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READER
VOL. 7, NO. 31 AUGUST 10, 1978
SAN DIEGO'S WEEKLY

Chef Salad



PIERRE LUSTRAIT

PHOTOGRAPHS BY DAVID COVEY

Their stories are both different and similar, but the focal point of their lives is the same — the food's the thing by which they'll capture the love of kings!

ELEANOR WIDMER

My grandmother's restaurant, Many's, failed in New York during the Depression. She had to contend not only with the economic disaster that beset most diners, but with the rise of cafeterias where those with money could dine quickly and efficiently on food that would cause my grandmother to blanch. At the height of her business, she would rise at dawn and, in European fashion, she shopped daily for all of her products, juggling home fresh fruit and vegetables in huge cloth bags. She cooked every item fresh each day, and if we had leftovers, she

distributed them to a long line of impoverished people, including many black youngsters from the South who had come to try their luck in New York.

During that long, bitter period, when fewer and fewer arrived at our doors, she arose early as always, and began preparing her soups and stews. In the late afternoon we baked. I say we, because I always helped. Every now and then my grandmother would glance out the window at the new cafeteria across the street and wince, but she went right on cooking, and giving the food away when there were no more customers to pay for it. After a while, when our finances became perilous, she had to quit.

To ease my grandmother's pain, my mother, her daughter-in-law, often

bought her a present consisting of ten pounds of flour and an equal amount of sugar. This always brightened my grandmother, and she would begin immediately, never measuring an ingredient, but producing yeast coffee cake and other European goodies of wondrous flavor and odor. Cooking was not merely her living; it was her craft. She had begun at age twelve as a kitchen assistant to an aristocratic family in Odessa, and when she was widowed at age twenty-two in New York, she became an undercook. She was as obsessed with cooking as any artist is with his work, and she never tired of it. It was not an occupation that engaged her eight or ten hours a day, but constantly, and

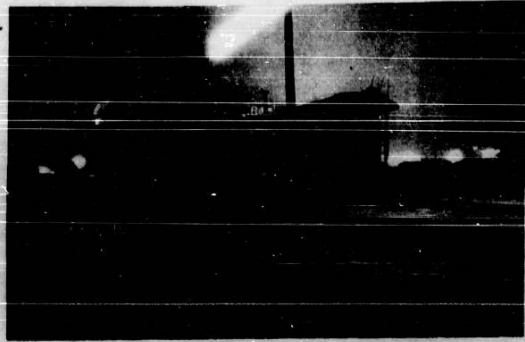
City Lights

Strangers On A Train

The trek north for Mexico's illegal immigrants has many turns. While the majority of the million-plus Mexicans who make it to Los Angeles every year get there by using the freeways, a hardy few take the train. Until some of its tracks were washed out last winter, the San Diego and Arizona Eastern, barreling out and out of Mexico, used to be a favorite for illegal immigrants. In the late Sixties and early Seventies, before there were so many of their countrymen heading north, the Mexicans could hop on the train in Tecate, find a good hiding place, and be reasonably sure of safe passage into the States. But the Arizona Eastern doesn't make that run anymore. And the one freight train that does cross the border from Baja to San Ysidro does so in the daytime, which precludes Mexicans from stowing away on it. So now they enter the U.S. first, and board trains here.

Almost all of the 470 Mexicans caught on trains last month hopped there in the switching yards at Harbor Drive at Crosby Street. The Border Patrol checks the train intermittently either here, while they are still in the yard, or up near Oceanside, where they are sometimes halted for this purpose, and even as far north as San Luis Obispo. According to Armand Olvera, the daytime watch commander for the Border Patrol, only one percent of the half million illegal immigrants caught by his agency every year are on the trains. It's a low priority for them. "When we pull men off the line positions to get one hundred illegals off the train, five hundred get through the other points," he says.

The train raids are cooperative ventures between the Border Patrol and the Santa



Fe Railroad police, whose job is to keep hobos and other riders from traveling in the empty boxcars. When the railroad police think the time is right for a raid, they call the Border Patrol and together plan the time and place of the raid. It's usually between ten at night and two in the morning, because that's when the freight trains run. Besides netting Mexicans, Americans are also caught riding the freights. One veteran rail rider, who has a name but prefers to be identified as "the professor," was caught in a raid two years ago when his train was stopped just north of Oceanside. "There were fifteen or twenty Border Patrol agents on both sides of the train," he recalls. "They all had guns, and they went over that train pretty good. Caught about fifty Mexicans."

"The professor," who spent that night in jail, is fifty years old and has been hopping freights for thirty years. He says he's helped a lot of Mexicans on their way to Los Angeles by giving them directions and telling them which train is

heading for L.A. "Twenty to thirty (Mexican) guys go out of here every night," he says, hitching up his pants, which are held together in the front with a large safety pin. "There's two trains that come down every night. One originates in San Bernardino, and the other comes from L.A. The Barstow changes crews in San Bernardino and then comes down. The crews take a half hour to eat. Then they unhook the engines and take back another train." The Mexicans don't know which train is which, so some end up in San Bernardino.

"They catch the Thirty-Two bus from San Ysidro," the professor preaches, "and they get off in Logan Heights." After the crew switches its engines to another train, "the professor" says the train doesn't pull out for about fifteen or twenty minutes. That's when the Mexicans hop on. They've been found by the Border Patrol in every conceivable place on the train. "We even pull them out of the engines themselves," says Olvera of the Border

Patrol. "We open up the steel grates the engines stand on, alongside the engine compartment, and find them in there. They get burnt there sometimes." The professor explains that each switch engine has a men's room in the front of it, and Mexicans hide there in two or three engines behind the lead one. "There are only four fellows on every train," he says. "The engineer and the head brakeman in the front engine, and the conductor and assistant brakeman, who ride in the caboose."

Olvera says the Border Patrol has caught illegal immigrants under the cars, riding above the wheels in the chassis. They frequently pull them out of the compressor compartment on refrigerator cars. "And sometimes we'll open the lid on a grain car and see nothing but heads above the grain," explains Olvera. "They'll be buried up to their necks in grain." Olvera says train operations are the most dangerous for border patrolmen, and more of them are injured in this activity

than in any other. Most of the injuries are due to the uneven footing in the freight yards and the jutting mechanisms which can be seen at night. And some of the Mexicans have to be wrestled from the trains, he reports, which is dangerous too. But the main problem is the freight yard, which is a no man's land at night. "It's called the black death," says "the professor," an ominous note in his thin voice. "You've got to be thinking one hundred percent of the time. You can't hear those boxcars rolling, and they'll sneak up on you from behind, and that's it. I've seen these Mexican guys run around in the yards, and very few times do they go between the cars (like they should). They always go underneath." The Border Patrol reports that several Mexicans are killed or injured in the freight yards each year.

"The professor" remembers an incident when he had to break his policy of riding only by himself and sure a gondola car with a traveling immigrant. A gondola car is open like a wagon, with four-foot walls around it to contain loose materials like slag or coal. One night "the professor" vaulted into a gondola car he thought was empty. There was about a foot of rocks on the bottom of the car, and two pieces of plywood lying flat on the rocks.

"I went to the rear of the car to get a piece of plywood to bring up to the front to avoid the wind," he says. "But when I lifted the plywood, there was a Mexican guy lying flat on his back. I couldn't believe it. He had cleared away the rocks in the shape of his body, and nobody would have looked under there 'cause you wouldn't think a guy could fit under it. He was a nice guy. I went and got the other piece of plywood and went to the front of the car. I woke him up when we pulled into L.A."

N.M.

Iced Breakers

When the San Diego Breakers volleyball team members piled off their Mexican bus in front of the aged Auditorio de Tijuana last Friday night, they might have taken the sign which greeted them as an omen. The freestanding placard placed on the sidewalk in front of the sports facility located off Agua Caliente Boulevard announced in brightly colored letters, front and back, that the night's match would pit "THE BREAKERS VS. THE DEMETER COMETS." The spelling error may have been trivial, but it epitomized the comedy of errors and international misunderstanding which plagued every step of the Breakers' attempt to share American volleyball with Tijuana fans.

Like so many other San Diego sports franchises, the Breakers had played the game of musical facilities, moving from the Sports Arena to

Golden Hall and finally to Serra High School in Tierrasanta for the current season. But the idea of playing a game south of the border, which had been bogged down by manager Bob Gerrity says blossomed from a brainstorming session six weeks ago. It was a more exotic idea than the Breakers' and says the idea quickly gathered momentum when the team consulted Tijuana promoters and city officials who expressed wild enthusiasm for the plan and pointed out that volleyball is second in popularity among Mexicans only to soccer.

While all these preparations attracted little attention in San Diego, a Tijuana press conference generated major stories in three of that city's daily newspapers, and the Mexican promoters enthused that the event would certainly draw 3000 and probably 5000 fans (a distinct improvement over the 1300 spectators which volleyball has been averaging in Tierrasanta). So by the

morning of the game, the glow of optimism from both sides of the border brightened up even the formidable bureaucratic quagmire into which the plans had been bogged down.

Ironically, the worst of those hassles hit the American team members hardest; the Mexicans surprisingly issued work visas instantly for the Breakers and Comets from outside the U.S. (two Brazilians, a Pole, and a Spaniard). But Mexican immigration officials obstinately refused to issue the Americans work permits until the day of the game itself, and even then the Breakers received a memo ordering them to pick up the documents at the border at 12:30 p.m. sharp and warning that an even minute's tardiness would cost them the permits. By Friday, the frantic Gerrity had decided to expedite matters. "Early this morning we sent the immigration guy a present" — the biggest bottle of cognac we could find," he reported. "And we sent it with the prettiest girl in Tijuana. She's going to sit with him all

day, to make sure he types these things up!"

With cognac thus lubricating the bureaucratic wheels, the San Diego team members showed up at Serra High School with all the proper documentation — only to find just one of the two buses (and a van) needed to transport them, the staff members, and the handful of die-hard fans who'd paid \$7.50 each for the experience. They managed to impress a supporter's van into service, but when they arrived at the auditorium half an hour before the game, an even more dismal sight greeted them inside the dome-shaped structure. Instead of the cheering throng which had been promised, no more than 500 Mexican sat scattered throughout the circular arena, a number which increased only pitifully until the match finally began, an hour late. Perhaps daunted by the flow of events, the Breakers lost, three games to one.

If the team recalled under the mishaps, however, Gerrity the general manager was spouting optimism when he assessed the experience early this week. He said the Mexicans' explanation of the poor attendance was "a credibility problem. They're saying they feel the people didn't really believe the game was going to happen."

According to the general manager, Mexican officials have been so apologetic about the low turnout that they've canceled the ten percent municipal tax on the proceeds from the game; they reduced the eight percent state tax; and the promoter even cut his take at the gate — contributions from the game. Gerrity predicted would cut the team's loss on the game to "a couple of hundred dollars at the most."

In fact, he said the Mexicans have now invited the team back and are even talking about picking up some of the future expenses, an offer which Gerrity says the team will seriously consider. "We might even do it again this year," he declared optimistically.

J.D.

Pan Handling

The rains which pounded San Diego County last winter brought flooding, potholes, mosquitoes, and one more exotic aftereffect: a boom in the number of amateur prospectors who've headed to the hills to pan for gold. "A lot of people who've been waiting to get into this went out and finally did it because of the rains this year, although I haven't heard of any really good results from all the panning," reports Harold Frizzell, head of the local prospectors' and miners' society. Frizzell says the panning is one symptom of a local gold fever which has been heating up steadily over the past three years.

"You have gold all over the back country, and the weather, wind, and rain wash it off. That's why people get interested in the panning," Frizzell says. A retired city worker who only a few years ago developed a passion for prospecting, the club president nonetheless has a face

burnished by the sun and cut with razor-sharp weather lines that deepen with pleasure when he shows off his own tiny golden flakes. He says that



Coleman Creek near Santa Ysabel, where white settlers first panned for gold in San Diego County, is still one of the best areas for panning, as are the ravines (during the wet season) that cut across the Banner Grade in Julian, where gold mining boomed in the 1850s and 1860s. Frizzell says panning involves sifting up

material from places where the creek bed flows, the bend slows the flow of water and precipitates the flakes of the precious metal.

Most of the mining waste in the back country dries up this year by about April, Frizzell says, but he reports that prospecting on local land has also been booming since 1975,

when the federal government lifted the ban on private citizens owning gold. "Since then it's been really interesting to go after," Locally, Frizzell says, interested amateurs have been returning to mines which were exploited in the last century and then abandoned. "We go in and find new veins. We get what the old miners

overlooked. But also, since the Forty Niners, we've gone into the chemical end of mining so that now we can get gold out of sulfides, where they could never do that before. We can go into an old mine and take their tailings (leftover material) and find stuff that the old miners threw out."

