, 488-3825, evenings.

YES, we're a Jhrmmack and IT retail center. It's not inexpensive but then the best never is. Le Beau hair stylists, 6677 Montezuma (at El Cajon Blvd.), 489-2169.

INTELLECTUAL RAP open to all Philosophers and thinkers welcome. Meet with us. It's free! Thursday, August 21 at 7:30 p.m., 853 8th Ave. No. 207, 233-1141.

SEE LOS ANGELES Soythman Gold exhibit Sunday, August 31. U.M. bus tour, \$10 round trip, leaves 6:45 a.m. for early pre-public entry. 233-3970.

\$2 OFF ANY HAIRSTYLE this week at the Clip Joint, 4804 Santa Monica, Ocean Beach. 223-1171.

SAFE, UNLIMITED, non-polluting solar energy is here! You can help promote solar energy by joining Sunclix. Sunclix, Box 8150, Route No. 2, Escondido, Ca. 92025.

BEAR'S PAINTS DEPOT has your favorite brand name paints and toys at discount prices. 8512 El Cajon Blvd. (Next to Daisy's Restaurant) 266-7309.

TYPEWRITER REPAIR. We specialize in the rebuilding of all portables, standards or electric — no machine too old (we'll manufacture the parts if we have to). Our rates are very reasonable. On-Key Typewriter Mart, 3567 University. 563-3212.

RECYCLED CLOTHING — sold below but you can't believe its re-sale. Juniors, Ladies, Mens, Children des'v' label clothing from Socialites & Stars' Fancy Lor-An's (in State College area). 5277 El Cajon Blvd. 287-9212.

3 WEEK TENNIS CLINIC just \$20 at Oakwood Tennis starting Aug. 18th & 19th. For information call Tom at 270-2232.

IS JAZZ YOUR THING? Jacob plays Ten-Sat at the New Grass Stem. 6949 El Cajon Blvd. 464-9500. No cover, inordinately inexpensive drinks and music that will keep you buzzing all night.

DANCE BANDS NEEDED to play for San Diego nightclub. Contact Kimal. 464-9500.

FEMALES AND OTHER SOULS: free haricuts of the future in exchange for modeling. Le Beau, 6677 Montezuma (at El Cajon Blvd.).

TWO DINNERS for the price of one at the Iron Horse in La Mesa. Clip coupon from this week's Reader.