Frizzell advises would-be prospectors to check the county recorder's office, where "unpatented" mining claims (those on government property) are recorded. He says the rights to such claims lapse if the owner produces less than a hundred dollars' assessment work per year, whereupon newcomers can stake their own new claims on the same spot. "The claim is for all the gems and minerals which you can take out," Frizzell explains.

He reports that although the forty-four prospectors' society still includes only fifty members, the club is fielding inquiries at a record pace, and some meetings during this past year have attracted up to 500 interested newcomers. "Most of the people who are mining are amateurs," he adds. "But a number have even started to go full time."

J.D.

Let's Get This Straight

Three weeks ago *The Unhappys Guys* — the twelfth book written by Reverend Tim LaHaye, president of Christian Heritage College in El Cajon — was released in religious bookstores across the country. Although it has sold 62,000 copies so far, according to the author, it hasn't bothered many homosexuals here. Few are aware of the book, and to those who are, it says nothing they haven't heard before. But to at least one person, who happens to be among the most prominent in the gay community, the book states something he's heard one too many times. Reverend David Farrell, who is head of the San Diego Metropolitan Community Church in Golden Hill, one of 110 churches worldwide which are organized to meet the spiritual needs of homosexuals, says he's misquoted in the chapter devoted to his church in *The Unhappys Guys*. The chapter is entitled "The Church of Sodomy."

LaHaye misquoted me in an article last December that he wrote for the *Church News*," says Farrell. In the article, Farrell is quoted as saying in the one sermon LaHaye had witnessed, "Sin is alienation from others," a quote LaHaye also attributes to Farrell in his book. "I said sin is alienation from God, not others," explains Farrell. "And I wrote a letter to him correcting him last January, which he acknowledged, but he wrote it in his book anyway."

Farrell has a transcript of the sermon he gave that day, which indicates that his definition of sin is "alienation from God," but it is the transcript of the

sermon he gave that day, which indicates that his definition of sin is "alienation from God," but it is the transcript of the



TIM LA HAYE

evening sermon. LaHaye attended the morning service. "It's the same sermon," says Farrell. "If I said sin is alienation from others, it would be a repudiation of everything I believe. I can't imagine that our congregation would accept such an absurd statement."

LaHaye says he remembers nudging his wife that day and asking her if she noticed that definition of sin in the *Church News*, of which 50,000 thousands are distributed monthly, mostly in churches in San Diego County. LaHaye and Farrell have been at loggerheads. LaHaye, who is pastor of the 2200 member Scott Memorial Baptist Church in El Cajon, besides being a long-time critic of Farrell's, is firmly aligned in favor of the Briggs Initiative, which is dated for the November ballot. If it passes, the Briggs Initiative will allow school boards to fire teachers

who are homosexuals. LaHaye frequently speaks of the initiative from the pulpit on Sundays. Although Farrell questions this practice as a blurring of the line separating church and state, LaHaye sees no incompatibility. "It's a moral issue," proclaims LaHaye, "and the church has a responsibility, a duty to speak out against immorality."

Answers Farrell: "I think a pastor's proper role is to give spiritual and moral guidance. To brainwash your people, tell them how to vote, and to imply civilization will crumble if certain laws aren't enacted, is an outrageous abuse of his position. It turns the shepherd's staff into a cattle prod."

Last January the two men met on *Teleside*, Harold Keen's public affairs program, and spent thirty minutes trying to discuss whether homosexuals should be allowed to teach. It turned into a long digression on the topic of homosexuality, about which the two men are in total disagreement on nearly every point. There was not much communication. "Dialogue assumes not only mutual respect, but also a common ground," Farrell says, "but ears and eyes open as well. It was more like two monologues."

And it continues to be. "Christians should participate in stopping the spread of homosexuality," announces LaHaye. "If you have school teachers evaluating their homosexuality in the classroom, it'll spread like wildfire."

"The very existence of homosexuals defies its entire premise," argues Farrell. "I've been raised upon by heterosexuals my entire life

and it's never rubbed off on me. If our sexuality prevents us from being children of God, and we ask Him to take away that which prevents us from entering His kingdom, and yet we remain as we are, then perhaps it isn't God's will that we be changed. If you think of the thousands of homosexuals who have met not one homosexual, how unusual that those prayers are not answered."

LaHaye, of course, has an



DAVID FARRELL

explanation for why homosexuality would "rub off" on children taught by homosexuals. "Role models were clearly established twenty years ago. The unsex had had it wiped out the role distinction between the sexes, as it has today. The teacher is the third most influential person in the life of a child. When a child doesn't have a sex drive, and you pre-program him in the direction of homosexuality, when he gets a sex drive, he'll go that way."

Adding to the controversy over the Briggs Initiative is the struggle to define the issue. The homosexual community is

trying to keep it a human rights issue, while its proponents want to define it as a moral concern. Says LaHaye: "The issue is: does a heterosexual person have the right to pay taxes and send his kids to a public school and expect them to be taught by a heterosexual? I think he does."

Every person who is a Christian is guided by the Holy Spirit," Farrell explains.

"They're able to discern the difference between right and wrong. They're required to assume personal responsibility for their actions. People don't need to be told how to behave sexually."

LaHaye bases his position on the belief that homosexuality is a learned condition. "It's wrong for the homosexual to demand the same civil rights protection as those who are born the way they are," he says.

For two men who have taken up the same cause, LaHaye and Farrell are as ideologically separated as a communist premier and a capitalist president. "I would not want to load my eternal destiny on the teachings of a person with a reprobate mind. It's obvious that a homosexual minister is insensitive to homosexual sin," asserts LaHaye.

"What we have here is a classic example of the little child in the school room who asked the teacher why the pilgrims settled in America," Farrell retorts. "The teacher replied: 'To worship God in their own way and to make others do the same.'"

A.M.

Joanette DeWise and Neil Matthews



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Controlled circulation postage
paid at San Diego, California

Subscription
Six Months—\$7.95
One Year—\$15.95

Payment must accompany subscription.

Submissions
The Reader welcomes writing of all kinds. Send submissions to the Editor. Please include self-addressed, stamped envelope.

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Permanent Waves?

Finally a respectable paper writes something good about the "punk" movement ("Why Those Little Punks," August 3). Jeff Spurr really knows what he's talking about—New Wave is something new and alive in a world of tired music. I personally like and will listen to most types of music, from Chopin to Queen (I'm a record collector), and while that's good music, it's real groups like the Penetration that do something to me—make me feel like it's all on the upswing again (especially the live performances). So thanks for saying something positive about the best thing to happen to music in quite a while. **Rich Mendez**
San Diego

In A Different Vein

I believe Matthew Alice corrected an error with an error ("Straight from the Hip," August 3). Pyrite doesn't hang around long on the surface of water. It rusts. What you usually see on the shores of salty beaches and river shores is biotite mica, an iron-rich golden brown mineral. It comes in small flat flakes that shimmer in the sunlight under water. When the waves come in, the mica flakes are lifted momentarily in the turbulent water. I have also seen biotite at the base of sand dunes in Borrego. Walking on a drift of mica is like walking on foam rubber or moss because it's elastic. **Charlie Lough, geologist**
Normal Heights

Ray Gunned

I don't know what kind of critic Ray Schwartz is. But I do know he doesn't care very much about facts. In an attack on Jonathan Saville's review of the Shakespeare Festival he says that Saville has never given a rave review to an Old Globe Shakespeare production. I can personally remember Saville's rave reviews of *As You Like It*, *Timon of Athens*, *Macbeth*, *A Midsummer Night's Dream*, *King Lear*, *Twelfth Night*, and *Cressida*. *Romeo and Juliet* and *Henry IV*, and I wouldn't be surprised if there were others I missed. Actually, I think Saville has sometimes been much too kind to the Shakespeare Festival. Schwartz also accuses Eric Christmas of blowing lines, making it difficult for his fellow players, harrasing it up, and squeezing every last drop from his

Letters

part in *Midsummer Night's Dream*. Christmas must have been doing all this misbehaving backstage, since anybody who was paying attention would have noticed that he wasn't even in the play. **Margery Devan**
Del Mar

There's The Rub

This is the final straw. I must sit down and tell you how tired I am of getting black ink all over me when I read the Reader. I think that the Reader is the finest paper to have come out of San Diego, but I can no longer stand to read it without wearing an apron and washing it off.

Please check into using better quality printing materials, and keep your devoted readers clean. **Chris Keller**
San Diego

Part II

Your article "Nature's Last Stand" (July 27) by G.E. Smith was excellent. I became a Canyonier in the first year. The article brought out the charter requirement for a two-third vote of citizens to hand over park lands. That's why I work for Citizens for Preservation of Parks. **Bette Klingman**
San Diego

Good Move

"Nature's Last Stand" is unquestionably the best piece that has ever been written about Florida Canyon, and I don't exclude those I myself have written. Gordon caught and expressed to well the spirit of the place, to make a very moving story. Probably the people who should be "moved" won't be reading it.

III Willis

On behalf of all the thousands of people who visit the canyon, and through these visits reach even a little better understanding of the delicate interactions continually occurring in such areas, we thank you and your staff. **Helen Chamler**
San Diego

Junior Achievement

We work for the Captain's Anchorage restaurant and are curious as to what the writer of your review has against young people working ("Double, Double, Toil and Trouble," July 27). Last year when we were high school juniors we were looking for permanent quality employment. Malcolm McCann, the owner of the restaurant, had confidence in us and offered us employment. In the year and a half we have been working we have been given the opportunity to develop valuable job skills. There are too few business people around willing to give young people a chance at a really good job. **Pham Foster**
Patrick Trotter
Carlsbad

Letter Go

Thanks to Neal Matthews for his excellent coverage of my resignation from the Comprehensive Planning Organization ("City Lights," July 27). Bucking an established complex bureaucracy like CPO is not an easy thing to write about.

By contrast, an article describing my resignation and news conference written by a San Diego Tribune reporter was not published in that newspaper. I was told that my resignation and the charges I made against CPO were "not newsworthy."

That kind of faulty logic leads to increased frustration by the public as to what's really happening in our government institutions. Your article provided a service to the community and I thank you for it. **Art Lerner**
San Diego

III Willis

I would like to express my views concerning USDO sponsoring of doctors for and against abortion ("City Lights," July 20). I was under the impression that a doctor was a technician, not a priest. If every doctor was to pick and choose what functions he would perform, availability would of course go down and prices would rise.

It is my opinion that the limited number of positions should go to those willing to be most cooperative to the people. We don't need any more self-pleasing so-called servants. Above all, doctors should help the people. **Linda S. Stern**
Chula Vista

Vitamin Efficiency

First, I disagree with Matthew Alice about synthetic vitamins being just as good as natural vitamins which are more expensive ("Straight from the Hip," July 20). Although I don't know whether this field of study has been expanded, I have just read the book *Rolling Thunder* where on page 265 a biochemist, Sister Justa, was beginning to research a process called chromatography which showed a chemical difference between natural and synthetic vitamin C (ascorbic acid). The natural vitamin C, when shown on slides, had, and I quote, "lines of force like other living things," whereas the synthetic had, and again I quote, "dull, flat-looking concentric circles." I think it's a matter of the life force of natural foods in general. That, I believe, is one of the primary reasons for eating to get the life-giving nutrients of a food into our systems so that they can be processed by our bodies and give us energy. Why tamper with nature?

Secondly, to answer the question of Katie Denigan who wrote in the July 27 *Reader* ("Letters"): Yes! I do find "Off the Cuff" interesting and actually I would like it to be expanded to include more people's views. I found the answers to the question "How do you suppose the world will end?" to be very revealing. It seems to me that because of a few, a handful really, of people who have the "power" in this nation, the whole survival of mankind depends on their decisions. Whatever happened to "for the people, by the people?" I think the job of publications like yours is to become more informative of what really is happening. **D. Chaitin**
Encinitas

These kinds of calls are common. "It's miserable to work on holidays," reports another ad seller, Lorna. "We get a lot of calls from people who are sad because they're not with their families."

Corn Fritter says these calls are received by anyone at the U/T who answers the telephone; they're not restricted to the classified section. But one thing that is the section's exclusive domain is the policy on wording. "We can refuse any wording," says Fritter, "but it's quite arbitrary." One caller whose ad was emasculated because of

That's Classified

In this time of exponentially growing bureaucracies, the service has become a familiar one: tinted glass looking out the freewayscape, carpeting on the floor, electric typewriters on dozens of desks. Seated at the desks, with bent spaghetti mouthpieces hanging in front of their lips are eighty women and two men taking classified ads on the second floor of the *Union-Tribune* building. On every desk is a panel of three lights—one with each color of the American flag—which illuminate individually to signal the number of callers who are waiting. White means the calls are light; blue flashes on when there are about twenty people waiting; and when red lights up, the situation is impossible.

The red light is on a lot these days. Tour guides in the building are fond of saying the U/T classified section is the seventh largest in the country. According to Charly Chadrow, classified ad manager, a little under three million classifieds will run this year in both papers. That translates into each worker taking between 100 and 150 calls a day. That's a sizable slice of humanity to have to deal with, and every employee gets her share of the action.

Corn Fritter, a pseudonym used by a twelve-year veteran of the department (nearly everyone uses a phone name to guard against being harassed at home by one of the "irates" who call daily), points out that many of the calls she receives are really cries for help under the guise of placing an ad. "We get drunks all the time who just want to talk," she says, "because they're lonely. One time this lady wanted to place an ad in 'Help Wanted' that said: 'Need loyal, caring person to rescue victim of un-American plot.' Well, it was unacceptable; we can't run that kind of ad. Plus she wouldn't give me her phone number because she thought her phone was tapped. And she said she couldn't leave her house because thieves would come. I referred her to a crisis number."

These kinds of calls are common. "It's miserable to work on holidays," reports another ad seller, Lorna. "We get a lot of calls from people who are sad because they're not with their families."

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PRESS PASSES



something. Then the ad seller heard this "ding, ding, ding," in the receiver. The guy was in a phone booth and he was paying the four dollars into the pay phone.

Fritter says people have offered her money if she would tell them who owns a particular box number. "And people will call expecting you to know who they are," she says. "They'll say in their snobbish voice, 'This is Hughes, Rancho Bernardo' and I'll answer. 'Well this is Jones, Ocean Beach.'"

Bloopers in a paper that prints between four and six thousand classifieds a day are of course a recurring problem. They range from serious to hilarious, and not much can be done to thwart them. There is the one that appeared under the "Card of Thanks" column a while back, thanking everyone who sent cards and flowers to someone... who pissed away last Thursday. Another ad, which appeared a couple of months ago under "Lost and Found," read: "Lost, large black male. Reward." And one of the most embarrassing came out last August when the papers ran free kids' ads. It read: "Will exchange old copies of U/T for excrement of equal value."

Classifieds of course change with the times. One of the fastest growing columns in recent years has been the mobile homes column. Related classifications like dune buggies and campers and recreational vehicles have also expanded, especially in the summer, the busiest time of year for U/T classifieds. The car pools column, which flourished in 1973 during the oil embargo, is rarely seen anymore among the ninety-four different classifications.

The gaudery on the second floor of the newspaper building is taken for granted by the people who work amongst the glass and flashing lights. The classifieds are fed into computers, but one procedure that has to rely on as messy a process as handwriting is the changing of ads that have already been taken. If someone calls up ten minutes after placing an ad and wants to add or subtract a word, and he doesn't know whom he talked with in placing it, the overhead projector at the front of the room comes into play. While most of the time it shows an overlay prodding workers not to forget there are calls waiting to be answered, in the case of a change in an ad, this is taken off and a message is written on the glass plate asking who took Joe Sixpack's ad a few minutes ago. Then a bell like that found on a school teacher's desk is rung, and in theory everyone looks up and reads the message. Unless she is too busy consoling a drunk.

Neal Matthews

Pick Our Pockets!

Fish and fowl and meats and vegetables and fruits and wines and bread. You're going to like the Spice Rack, a garden restaurant!

SPICERACK
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Mission Blvd. Near Grand Pacific Beach 8 am-2:30 pm and 5 pm-10 pm

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Off the Cuff

Who is your favorite comic book character?



Curtis White
Chauffeur
El Cajon

Vampirella, an inhabitant of the planet Draculon, whose planet was drying up because its twin sons were going nova and everything was drying up. On Draculon water is two parts oxygen and two parts hemoglobin or whatever, it's blood, so when an earth ship crashes, she kills the astronauts and comes here, and the comic is about her adventures here. She's a popular character, but she's changed a lot this last year, and my subscription ran out. When I picked one up four issues later, she'd been home to her planet and come back to Hollywood and was making movies, so I'm completely lost at this point and need to find out what's happening.



Jim Lanman
Clerk
Pacific Beach

I'm forty-five and I've been reading "Superman" since I was twelve. But now I'm into the Society for Creative Anachronisms, and we have knight battles and chivalry as it was between 1200 and 1600. We do battle with rutan swords in Balboa Park, and we armor ourselves with metal or heavy leather and plate. I'm a Celtic priest of the Breton clan. There are six clans of Celts, and Calafia is the largest kingdom in one state, covering Santa Ana, Riverside, San Diego, and Imperial counties. We have a king, even, who lives in Santa Ana. So I'm my own character.



Bobbi Jackson
Calendar Editor
Downtown

Howard the Duck! I like the fantasy of having animals portrayed as people and having the same status as people. Anachronisms, and we can work out people having respect for other people. Maybe by using animals and elevating them to the human level, we can work it out.



Susan Silberstein
Bookkeeper
La Jolla

Silver Surfer! It's gotta be Silver Surfer, because all males in comics have these big muscles and have to be bigger than life. They're always real tough, and they just want to kill everyone in their way and get the job done, but Silver Surfer is gentle. His object is peace, and hopefully peace without violence as the means to obtain it, and that really appeals to me. He's wonderful, he's all silver, and he rides a silver surfboard through space.



Bill Callender
Student
Tierrasanta

Sean Cassidy, because he's Irish and he looks a lot like me and has certain gifts. He's one of the X-Men, and I like all of them. They're a group of mutants, physical and mental, and don't take that lightly, folks. I'm a genetic mutant; nobody in my family had red hair in the last five generations, and now look at me! You'd be surprised how many people are closer X-Men fans, but there hasn't been a lot done about it yet even though it's been around. There were old X-Men, but when they changed to new ones, people said it would flop. But now it's a monthly when it just used to be bi-monthly. It's gonna be one of the big ones.

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a unique restaurant

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GOOD
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RECEIVERS

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Tentative Duty FM.

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\$218

Marantz 2220 B
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\$159

CASSETTE DECKS

Sony TCK7 II
Top of the line cassette deck control, with an optional remote control and recording 70 dB signal to noise ratio.

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At last, computer technology incorporated in a cassette deck. This deck may be programmed to find the best sound automatically, repeat this selection or store it to play anytime later.

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JVC KD 10
An excellent performer from JVC featuring a front loading mechanism and a 100% tape transport. Includes 2 track 150 indicators made from a continuous roll of tape.

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Sharp 1125
A front load cassette with unique features. Uncommon reproduction for the price. Also has unique program search to find the best song.

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Philips GA 222
A gem of a belt drive with an Audio Features that make music come alive. Features automatic tape transport, unique automatic program search to find the best song.

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Sony TP 636
Quartz controlled and unique design makes this Sony belt drive the most tunable for the money. Also features unique 2000 super-sound system that guarantees stability and auto repeat.

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Imperial by Marantz 10
Power to the front, smooth sounding full range speakers from Imperial by Marantz. 100% tape transport.

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Features Fader control, defat switch only 1% THD.

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STEREO SYSTEMS

SYSTEM #1 JVC JRS 301 Technics SL210 Philips 477 Designer Rack

This system includes a designer type rack to display your components. JVC's JRS 301 receiver has a fantastic "D" design. 60W THD, 50 watts per ch. and a 5-band graphic equalizer. Technics SL210 features a belt drive system, strobe and a superior tone arm. Philips 477 top of the line speaker, have a natural sound and uncommonly deep bass.

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SYSTEM #2 Technics 200 Technics SL 210 Sonic P-500 Sharp 1125

Technics' 200 receiver features 35 watts per ch. at an incredible 0.4% THD. This is the best quality receiver in its price category. Sonic's P-500 speakers have powerful 12" woofers that feature all power drivers. Technics' SL 210 cassette deck has a unique program search to find the best song, arm, strobe and a Sure Tone Track Cartridge. A quality system for a super price.

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SYSTEM #3 Sony STR 4800 SD Bic 920 Superscope 520A

Sony's STR 4800 SD receiver features innovative Dolby B reception and 35 watts per ch. at only 1% THD. Bic's 920 is a top rated programmable turntable featuring smooth belt drive performance and automatic stop. Imperial by Marantz speakers are smooth sounding with great looks.

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SYSTEM #4 Imperial by Marantz C-508

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Pioneer's Super-Tuner AM/FM Cassette (CA-65-20) is the best of the line quality with Automatic Tuning, 6000 Hz, 40,000 Hz, and 100,000 Hz.

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Big Brute 50 Watt Booster
1% distortion — fader — 5 band graphic equalizer

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CAR STEREO

Sony 1400 A
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\$189

Audiovox Supra Power AM/FM Cassette
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

\$179

Sony 1405
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

\$159

Sony 1400 Cassette with Audio Spices
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

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Sony TC 24
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

\$109

Audiovox 977B
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

\$89

ROMAN 1000
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\$59

Audiovox 988
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

\$49

Roman FM Stereo 8 TR
20 watts RMS, 1% THD, 50 watts per ch. and a 5-band graphic equalizer. Includes a 5-band graphic equalizer.

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Sony 478
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ART BOLIC

day off. Monday, when they should be spending most of their time with their small baby, they do the bookkeeping, order the food, and think and talk about their restaurant.

Which is not to say that Dionysis and Georgia (ages thirty-seven and twenty-four) are a somber couple. To the contrary, they both exude enormous warmth, intense optimism, and a sense of caring — food, after all, is a form of offering love, and in this capacity, Dionysis and Georgia are tireless.

Of the two, Dionysis, who calls himself Dennis "because Americans have a hard time with this name," is the more voluble. Speaking of his early career on the stage, he explains, "Once you have stepped out on the stage, you can never take it out of your heart." Yet there is nothing about his appearance that would fit the American stereotype of an actor. Of middle-range height, he emanates well-being rather than a sense of presence, and while his face and eyes are animated, he has a well-earned paunch and a soft, understated manner. But he can scarcely mask his delight with his present circumstances. "Cooking is like acting. You have to have a feeling for it. And when you have this feeling, you never get tired of it."

Even while Dionysis was acting, he simultaneously ran a law office, springing between the two jobs as if it were an enormous task. In like manner, when his sister (now also a part of the restaurant) married and moved to Johannesburg, South Africa, nothing would do but to visit her. The immigration officer in Athens thought differently and told Dionysis he would have to wait months for a visa. Undaunted, he flew to Rome where he applied to the Greek consulate

there. When his exit papers to South Africa were in order, he sent a post card to the Athens immigration office saying, "See, I told you I'd get a visa."

His arrival to the United States came about in the same spirit of enterprise and daring. While performing Greek plays in Johannesburg, he met a Greek chef who was anxious to visit a relative in Oklahoma City. Oklahoma City? He could hardly pronounce the name, but why not? It sounded interesting.

He knew nothing about cooking in 1971, but his friend did. When they investigated Oklahoma City and realized that it had never been exposed to Greek food, they decided to send for a cook from New York and on the proverbial shoestring began a tiny operation, Zorba's, in downtown Oklahoma City. The cooking was done right in the window, and Dionysis acted as helper and manager. Watching the other two, he soon learned to cook.

"For lunch we could seat maybe thirty-five. The lines went to the corner and then to the traffic light. They loved the shish kebab. They loved everything. I started to cook then, and I loved it."

Encouraged by his success, he moved to Tulsa, Oklahoma, and now entirely on his own began a more lavish operation — a nightclub complete with belly dancers — for which he did the cooking. After a brief time he lost his lease and moved on to Tulsa, Oklahoma, and now entirely on his own began a more lavish operation — a nightclub complete with belly dancers — for which he did the cooking.

"There I met Georgia in a Greek coffee shop. I drank so much coffee every day, coffee, coffee, that she took pity and married me."

Dionysis was then doing the cooking at the Acropolis Room at the Desert Inn, but as part of their honeymoon trip he and

Georgia came to San Diego in 1974.

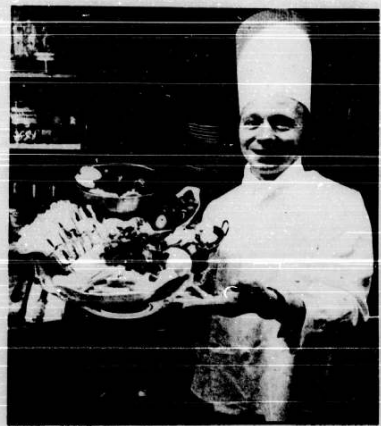
"We loved San Diego," Georgia recalls. "New Mexico was so hot, so hot." Georgia offers. "But here, the water, the sky, it was just like Greece."

As with all of his previous relocations, the one to San Diego was done with great enthusiasm and without much of a backward glance. But they almost foundered when they opened their restaurant, Zorba's, in Oceanside in 1975. "The town was too small, the people did not know Greek food, the Navy people didn't like it."

Now they are doing a fine business in modest quarters in an offbeat location at 3641 Madison Avenue, in North Park. Dionysis usually begins his day at six in the morning, when he starts to cook at the restaurant. He uses no short cuts, no canned or frozen food, and except when tomatoes are astronomically high, he even makes his tomato sauce from fresh, ripe tomatoes. Because Americans generally do not like lamb in their *moussaka* (which consists of layers of ground meat, eggplant, and a custard of bechamel sauce), he bakes his ground beef in the oven so that he can skim off the fat. He prepares the mix for the stuffed grape leaves, but Georgia, who comes in "late" at about eight in the morning, rolls the grape leaves. They both work on the pastries and the bread, all of which is baked on the premises.

In addition to the cooking that he does for his restaurant, Dennis bakes Greek pastries for wholesale distribution (one of his outlets is Fed Mart). He also runs a catering service, so he must prepare the food for that as well.

Three days a week, Georgia cooks for Sky Chefs, a division of American Airlines. She gets paid four dollars an



PIERRE LUSTRAY

hour and works from seven in the morning to three in the afternoon. Her mother-in-law, who lives with her, takes care of the baby. They would like her to work full time at Sky Chefs, but there she does production cookery, an almost assembly-line handling of food. In their own restaurant, they cook "from the heart." That they both work constantly, far from tiring them, renews their spirits.

Last year, when the Greek Orthodox Archbishop of North and South America visited San Diego, the church called and gave Dionysis and Georgia one hour's notice to prepare a Greek dinner for fifty people. Such frantic stuffing of *dolmades*, such baking of *moussaka*, such cooking of lamb and *bedoune* and *galaktoboureko*, a dessert rich with egg custard, they had rarely experienced. But when the dinner was over and the couple received compliments for their work, they stood there radiating pleasure. For Dionysis, it was every bit as heart-warming as appearing on the stage.

Arthur Bolic should know about cooking; he began to help with food preparation when he was virtually a toddler. He was born in Salt Lake City, and his Swedish grandparents on his mother's side did little else but raise and prepare food; his grandparents on his father's side ran a boarding house in a mining camp outside Salt Lake City.

"I can still smell the stock pot working, maybe sixty quarts of it. During the early Thirties, we had no refrigerator. Now that was exciting. We preserved food with salt and curing, and in the mine on one side of the mountain we kept things cold. Walking into that mine was like walking into a delicatessen. There

were homemade sausages, smoked hams, fresh sauerkraut. Nothing went to waste. The intestines of slaughtered pigs went for casings for sausages, the scraps went for the stock pot. At the boarding house we had huge meals of homemade bread, lamb, pork, sometimes even kid goat, and lots of vegetables and potatoes. We even made our own red wine.

"I always helped in the root cellar. We'd put apples, celery, and carrots into a sand floor and then the vegetables would be covered with soil. When I went to fetch the celery, it would smell so good that I would eat it, dirt and all."

When his parents were divorced, his mother and stepfather opened a "beauty" that catered to daytime trade in downtown Salt Lake City. It was called Chuck's Place and was known for its "homemade" food. Art worked there and at his grandparents' boarding house. He began to cook professionally when he was fifteen and worked summers in Yellowstone Park at a cafeteria that still had wood-fueled stoves.

"We had these open pits for broiling. In those days, we clarified soup stock by throwing in egg shells. That's not allowed anymore. Anyway, I wanted to be helpful, so I began stirring this stock. All the fat that had been soaked up in the egg shells just sank right to the bottom of the soup. It was so greasy, it was awful. But of course anyone who is in cooking is bound to get his nose bloodied."

Art Bolic, who has been helping in the kitchen since age five, is now forty-seven years old. He has six children and eleven grandchildren. His second wife is a year and a half older than his oldest daughter, who is twenty-six. The whole family meets regularly for mammoth Basque-style meals with six to eight



DIONYSIS AND GEORGIA STATHOULIS

courses. "Having the whole family, including my youngest baby son, and cooking for all of them, I just love to do it. You know, with some families, they cook a turkey and have it six different ways on six different days. When I cook for my family — whoosh — turkeys, hams, lamb, you name it, it just goes."

He is dressed in a blue blazer, a red tie, gray flannel pants, and he carries an attaché case. He has just come from a La Jolla bank where he has made arrangements to cater a large dinner party. The irony is that Art is not listed in the phone book as a caterer. All of his customers come to him by word of mouth.

When Art arrived in San Diego in 1964, he was selling insurance to restaurant people. He seemed to know so much about the business that he was hired by Love's in 1968 to manage their Mission Valley operation. "Essentially it's a fast-food operation. The basting and barbecue sauces, even the slaw dressing, all come out of Los Angeles. The kitchen is too small for their operation, so they have to do the chicken and then refrigerate it. I did a lot of managing, but I decided to go to sea on a tuna boat. I cooked on a big diesel diesel stove. The first cake I baked on that diesel stove was a disaster. It went up and down, like hills, and it tasted the way it looked. But when I got the hang of the vents and the oil, and I began to make good meals, that was exciting."

In San Diego Art is perhaps best known for the innovative menu he devised that is still in use at the Halcyon restaurant in Point Loma. For a short while, he had run his own restaurant, The Seaford Import Co., but a serious automobile accident put him out of commission, and without his

immediate presence, the restaurant folded.

What Art wanted to create at the Halcyon was the Basque-style meal, based not on European notions of "peasant food" but on his own memory of the family-style meals at his grandparents' boarding house. He cooked soups in huge vats, made his own baked beans, served blue cheese and pickled herring for snacks, and used from five to seventeen vegetables in the salad and with the entree. Only one entree was served per night. When Art started at the Halcyon, the restaurant was serving sixty dinners a week; when he left some months later, the same restaurant had a business of almost 600 dinners a week.

Though his formula proved highly successful, a dispute arose over his own catering service, which the restaurant owners would not permit him to run from the kitchen at the Halcyon, as he had hoped to do. Using the same concept of family-style meals, Art Bolic managed the Villa Basque in La Mesa until August, 1977. But the absentee owner wanted food that was prepared more quickly, and the barrels of shiny apples that stood at the doorway as reminders of Art's youth did not appeal to the owner, who wanted to add entertainment and garner higher profits.

Is Art Bolic unhappy about these past two aborted efforts? To the contrary, Art loves his free-lance catering business. In December, 1977, Art had thirty-three catering jobs, from a sit-down dinner for two people to vast parties. Needless to say, some months are lean, and since he does not advertise, he has to wait for people to come to him. But he enjoys the variety of jobs. Sometimes he cooks

(continued on page 17)

Chef Salad

(continued from page 1)

sometimes as late as midnight I could hear her pounding nuts with the mortar and pestle that she had brought with her from Russia.

Recently I interviewed some chefs in the San Diego area — a husband and wife team who do Greek cookery, a free-lance American chef, and a purveyor of French *haute cuisine* who is the product of years of formal training. Their stories are simultaneously different and similar, and the focal point of their lives exactly the same as my grandmother's — the food's the thing by which they'll capture the love of kings!

Dionysis Stathoulis began his career as an actor in Athens, Greece. He played in comedies and served as master of ceremonies in revues, but he ended up in San Diego, along with his wife, as the owner-chef of a small Greek restaurant called Georgia's. As in hundreds of such restaurants in his native land, the recipes are based on familial knowledge, and the restaurant's basic concept is that of a family venture. The restaurant is named for his wife, but they both do the cooking and they each work sixteen hours a day, six days a week. Even on their alleged

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"Vietnam diets may have helped POW's"

"The rice & vegetable diet of Vietnamese prison camps may explain why returned American POWs are now healthy," says a new report.
A study in progress under the auspices of the Navy's Center for POW Studies in San Diego suggests that the low-calorie, low-fat diet of imprisoned Navy pilots contributed to their long-term physical health.

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August 1978

Straight from the Hip

MATTHEW
ALICE

Dear Matthew Alice:
A friend and I were at Grossmont College during the filming of a car commercial. My friend said they crush the cars after they are through with them because they don't meet specifications, and I say that would be too expensive. What do they do with those new cars?
C.S.

El Cajon

Each year the Ford Motor Company makes several car commercials here for broadcasting throughout the country, and believe me Ford does not squish any cars when it's through with them. The cars arrive in a large covered truck, and they leave the same way. Some secrecy is involved in the transport of these automobiles to keep them from the eyes of competitive manufacturers, because they are prototypes for next year's models which have not yet arrived at the dealer's lot. Most national commercials are shot several months before the new year's models are unveiled. For local and regional commercials, the sponsor borrows cars from the local showrooms, or, in the case of Ford, may call for a specific car to be sent down from the regional distribution center in Orange County. Many years ago a sponsor may have used a specially built or modified car in the filming of commercials—a truck, for example, with an extra-heavy suspension for use in a commercial that shows a lot of rough riding. But now the F.T.C. requires that all cars used in commercials must be the same ones you



prohibits you from disturbing the mockingbird's nest, all you can do is keep your cat indoors and hope the bird migrates to Mexico in the fall. Then you can find the nest and pull it down, and hope the untouchable bird builds a new home a little farther from your own, if ever it returns.

Dear Matthew Alice:
I know honey is good for a lot of things, but I was surprised to find out that it's also a kind of medicine. Is this true?
Terry Walsh
Chula Vista

Honey is mildly antiseptic and can be applied to burns and cuts as a means of holding off infection, but it's no substitute for proper treatment. A lot of things you hear about honey are amplified by the fact that the stuff's been around for ages as a source of food and sweetness. You hear, for example, that honey gives you quick energy, which is perfectly true—but it's no better than cane sugar or other forms of carbohydrate that provide a source of energy. Its reputation as a form of medicine probably comes from the old practice of mixing honey with bitter herbs, which were the basis of many folk remedies. My favorite use for honey is as an antidote for cheap peanut butter.

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, Ca. 92138.

THE CENTER FOR PHOTOGRAPHIC ARTS PRESENTS

THE THIRD PHOTOGRAPHY AWARDS EXHIBITION

FIRST AWARD — \$100
SECOND AWARD — \$75
THIRD AWARD — \$50

WORKS SELECTED FOR EXHIBITION WILL BE SHOWN AT
THE PLAZA GALLERY, CENTRAL FEDERAL TOWER
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FROM OCTOBER 6 TO NOVEMBER 4
AWARD WINNING WORKS WILL APPEAR IN
THE SEPTEMBER 28 ISSUE OF THE READER

SIZE AND PREPARATION OF ENTRIES

Any two-dimensional photographic print with no dimension exceeding 24 inches, including frame. All entries must be framed or mounted in a manner suitable for hanging. You may enter as many works as you like.

ELIGIBILITY

Anyone living in San Diego County is eligible.

PLACES AND DATES

All entries will be received between 1 and 7 pm, Thursday and Friday September 14 & 15 at the Plaza Gallery, Central Federal Tower, Second and Broadway.
Entries not accepted for exhibition must be picked up between 1 and 7 pm, Thursday and Friday September 28 & 29 at the Plaza Gallery. Award winners and entries selected for exhibition must be picked up at the Plaza Gallery between 1 and 7 pm, Thursday and Friday, November 9 & 10.

ENTRY FEE

A fee of \$2.00 per entry will be required to help defray exhibition expenses.

INSURANCE, LIABILITY AND PERMISSION TO REPRINT

The Plaza Gallery, The Center for Photographic Arts and the San Diego Reader do not accept any liability for loss of or damage to entries while in their possession. Artists wishing to insure their works should make private arrangements. Entrants grant one-time publication rights to the San Diego Reader.

SALES

All works will be considered for sale at the price on the form to be provided. If not for sale, please indicate.

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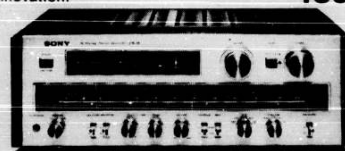
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Lady Pat

JONATHAN SAVILLE

Patricia Morison, who is currently playing Lalume in Starlight's production of *Kismet*, has had a career in films as well as on the stage. Her latest movie work was a cameo appearance in something called *Won-Ton-Ton* (The Dog That Saved Hollywood). Her story of the publicity party that accompanied this parody of *Rin Tin Tin* makes one wonder whether Hollywood was worth saving. The canine star was placed on a throne, and the film's various human actors were supposed to go up and do obeisance to him, while the photographers' cameras clicked. When Miss Morison took her turn, the dog greeted her with a friendly whine, which gave her the idea of singing to him. She chose an appropriate song from her great stage hit *Kiss Me, Kate*: "Were those that kiss me," she crooned, "the face that haunts my dreaming..." — and the gratified dog joined in with his own version of Cole Porter's romantic melody.

It is a story that, in its modest way, lets us see some of the central elements of Miss Morison's personality — her sense of fun, her ironical attitude towards Hollywood and all its ways, and her ability to do preposterous things with poise. Poise, in fact, is her most salient characteristic. It seems to derive from a firm sense of exactly who she is and of exactly what style suits her best.

She needed this poise even more vitally at the beginning of her screen career. After studying drama and dance in New York, modeling for *Vogue* and *Harper's Bazaar*, and acting in one or two



"We'll fatten up your boobs, bleach your hair, and you'll be terrific."

Broadway plays, she was offered a screen contract by Paramount and made the traditional train journey to Los Angeles. At the station she was met by one of her new producers, who looked over the elegant, sophisticated, dark-haired beauty and declared: "We'll fatten up your boobs, bleach your hair, and you'll be terrific."

The words sound grotesque coming from Patricia Morison's mouth as she recounts the story. As refined in her use of English as in her character, she seems

prop, and without conformity to the stock type she was supposed to play. It worked. Her air of refinement in even the most vulgar parts gave a special quality to her performances, and along with her exquisitely molded face and lithe body it made her a casting director's dream. During her Hollywood years, Miss Morison starred in some thirty films. She might have gone on like this, but she began to yearn for the stage again, and above all she realized that she wanted to sing.

Her movies had all been straight dramatic roles. But now she began serious voice training with the eminent vocal coach Richard Borchert. Borchert uncovered a clear, cool mezzo-soprano voice of a quality that might have led Miss Morison into operatic work. Any possible operatic career was sidetracked, however, when Cole Porter selected her for the role of Kate in his new musical.

Porter had actually been close to choosing another singer. He was thinking of the Metropolitan Opera's Jarmila Novotna, the Czech mezzo noted for such roles as the boy Cherubino in Mozart's *Marriage of Figaro*. Kate's music demanded a singer with an operatic voice — her last song in the show is virtually an operatic aria — but also with a sure sense of comedy. Some friends brought Miss Morison to Porter's home for an informal audition. Meeting the famous composer — "an energetic little man with a cane" — and having the opportunity to try out for his new show was enough to make anyone a bit nervous. It was time for Miss Morison's poise to take over. And it did, suggesting to her that rather than sing one of Porter's own songs, where he might be an overly finicky judge, she would do

almost to be quoting from a foreign language. Her years in the movies were themselves a kind of immersion in a foreign culture. She maintained her identity in Hollywood by good-humoredly asserting her own will in the face of the producers' zany notions and at the same time maintaining an interior distance from the whole profession. Her first role was as a gun moll named Kitty Kelly in a film called *Persons in Hiding*, and she played the part without bleaching, without body

better to audition with something of Rodgers and Hammerstein. The song Porter loved her, and within a short time Patricia Morison was one of the top stars of Broadway musical comedy.

The part of Kate in *Kiss Me, Kate* fitted Miss Morison's talents and character so perfectly that it might have been written expressly for her. The sophisticated actress in a Shakespearean company playing the raucous Katherine in *The Taming of the Shrew* — it was just the kind of peculiarly inharmonious blend of personalities that had made her own participation in gangster movies so oddly delightful. The refinement, of course, is an essential part of her nature: Patricia Morison is a lady, in the old-fashioned sense of this obsolescent word. She cannot offer a guest a cup of coffee without manifesting an innate aristocracy of manner; among her fellow actresses, only Lynn Fontanne and Katharine Hepburn have had the same ability to create a class system by their very presence. There is no anachronism about Miss Morison. On the contrary, she is open, friendly, and warm, expressing sincere interest in a visitor's comfort, or leading forward to enhance an amusing story by bringing it closer to her listener. It is the very ease and poise of her friendliness that makes her so quintessentially an aristocrat.

Kiss Me, Kate required more than a suave chatelaine, however. Katherine the shrew engages in some violent physical battles with her suitor Petruchio, and Miss Morison seems to have gotten just as much pleasure from the mayhem as from the sentiment and the music. Her leading man in the Broadway production was Alfred Drake, and for each night of the lengthy run the two would beat each other up on stage, fighting with a ferocity so authentic in appearance that it was hard for audiences to believe that it was fakery. And, in fact, it wasn't. Miss Morison would really jab Drake in the belly with her elbow; he protected himself by tensing his singer's diaphragm. He would really grab her wrists and drag her around

the stage, and since there was no way to ward off these vigorous assaults, Miss Morison spent most of the run with the unusual condition of black and blue marks. A resounding slap administered by Drake to her bare shoulders really hurt every time, but the theatrical effect of the



blow was so great that neither of them ever thought of softening it.

Another resounding slap, of which she was the perpetrator and his cheek supposedly the victim, was faked just a little. Drake taught her to direct the vigorous slap to the side of his neck, where it made a satisfactorily loud noise and hurt only minimally. It was a trick she passed along to her other leading men in later productions of the show. Only one refused to play the game. A Petruchio in a summer stock *Kiss Me, Kate* declared that a slap to the neck was sure to injure his voice; he proposed instead that Miss Morison say her hand before it reached him, while he would clap his palms together out of sight of the audience. A feeble substitute for Alfred Drake's much more convincing device. But it would

have saved Drake himself from the unenviable experience of Miss Morison's occasionally inaccurate aim. Once, she inadvertently missed his neck and whacked him violently on the chin. The bold actor's eyes crossed, his knees buckled, and the audience received an even more vivid impression than usual of what a dangerous harridan Shakespeare's Petruchio had gotten himself involved with.

Among Patricia Morison's other distinguished roles in musical comedy have been the female leads in *The King and I*, *The Merry Widow*, *Song of Norway*, *Pal Joey*, and *Do I Hear a Waltz?* Among her less distinguished roles is the one she is presently playing at the Starlight Bowl — *Kismet*'s Lalume, nonchalant wife of the tyrannical Baghdad chief of police. It is not Miss Morison's performance that makes this part undistinguished, but the unimaginatively chintzy imagination of *Kismet*'s authors, Charles Lederer, Luther Davis, and the Edwardian playwright who started the whole silly enterprise, Edward Knoblock. It is a show exceptionally long on blandness and exceptionally short on wit; its construction is as tight as a jellyfish, its pace as swift as peanut butter, its humor as sharp as a rug, and its sentiment as profound as an oil slick. Lovely melodies snatched from Borodin are wedded at gun-point to stickily "poetic" lyrics by Robert Wright and George Forrest. *Kismet* is a thorough bore, and I can't see a reason in the world why Starlight should have revived it, especially in such a ragged and halting production.

Still, it does give us a chance to see Patricia Morison on stage, and if Lalume is not the most wonderful role in the world, it is hard to imagine it being done better than Miss Morison does it. Once again it brings together those two, incompatibilities: aristocratic refinement and forthright vulgarity. Lalume is bored with her husband, feels superior to him, and is as witty about his inadequacies as it is possible for anyone in this drab show

to be. Her one interest in life is men (other than her husband). That's all there is to her character: sexiness and snootiness. What does Miss Morison do with this utterly ungratifying role? She plays it to the hilt, as sexily and as snootily as could be, and with a stylishness that almost seems to be slyly mocking the cheapness of the material she has to work with. And she looks sensational.

Patricia Morison is a Catholic — she was converted by Bishop Fulton Sheen ("before he went on television") — and she believes in miracles. One of the miracles she cites is the airplane — but if those frightful roaring things that repeatedly interrupt the Starlight performances are miracles, then they are miracles I would like to do without. One of the results of the fact that the Lindbergh Field flight path lies directly above the Starlight Bowl is a great difficulty in taking any of the Starlight productions seriously. If they were putting on a really good show, with really good music, the airborne interruptions would be intolerable. One can stand them only because they don't interrupt anything of any importance. Except for one or two songs (based closely on Borodin's music), *Kismet* is absolutely invulnerable to these overflights: there is nothing to miss.

Whatever Patricia Morison may think about the quality of this show, she does a trouper's job in it. Show business — and particularly the musical theater — is her life. Her whole face is illuminated when she talks about it, even when she is being ironical about the ups and downs of a theatrical career. The only other subject that seems to inspire her in the same way is her painting. She is an expert painter of the realistic school, with a special interest in the human face. The faces in the paintings she showed me last week were reposeful and alert at the same time, handsome, alive, but holding all inner emotions in balance. They showed the same kind of poise Miss Morison herself exhibits, in her performances and in her life.

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Local Events

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.**

Theater

"THE MATCHMAKER"—Thornton Wilder's play concerning a woman who is assigned the task of finding a wife for a bellowing gentleman in the 1890s, will run through August 19, Thursday through Saturdays, 8 p.m.; at the Lamb's Players' Theatre, 500 East Plaza Boulevard, National City, 474-4542.

"BORN YESTERDAY"—a comedy presented by a dinner theater, will play through August 20, Tuesdays through Saturdays, 8:30 p.m.; Sundays, 7:30 p.m.; with added matinee Wednesdays and Sundays, 1:15 p.m. **Pleasure Dinner Theatre, 8645 Camino Real, Spring Valley, 697-8977.**

"RIVER NIGER" will be presented through August 27, Saturdays at 8 p.m.; and Sundays at 2 p.m. **Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, 263-7254.**

"HOW THE OTHER HALF LIVES"—a rowdy farce by Alan Ayckbourn, will play through September 1, nights except Mondays at 8:30 p.m.; with additional matinees on Saturdays and Sundays at 2 p.m. **Center Centre Stage, Balboa Park, 239-2255.**

"KISMET" will be performed by Starlight, Thursday through Sunday, through August 13, 8 p.m. Starlight Bowl, Balboa Park, 233-3049.

"FOR HER C-H-I-L-D'S SAKE, or Her First False Step" will run through August 13, Friday and Saturday, at 8 p.m.; with a Sunday matinee on August 13, at 2 p.m. **Patio Playhouse, Vineyard Shopping Center, East Valley Parkway and Rose Street, Escondido, 744-6669.**

"SAN DIEGO ON STAGE," a joint theater tour project of the San Diego Repertory Theatre and the California Pacific Community Theatre, is presenting original plays based on the history of San Diego, including "Sun Spots," Friday, August 11, 11 a.m. San Carlos Park and Recreation, 4445 Lake Blvd. and Sunday, August 14, 7 p.m. Maryland Hotel, 630 F Street, Los Dorados.

Tuesday, August 15, 1 p.m. Memorial Park and Recreation, 2902 Marcy Street.

"KOLD NEWS," Wednesday, August 16, 12:15 p.m., East County Performing Arts Center, 200 E. Main Street, El Cajon, and 3 p.m., at the Senior Center, 1153 E. Madison, El Cajon; and "Stingaree," Wednesday, August 16, 1:30 p.m., Conference Building, Handicapped Park and Recreation, Balboa Park, 234-7938.

"JOAN OF LORRAINE," by Maxwell Anderson, will be presented Friday, August 11, and Saturday, August 12, 8:30 p.m. **Mission Playhouse, 2960 Mason Street, Old Town, 295-2453.**

"SEXETT," the United States premiere of Michael Pether's London comedy, will run through August 12, Friday and Saturday, 8 p.m., Coronado Playhouse, on the Silver Strand, Coronado, 435-4836.

"GODSPELL FEVER" and "THE GOOD DOCTOR" will alternate in repertory, nightly through August 13, 7:30 p.m., with added matinee on Sunday, August 13 at 2 p.m., drama lab, room P-33, Palomar College, San Marcos, 744-1150 or 727-5259.

"HELLO DOLLY," this Broadway musical will be presented with a full orchestra and cast of 400 by this Covanos Ark Theatre in the Spirit, Friday through Sunday, through August 13, 8 p.m., amphitheater, Patrick Henry High School, 5702 Wandermere Drive, 283-4774.

PUPPET SHOW, the San Diego Guild of Puppetry is sponsoring the 14th annual "Summer Puppet Shows," continuing through September 4, Fridays through Sundays, 1:30 and 2:30 p.m. **Puppet Theatre, Balboa Park, 276-1634.**

"29th ANNUAL NATURAL SHAPESPEARE FESTIVAL," "Henry V," "A Midsummer Night's Dream," and "The Winter's Tale" will be performed in repertory, preceded by Festival Revue, nightly except Mondays, through September 17, 8:30 p.m., Old Globe Theatre Complex, Balboa Park, 239-2255.

SUMMER COMEDY FESTIVAL, this third annual event of the San Diego Repertory Theatre will feature three plays in repertory, including Thornton Wilder's "The Matchmaker," through September 2, Jules Feiffer's "Hold Me," through September 15, and Henry Fielding's "Treaty of Tragedies (Or the Life and Death of Tom Thumb the Great)," through September 17, all at 8:30 p.m.; with added Sunday matinees at 2:30 p.m. **San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3585.**

IBSEN FESTIVAL, a summer Ibsen festival, featuring two plays, "The Norwegian playwright Henrik Ibsen begins with 'The Master Builder,' joined by 'A Doll's House,' rotating in repertory throughout the summer, Thursdays through Sundays, 8 p.m., Marquis Public Theatre, 3717 India Street, 499-8111.

Film

SPORTS FILMS, 14 shorts, featuring football, acrobatic diving, skiing, skateboarding, surfing, go-karting, baseball, karate, and dungeyball, will be shown Saturday, August 12, 10 a.m. to 4 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City, 474-8211.

"BAOBAB, PORTRAIT OF A TREE," a film study of this giant, irregularly shaped African tree, and the ecosystem it supports, will be screened Saturday, August 12, and Sunday, August 13, 1:30 and 3 p.m., Natural History Museum auditorium, Balboa Park, 232-3021.

"EXPLORE THE SKY," a planetarium show, will be presented Wednesday, August 16, at 7:15 and 8:30 p.m. **Planetarium, Palomar College, San Marcos, 744-1150.**

FILMS FOR CHILDREN: "The Little Mermaid," "Tale of His Lamb," "Tortoise and the Hare," and "Morris, the Minor Mouse," will be shown Thursday, August 17, 3:30 p.m., Conference Room, National City Public Library, 200 East 12th Street, National City, 474-8211.

"SUMMER FESTIVAL OF FILMS," presented by the Fine Arts Gallery of San Diego and San Diego Federal Savings and Loan Association, continues with Vincent Minnelli and starring Judy Garland, Margaret O'Brien, Mary Kay Morgan, Lockhart, Chill Willis, and Marjorie Main, supplemented by Chapter XIII of "Captain America," "Skyrunner Plunge," Wednesday, August 16, 2 and 7 p.m.; and Thursday, August 17, 2 p.m., James S. Copley Auditorium, Fine Arts Gallery, Balboa Park, 232-7931.

"TO FLY," a film tribute to the history of flight in America, and "Skyfire," a special effects planetarium show on such visual phenomena in the sky as lightning, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their West Coast premiere through November 1, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

For further elucidation, call 236-6510 — Steve Esmelinda



"Urban Pathway" Rod Baer

A Southern California sculptor who combines traditional materials with conceptual motivations, Rod Baer emphasizes the tension between strong materials (steel, aluminum, chrome) and intimate, meditative designs. His current work, an exhibit at Spectrum Gallery from August 8 through September 2, consists of two floor-piece installations, two wall pieces, and several small sculptures. Baer's small sculptures are made of dissimilar materials — razor blades, geometric and clean-cut. The combination of dissimilar materials — razor blades, geometric and clean-cut. The combination of dissimilar materials — razor blades, geometric and clean-cut. The combination of dissimilar materials — razor blades, geometric and clean-cut.

This respect they are minimal and physically inactive. But a sculptor Robert Morris has pointed out, simple shape does not imply simple experience. Baer insists above all that his work be "accessible" to everyone. These are abstract pieces with numerous possibilities for interpretation. Executed with a forthright insistence on the craft of the work, the work is simple and clean in appearance, but open-ended and metaphorical in conception. Allegory, for example, is "lead" the viewer into the exhibit's two floor works, "Urban Pathway" (1978). It consists of six smoked steel squares that represent a sidewalk sequence of concrete blocks, which file through the gallery towards the artist's main body of work, a "lead" piece, "saw Baer". The blocks start out as a final two blocks that glow celestially at the end of the row. One of the blackish blocks has a crack traveling through it with tufts of grass poking up; another has graffiti scratched in a corner and still another has a bronze water grate — but the final two glowing surfaces are pointedly spared such interruptions.

Like the sidewalk analogy of "Urban Pathway," all of Baer's work is about pathways and transitions in time. The sculptures that are displayed on stands prompt the viewer to travel a path from one object to another, from one surface to another. The Spectrum Gallery (formerly the San Diego Artists Co-op) is made up of approximately fifty artist members. It is primarily a gallery of contemporary art and represents artists in San Diego and Imperial counties. The gallery features an ongoing display of works by its members, as well as rotating exhibitions by member artists. This current exhibition also features construction pieces by Ken Mame's, mixed media assemblages and collages, narratives abstracted with patterns and objects, layered flat or composed in box frames. The public is invited to attend a reception for the artists on Sunday, August 13, from 2 to 5 p.m. at the gallery, 4011 Goldfinch. Gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. For further information, call 295-2725.

— Elizabeth Gueben

Galleries

JEWELRY AND METALWORK: "Structural Landforms in Metal," an exhibition of the work of Thelma Cole, and "Portraits in Metal," an exhibition of pieces by Nancy Edwards, will be presented in a show featuring two Chula Vista artists and recent master's degree recipients, continuing through August 19, Master's Gallery, SDSU, 246-5204.

SPACE PHOTOS, a Smithsonian Institution exhibit of photographs, taken from a Landsat satellite and made into space flights such as Gemini IV and Apollo II, entitled, "Space Photos of Earth, An Earth View," will be on display through August 13, Reuben H. Fleet Space Theater and Science Center, Balboa Park, 238-1233.

"NATURAL AND FANTASTIC REALITIES," an exhibition of the paintings of Mikki Davidson and Russell Roberts, will be on display through August 15, Ramona Art Gallery, Main Street, Ramona.

PHOTOGRAPHY AND SCULPTURE exhibition will run through August 25, Community Arts Gallery, 870 Third Avenue, 233-0141.

ZENGA AND NANGA, a Zen-inspired calligraphic art which combines painting, poetry, and calligraphy, will be featured in an exhibition of 72 scrolls and three screen paintings by Japanese monks and scholars, continuing through August 27, Fine Arts Gallery of San Diego, Balboa Park, 232-7931.

"REFLECTIONS," a statewide art exhibit based on "art de la race," an exhibit spotlighting the Chicano/Latino experience, will run through August 17, Centro Cultural de la Raza, 2000 Park Boulevard, from August 19 through August 24, Educational Cultural Complex, 4343 Ocean View Boulevard; and from August 26 through August 31, Mission Center, 235 N. Rancho Santa Fe, San Marcos, 335-6135.

"GROWING TOGETHER," an exhibit of the art of handicapped and non-handicapped children of the Golden Hill Children's Art-Community Project, will be on display through August 16, the lobby of the San Diego City Administration Building, 202 C Street, 281-5567.

"THE INTERNATIONAL SKY SHOW," a mail art exhibit of documentation of skies from throughout the world, coordinated by guest curator Sheril Cunniff, will be on display through September 3, Escondido Regional Arts Council Gallery, located in the Vineyard, 1535 East Valley Parkway, Escondido, 747-5211.

Music

VERDI FESTIVAL, the San Diego Opera will present Verdi's "Requiem," featuring Martina Arroyo, Carlo Bini, Carol Wast, and Robert Hale, Saturday, August 12, 8 p.m., San Diego Civic Theatre, 202 C Street, 232-7636.

ORGAN RECITAL, local organist Chris Gornach will perform in concert, Saturday, August 12, 8 p.m., Southland Music Center, 3459 Imperial Avenue, Lemon Grove, 463-0308.

INSTRUMENTAL AND VOCAL CHAMBER MUSIC, the Novellus Ensemble, including Ann Erwin (flute), Catherine Campbell (soprano), Myrl Henderson (baritone), Ros (bass), (violin), Lori Kirkell (cello), and Pamela Stubbs (piano), will present a program of chamber music, Sunday, August 13, 3 p.m., La Jolla Union Congregational Church, 1216 Cave Street, La Jolla, 453-1338 or 273-6623.

"SUMMER OF STARS," a summer season of open-air concerts presented by the San Diego Symphony will continue with guest artist Diabanes Carroll, with Charles Ketchum conducting, Friday, August 11, 8 p.m., Aztec Bowl, SDSU; and Saturday, August 13, 5:30 p.m., Concert Green, UCSD, 239-9721.

DAUGHTER AND FATHER DUD, Nancy Henderson (violin) will perform the Bournee and Vigue from the E. Major Suite by Bach, and the Sonata in G by Dvorak; and Robert Henderson (organ) will perform Bach's C Major Prelude and Fugue, Prelude No. 2 by Tournemire, and Sowerby's "Comes Autumn Time," Sunday, August 13, 6 p.m., Christ Lutheran Church, 4761 Cass Street, Pacific Beach, 488-2844.

"AMOUR ET MUSICA," love songs and instrumental music of the Renaissance, performed by vocalists of the Early Music Ensemble, and the Gulonian Hand, with lute, recorder, viola da gamba, lute, and harpsichord, will perform on instruments, will be presented Sunday, August 13, 8 p.m., Great Hall of St. Paul's Episcopal Church, Fifth and Nurmes Streets, 583-5746 or 296-2052.

CHAMBER MUSIC CONCERT, the Fine Arts Forum's Second Annual Summer Music Festival, dedicated to Franz Schubert, will continue with the performance of pieces by Schubert, Weber, and Beethoven, Monday, August 14, 8 p.m., preceded by a lecture on Schubert by Walter Teutsch, at 7 p.m., Granger Music Hall, Fourth and Palm Streets, National City, 264-8639.

"EVENINGS IN THE PARK," a series of concerts sponsored by the San Diego Parks and Recreation Department, continues with the San Diego City-County Band, Friday, August 11; an organ concert, Monday, August 14; and the U.S. Navy Steel Band, Wednesday, August 16, and Thursday, August 17, all at 8 p.m., Spreckels Organ Pavilion, Balboa Park, 236-6005.

WOODWIND QUINTET, the San Diego Woodwind Quintet, composed of Cathy Sherwin (flute), Denis Harper (oboe), Jannan Fuchs (clarinet), Lawrence Rhodes (bassoon), and E. Richard Gibbs (French horn), will perform classical music, Wednesdays and Fridays, through September 1, from noon to 1 p.m., the Sculpture Garden, next to the Fine Arts Gallery, Balboa Park, 465-9408.

Special Events

CUB KITE FLY DAY, featuring kites designed by the Torrey Pines District B.S.A. Cub Scouts, will take place Saturday, August 17, 10 a.m. to 2 p.m., De Anza Cove, Mission Bay.

FOURTH ANNUAL MISSION BAY KITE FLY, sponsored by The Kite Store, will include awards for lighter kite combat, demonstrations and instructions, Saturday, August 12, noon to 5 p.m., Ski Beach, across from Vacation Village, 272-2672.

THIRD ANNUAL OCEAN BEACH ARTS AND CRAFTS SEAGULL FESTIVAL, featuring many of the new crafts such as lacquer and Pottery, will take place Friday, August 11, through Sunday, August 13, 10 a.m. to 6 p.m., at the foot of Newport Avenue, Ocean Beach, 223-0872.

UNDERWATER SWIMS, sponsored by the San Diego Natural History Museum, and led by scientists from the museum and Scripps Institution of Oceanography, will focus on marine plants and animals in a one-hour field study, with small groups of swimmers using snorkels, fins, and face masks, Saturday, August 12 and 19, La Jolla Underwater Park, La Jolla Cove, Call 232-3821 for reservations.



Some good news and some bad news. First, the good news: a bevy of local beauties will be parading topless in Balboa Park tomorrow evening. No, the bad news: they all have flat, hairy chests. But for those of you who have always harbored a secret desire to see the KGB Chicken's thighs, the First Annual Mr. Universal Pageant should prove to be quite revealing.

Intended as a spoof of the traditional Miss America contest, the San Diego Pageant will open an open-house lounge for contestants. And the local chapter of the National Organization for Women, sponsor of the event, also hopes to break the humorless traditions of the women's movement by having invited male-dominated organizations on its "Enemy List" to send contestants. Among the beauties who have enthusiastically offered to bare their breasts will be San Diego Police Officer George Love, KFBM Radio's "Shogun Tom Kelly," Captain Sticky, the Arch Enemy of the Forces of Evil, a consumer-rights advocate, Pacific Southwest Airlines' Ken "Mr. Jetstream" Kline, KGV's Mike "Captain Pottery" Services, the secessionist social services agency.

Contestants have been chosen on the basis of having proven high moral character and possessing physical characteristics that meet minimum federal standards. Contest rules will be extremely stringent: contestants will be required to wear one-piece bathing suits with no padding, and dress shoes with hoisted up-toes. They have been advised to control their emotions and smile

continually throughout the competition. They have also received individual counsel to "let your good upbringing be your guidance, and remember at all times that your parents may be watching — make them proud."

A panel of judges comprised of prominent San Diego women and one token male will select Mr. San Diego Universal. In the event of three separate events, talent, personality, and swimsuit. Talent exhibitions, limited to a maximum of two minutes per contestant, will include a hula dance, the Lindy Hop, and walking on heels, all performed while dressed in semiformal attire. The personality section will consist of answers to questions on various topics such as "Do you think you could handle marriage and a career?" Finally, the swimsuit event will offer contestants an opportunity to view contestants stripped down to their bare essentials.

Three grand winners, a king and two princes, will be chosen. The princes will each receive a crown and one-half dozen white roses. The king will receive a crown and one-half dozen white roses. The king will receive a crown and one-half dozen white roses. The king will receive a crown and one-half dozen white roses. The king will receive a crown and one-half dozen white roses.

— Judy Lin

Local Events

Radio-TV

"BLACK BRITANNICA," this documentary concerns black Britons who advocate militancy as a response to racism, oppression, and police brutality. Thursday, August 10, 9 p.m., Channel 15.

"THE DICK CAVETT SHOW," actor Bruce Dern is the featured guest. Thursday, August 10, 11 p.m., repeating Friday, August 11, 10:30 a.m., Channel 15.

"START THE REVOLUTION WITHOUT ME," this 1970 farce, set against the background of the French Revolution, stars Gene Wilder and Donald Sutherland. Friday, August 11, 3 p.m., Channel 10.

NASL SOCCER PLAYOFFS will be televised live, Sunday, August 13, 1 p.m., Channel 6.

"THE POEMS OF JOYCE CAROL OATES," John Lithgow will host this reading, with Robert L. Jones reading his translations of Joan Carlos Becerra and Jaime Sabines, and local poet Fritz Adler reading from her work. On "The Poetry Hour," Sunday, August 13, 6 p.m., KPBS-FM (89.5).

"CALIFORNIA JAM II," highlights of this rock concert held at the Ontario Motor Speedway on March 18, will conclude with Part IV. Sunday, August 13, 7 p.m., Channel 6.

"TRANSFORMATIONS," this opera is composer Conrad Susa's musical treatment of a book of poems by Ann Sexton, presented on "Opera Theater" Monday, August 14, 9 p.m., Channel 15.

"THE WORLD SERIES OF JAZZ," featuring Billy Holston, Earl "Fatha" Hines, and Jimmy Gillespie, appearing together for the first time since 1963, when they were all in Miami's big band, will be presented on "The Jazz Show at Wolf Trapp," Saturday, August 12, 9 p.m., repeating Tuesday, August 15, 11:30 p.m., Channel 15.

"AT THE TOP," Keith Jarrett and his quartet will perform "Inflight," "Duets," "Interlude," and "Mysteries," Saturday, August 12, 7 p.m., repeating Wednesday, August 16, 11:30 p.m., Channel 15.

"JOHN CAPE," composer-philosopher John Cage discusses his inventive contributions to the course of avant-garde music, along with an interview with Robert Moog, creator of the Moog synthesizer, and performance segments using Cage's "prepared piano." Wednesday, August 16, 10:30 p.m., Channel 15.

Sports

FRIARS TENNIS, our San Diego Friars, having clinched their division, will complete the season with their final home matches, hosting the Indiana Laves. Thursday, August 10, and the Los Angeles Strings. Saturday, August 12, both at 7:30 p.m., San Diego Sports Arena. 224-4176.

PADRE BASEBALL, returning home after a road trip consisting of three games in Chicago and three in L.A., the Padres will face a brief but grueling four-game homestand, all with the Cincinnati Reds. Thursday, August 10, through Saturday, August 12, at 7 p.m.; Sunday, August 13, 1 p.m., San Diego Stadium. 383-4494.

BICYCLE RACING, sponsored by the San Diego Velodrome Committee, will continue on Sunday, August 13, 2 p.m., Velodrome, Morley Field, Balboa Park. 298-1570.

BREAKERS VOLLEYBALL, the San Diego Breakers of the IVA will host the Orange County Stars, Wednesday, August 14, 7:30 p.m., Serra High School Arena, 5156 Santa Road. 298-0774.

THOROUGHbred RACING, the 39th Del Mar horse racing season continues with nine races daily, except Tuesday, through September 13, first post at 2 p.m., Del Mar Fairgrounds, Del Mar. 753-1411 or 298-1340.

Lectures

CHIROPRACTIC SEMINAR SERIES and Touch for Health demonstrations, conducted by George LeBeau and Rebecca LeBeau, will take place Thursday, August 10, 2 to 4 p.m., room D-1, Mira Costa College, 1 Bernard Drive, Oceanside. 757-4530.

HOMOEOPATHIC SEMINAR, "Those Strange, Rare, and Peculiar Symptoms" will be discussed by Robert M. Schure, Richard Barnum, and James Singh. Sunday, August 13, 1 to 5 p.m., Hillen Inn, Mission Bay.

POETRY, local poets Paul O'Donnell and Alexander Smith will read from their work, Wednesday, August 14, 7:30 p.m., Story Hour Room, San Diego Public Library, 820 B Street.

OAXACAN WEAVING, the traditional art of Oaxacan weaving will be demonstrated on giant looms by Gabino Jimenez. Wednesdays through Sundays, through September 4, 10 a.m. to 4:30 p.m., Museum of Man, Balboa Park. 239-2001.

Dance

VARIETY PERFORMANCE, thirteen dancers, actors, and musicians will perform a one-act play, as well as a variety of modern, interpretive, and Israeli dances, presented by the California Ballet Company Cultural Outreach Project, Friday, August 11, 8 p.m., San Diego City College Theatre, 15th and C Streets. 232-4387.

"LET THERE BE MUSIC," an ethnic dance festival, continues with dances of Hawaii, performed by the Hale Aloha Dancers, under the direction of Liz Edwards, Sunday, August 13, 1 and 2:30 p.m., Museum of Man Plaza, Balboa Park. 239-2001.

Rat Wolf

This is an amazing time for San Diego area sports fans. If this were like any other summer, the local sports media would be gently tucking the Padres in for the year, sprinkling the names of a few soon-to-be forgotten rookies throughout pathetically ho-fal articles about the upcoming season, a season, and gathering background for an exciting series of features on the stirring controversy of nighttime versus daytime prep football. But this is the summer of '78, which may in years hence be remembered as the summer San Diego sports came of age, and local sportswriters have so many real or potential champions to cover that there is suddenly insufficient air time and column space to do them all justice. Of course, there is tradition to adhere to, and because baseball and football are the perennial favorites of the vast majority of sports nuts in this country, that is as it should be. And that's as it should be, after all, the long-suffering fans of these two professional teams have waited for what at times seemed like millennia for good news that wasn't purely speculative.

The only unfortunate aspect of all this hoopla is that it comes at the expense of a team that is already closing in on a national championship—the San Diego Friars of World Team Tennis. Granted, a spectacular play by Ozzie Smith or the sight of Charger rookie John Jefferson legging a post pattern make for better headlines and are perhaps easier to savor after the fact than is a quick backhand shot or an ace on serve. But the Friars are a professional sports team in a league

peppered with big names, and the thought of them taking the WTT championship in only their fourth year of existence is no less an indication of San Diego's athletic maturation than is the Padres' drive toward a first-division finish or the Chargers' realistic quest for a berth in this year's playoffs.

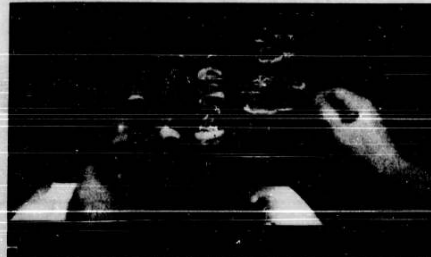
As this article went to press, it had not yet been determined whether the Friars would play Phoenix or Seattle in the upcoming playoffs, and these two teams may still be neck and neck the day before the playoffs begin. In the meantime, the Friars entertained themselves in a tune-up match with the Vitas Gerulaitis-led New York Apples over the weekend, taking five straight sets in what might be a preview of a second-round match-up (if the teams make it that far). More than 6000 people watched the match, and while that number is only one-eighth of the attendance expected for each Charger home game this year, it is nevertheless indicative of a solid and supportive contingent of San Diego tennis fans who recognize a bona fide winner when they see one.

The playoffs will see the Friars and either Phoenix or Seattle squaring off for a best-of-three series, with the first match taking place Tuesday, August 15, at 7:30 p.m., in the San Diego Sports Arena. The second match will be held on the other team's home court on August 17, and if there is a rubber match, it will be played Friday, August 18, at 7:30 p.m., in the Sports Arena. For information regarding either the Friars or tickets to their playoff matches, call 298-0855.

—John D'Agostino

Chef Salad

(continued from page 9)



steaks for all-male parties; on other occasions he serves cocktail tortillas stuffed with fourteen different fresh vegetables, shredded sirloin, and cheese. And of course he does Basque-style dinners.

When asked what he prefers to cook most of all, he replies, "I love to serve food in the manner I like to eat. I refuse to serve Swedish meatballs and cocktail weenies. Ordinary things are unexciting, and that's terrible. I also dislike dead cow and salad bars. I hate me to see some kid broiling dead cow and shoveling out those prepackaged salads. But when you ask me what I like to cook, I would say it's like being in a penny candy store and having to choose from dozens of wonderful things. Now that's exciting!"

From the time he was fifteen, when he began his formal and rigorous on-the-job training, until the present, as the chef and owner of La Jolla's L'Escargot, Pierre Lustrat has done little but work on *haute cuisine*, or gourmet French cooking. Born in Alsace forty-one years ago, he was raised in an environment of excellent food and drink. His father sold wine, and at home his mother prepared

superb meals. Her repertoire included her own pâté; at least half a dozen salads: *choucroute*, the local sauerkraut and fowl dish; and a variety of soups and desserts.

When Pierre began his apprenticeship, he knew that he would have to spend years perfecting his craft. The steps of achievement in cuisine are as rigid as military discipline, beginning with the scrubbing of vegetables and proceeding to increasingly sophisticated stages in the preparation of food. It is not uncommon to spend two years just learning sauces before one can become, *sar*, a broiler man. Cooking is compartmentalized in France, and it would be unthinkable to allow a man who does cold dishes to substitute for a chef who broils and roasts. (Despite the fame of Julia Child, the art of the French chef, in France as well as in America, remains a man's profession.)

Therefore, from 1953 until 1961, when he was drafted for military service, Pierre devoted himself to his craft: *apprentice, commis de cuisine*, and then *chef de parti*, or the man in charge of a station. A station refers to one type of preparation: cold salads, sauces, broiling, roasting, stewing, and so on. After going through these rigorous step by step, one may become a *chef de cuisine*, or top chef. Pierre never

achieved this in France, but his parents always wanted him to have his own restaurant. When they came to visit him in Paris, they would tell him, "We've saved you glasses for your own restaurant." And because he worked at Le Doyen and other kitchens of fine cuisine, they never doubted that their hopes would be realized.

During the twenty-eight months that Pierre was in the French air force, he spent most of his hours cooking for his superior officers. And though he went back to Le Doyen after his service was completed, he often frequented St. Roch, the street in Paris where people in the restaurant business meet to exchange news about jobs in Paris and in every other part of the civilized world. On one such occasion Pierre met a friend who persuaded him to try a short stint as associate chef in Quebec. From there, he went on to Toronto and applied for immigration papers, landing eventually in New Haven, Connecticut, where he often assisted with meals for the Yale faculty.

But his goal was the West Coast, where warm weather and job opportunities beckoned. For a while he worked at the celebrity-infested Le Bistrot in Los Angeles, and for five years he was the sous-chef (under-chef) at La Chaumière, in Scottsdale, Arizona.

But the lure of Southern California soon brought him back to the Coast, and he worked at several prestigious restaurants in Orange County, including Chez Curry and St. Tropez. Actually, he wanted to open his own establishment near Laguna Beach, but when La Jolla's Chez Françoise needed a chef, he jumped at the chance, taking charge of the kitchen from 1972 until 1975. While he executed the menu to everyone's satisfaction, he longed to buy the place and to prepare his own dishes, in his own way, with the skill and imagination that his years of training had brought him.

When he finally claimed the restaurant as his own, he renamed it L'Escargot (the snail), redecorated it, and — most important — revamped the menu. "When people first came here, they ordered *escargot* always the same way — with garlic and butter. Well, I thought up four or five ways to serve them, including *en croûte* (in pastry dough). The goose liver is imported and costs three dollars an ounce. I bake all the pastries every day. Maybe I forgot to tell you about my

training in pastries. The house specialty is *Tarte Tatin*. But I can't bake it in the summer because of the apples. I use golden delicious, and they aren't good in the summer.

"Now, I am specializing in fish and seafood, every day fresh. Of course, we have fowl, duck, and beef, and recently I added a fresh vegetable plate. I have an assistant, but I supervise everything he does. I do classic French dishes, and I myself prepare the main dishes, the sauces, the pastry. If I run out of something during the evening, I take the car and go myself to the store. It is faster that way."

Although Pierre lives alone in a small apartment in Pacific Beach, he rarely relaxes. He rises early, works on his accounts, shops at some local markets for fruits or vegetables in season, checks out the stuff arriving from wholesalers in Los Angeles. If he is lucky, he has an hour for the swimming pool, the beach, or tennis, but his thoughts rarely stray from his work. By three o'clock he is in the kitchen, and he doesn't leave until L'Escargot closes about eleven at night. Very infrequently he takes an evening off after he has prepared the food, but he grows restless and anxious, worrying that perhaps something will go wrong. He would like his dining room to be the best in all of San Diego, and he supervises the visual effect of every dish that goes out of the kitchen.

"Of course, my staff here is very professional, and that helps. Chris, who is Danish, worked as captain at Ernie's in San Francisco. One of my other men had training on the Queen Mary. If you are working with professionals, they know their jobs, and the customers are pleased."

How does he manage to stay so slim?

"I only taste. I don't eat. Also, I work so hard, all the time working. I never get fat." And does he ever eat out? Pierre's eyes grow wistful, as if I were talking about a holiday in the remote past.

Once in a while, I go to Belgian Lion for *Aspic de Foie*. And I like Chinois. But for lunch, sometimes I buy a pastirma sandwich from a delicatessen or eat a bite of smoked salmon.

It is past noon, and the day's shopping for fresh ingredients has not been completed. Pierre leaves his very French restaurant, enters his very American Pontiac Firebird, and drives off.

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You Go Your Way

JEANNETTE DE WYZE

Luce Forward Hamilton & Strippis is one of the best-established, richest, and most influential law firms in San Diego. Men and women who walk into its offices (on West A Street downtown and on Prospect Street in La Jolla) exude the subtle glow of money and influence. In general, they tend to be high-powered businessmen who are juggling their trusts and partnerships, Rancho Santa Fe couples dissolving their marriages, blue-tinted La Jolla dowagers cementing their last wills and testaments. Recently, however, the law firm has seen some of the same trusted, older clients come in to discuss their lovers and their arrangements for living together. These clients have been demanding a new but critical form of service from the stodgy old law firm: legal armor for the growing vicissitudes of cohabitation.

The most interesting thing about Luce Forward's experience with cohabitation agreements is not the mere concept of such documents. There's hardly a lawyer or a judge in San Diego who has worked with

domestic law who doesn't advocate that unmarried lovers who live together reach a firm agreement about their joint property rights. In the absence of such an agreement — preferably written — a breakup can bring personal chaos, because the traditional marriage laws for dividing a couple's property don't apply. But while the legal eagles concur that "living-together agreements" are the greatest idea since sex itself, very few cohabitants are taking advantage of them. The Luce Forward clients (maybe a half dozen in the last few months, by one attorney's estimate) are a remarkable exception. "Most people just don't appreciate the ramifications of living together because of their own state of mind at the time," one prestigious local domestic attorney said, trying to explain why most people can't face up to compiling a legal agreement with their lovers. "If you're in love, one of the main premises is that you trust the other person," lamented another lawyer. "How do you tell someone that you love them, but that you want them to sign this contract?" Money is a big motivator, according to Randy Randerson, one of Luce Forward's estate

planning attorneys. "When you have greater earning potential, you have just that much greater risk," he says. Randerson says that the firm has prepared cohabitation agreements for a few real-estate developers whose earning potential is "incredible — it might amount to \$500,000 to a million dollars in a single year, and if a claim were made on those kinds of earnings, you can see it would amount to something very substantial." Randerson adds that client interest in cohabitation agreements seems to have boomed only in the last few months. "From the time 'Marvin' came down, people started worrying about it."

That celebrated legal battle between actor Lee Marvin and his five-and-a-half-year roommate and sexual partner Michelle Triola Marvin stands as one of the most important developments in California's law on sexual relations since the abolition of common law marriages in 1895. However, the Marvin decision is still one of the most misunderstood decisions in modern times. When the California Supreme Court decided the Marvin case in December of 1977, an orgy of inaccuracy ensued. *Time* magazine, for example, blithely explained that it meant that "cohabitation without marriage gives both parties the right to share property if they separate." Since then, other commentators have continued to discuss Michelle's victory as if it actually won her a share in Lee's property, while in fact the question of whether Michelle should get any property at all isn't even scheduled to come to trial until November 30. At the California Supreme Court did in the Marvin case was to decide that Michelle does have a cause of action against the actor — that she may legally sue him for a share in his property even though the two were never legally married. As modest as that sounds, it was enough to send domestic-law

counselors scrambling.

The California Supreme Court has been weighing the legal rights of unmarried cohabitants since the 1930s. By the time Lee Marvin booted his crumpled sweetheart out of the spiffy Malibu digs, the succession of often conflicting decisions had entwined into a formidable legal tangle. The first fundamental decision came in 1931, when the court decided that the mere fact that two people were "living in sin" (a "meretricious union," in the official jargon) didn't prevent the courts from recognizing any explicit agreements between the two regarding property. In other words, the courts had to deal with the contracts of unmarried cohabitants in spite of the fact that they were scarier per se.

Twenty years later, however, the court effectively modified that decision by declaring that unmarried cohabitants couldn't agree to share property in exchange for living together (shades of prostitution) but had to have two separate agreements (to live together and to share property). A decade later, the court further modified the 1931 decision by specifying that if two people live together and one contributes only "services" (such as cooking or housekeeping), he or she couldn't claim a right to the partner's property, even though a cohabitant who contributes only money or property could make a claim on his partner's property. Against such a checkered legal backdrop, the stage in the early 1970s was set for controversy.

In one sense the state legislature provided fuel for the fire in 1969 with a document that ironically vastly simplified the laws relating to married people. The Family Law Act didn't even mention unmarried cohabitants, but it did talk very explicitly about removing the specter of guilt from domestic relations (by instituting no-fault divorce procedures, for example).

It wasn't long before at least one sharp lawyer began trying to extend that philosophy to people who were living together, arguing that the former state supreme court decisions had treated such people as if they were guilty. By 1973 one appellate court had agreed, ruling that the mere fact of living together extended to a man and woman the same rights and responsibilities that married Californians claimed under the new law. In an unrelated case, another appellate court soon disagreed, and then Michelle Triola Marvin's attorney decided to press the issue.

At the heart of Michelle's case was the argument that she and the actor had had an unwritten agreement, one in which she had given up her career as an entertainer to become Lee's full-time companion and homemaker. Part of the deal, Michelle argued, was that Lee would split with her all his earnings during the time the two lived together (from October of 1964 to May of 1970). The actor in fact supported her for seventeen months during the breakup, but when he stopped the payments, Michelle sought legal assistance and sued in February of 1972. The trial court dismissed her action and the court of appeals concurred, citing a few of the harsher previous rulings. When the state supreme court reversed the appellate court, it not only gave Michelle permission to take a crack at Lee's pocketbook, it also carried several important decisions regarding cohabitation.

Although they ruled in Michelle's favor, the justices made it clear, for example, that the Family Law Act doesn't apply to cohabitants. If you want to be covered by the Family Law Act, you ought to get married, the justices in effect said, asserting that the state legislature had never intended otherwise. Unmarried cohabitants still have to rely on contract law alone. On the other hand, the Marvin court didn't turn

and I'll Get Mine

its back on the rights of people who are living together, but instead took note of changing social mores regarding such romantic liaisons. The court recognized that when a man and a woman live together, both parties are likely to develop mutual expectations, even though these expectations may not be expressly stated. The court also expressly rejected the previous sexist distinction between contributing funds and contributing services, and instead said future courts should give equal weight to both types of contributions and could examine the relationship to determine just what both parties expected and were due.

The Marvin ruling sent chills of fear and anticipation up the spines of lovers and divorce lawyers throughout California and has sent those graying matrons and patrons scurrying down the aisle to their trusted legal counselors. The Marvin court effectively warned them that if they and their lover/roommates don't clarify exactly what they expect of each other, then some judge may end up reading their minds and intentions in retrospect for them. Furthermore, for all the ground that the Marvin case broke, it specifically left some domestic questions unresolved. As things have turned out, several key San Diego cases have illustrated just how little one can take for granted.

One of the biggest unresolved questions is whether unmarried cohabitants can be eligible for support payments after the relationship dissolves. Consider how two San Diego judges have answered that question. It first came up before Judge Norbert Ehrenfreund last summer in a case involving a couple who called themselves Margaret and Russell C. Hunsberger even though they'd never been legally married. Margaret and Russell had lived together for thirteen years as

husband and wife, they'd had a child together, and upon their breakup Margaret asked for alimony in addition to child support payments. Referring to the Marvin case, Ehrenfreund concluded that the Marvin court had indicated that "when an implied contract is found to have existed between the parties, the payment of spousal support would be proper." He thus ordered child support plus payments of \$150 per month.

Using this notion of an unmarried cohabitant being a "quasi-spouse," Ehrenfreund in October also ordered Charles D. Orr to pay Juanita Lynn Roberts eighty-five dollars a month in support for six months. Ehrenfreund left the family court last December, however, and Judge Earl Gilliam took the bench there in April, just in time to field another cohabitation case which rivals the original Marvin case in juicy detail. Gilliam rendered an opinion on *Faessel versus Faessel* May 24, and his opinion directly contradicted Ehrenfreund's.

The way Shirley Faessel tells the story, marriage meant nothing more than a slip of paper to her and John Faessel when they fell in love back in 1969. So they never got married. After a whirlwind courtship in San Diego, John had asked her to move with him to Aspen, Colorado, for the winter skiing, although at the time he was hardly the millionaire that he is today. The woman in fact recalls that John was bankrupt from a recent divorce, and she had to get a job to support the two of them. Shirley recounts that from the beginning people thought of them as married. She changed her name, Faessel introduced her as his wife, her parents even sent them a wedding gift. When they moved back to San Diego to build up the dental businesses, which now bring in more than \$300,000 a year, Shirley says she worked beside Faessel as his business

helper and mate. She claims that from the beginning the two had an oral contract: she'd find herself out to be his wife, she'd care for his five children, she'd faithfully serve as his companion and homemaker, while John Faessel promised in return to share all his property with her, support her for the rest of her life, and will her his estate.

When John finally kicked her out of the large house on Mimulus Way in La Jolla this spring, it couldn't have come as a total shock. The relationship between the two had been deteriorating for some time, and they'd even briefly separated once before. But Shirley testified in her lawsuit that the shock came from the way the end came about, with John storming in one afternoon, beating her up, and even sinking his perfect white teeth into one of her perfect white buttocks. She says he threw her out, refused to let her back in, and shut her off from everything they'd built in their eight years together. The fight occurred March 28, and a month and a half later, Shirley's suit was filed in Superior Court.

Faessel's formal answer was terse. He had never promised marriage to Shirley, he said, but on the contrary had always expressed strong anti-marriage feelings. He'd never represented them as man and wife, he'd always insisted that both he and Shirley remain independent agents — and if she didn't like it, she could walk away from him at any time.

Despite the dramatic charges and countercharges, however, Judge Gilliam seemed to pay far more attention to the cold-blooded argument of John's attorneys: "A contract between nonmarital partners is just that. It is no different conceptually from a

contract for the purchase and delivery of, perhaps, a quantity of steel rail," argued attorney Thomas Ashworth. Thus, the case should not have been heard in the family-law court in the first place, according to Ashworth. Gilliam agreed, explaining that he felt that if he granted the support payments, he would be taking away the dentist's property without due process of law — that is, before a court had decided whether Shirley and John had indeed had a contract.

Because the legal waters are so murky regarding cohabitation, it's easy to see why lawyers' thoughts turn longingly to cohabitation agreements. And with stakes such as those in the Faessel case, the emotional trauma of a contract between lovers is pale compared to the risk faced by rich and/or elderly lovers. Randerson at Luce Forward reports that the cohabitation clients he's had have adapted readily, once they've resigned themselves to the process, even though it might seem more appropriate for a corporate merger than a romantic liaison.

According to Randerson, the male partner most typically approaches his law firm, and the

firm has adopted a standard policy of advising that the other partner (usually the woman) retain and pay for his or her own independent legal counsel. Negotiations over the final document can then proceed through several stages. "We really don't know what rights people have. If we did, it would be easier to draft a document," Randerson explains. "It's really an open door now, and what we do is to try to close the door as best as possible."

If the rich are busy drawing up complex and expensive living-together agreements, people with less money could also benefit by arranging such agreements — and they should be doing so, according to attorney Janis Pogalies. Pogalies is a young, crisp-talking lawyer whose office is in the Pacific Beach professional building across from the Ruxy Theater and who has drifted into an interest in cohabitation law. Most of her clients aren't wealthy, but she nevertheless sees pain and anger resulting when couples split up and try to divide the property they've acquired when they lived together.

Most of the distress calls (continued on page 27)



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LARRY McCAFFERY

You could feel it in the stands last Monday night as the Padres opened their crucial three-game series against the Dodgers prospects for an honest-to-goodness rivalry between these two Southern California teams were brewing. Oh, sure, there's supposed to have been a Padre-Dodger rivalry going on for years, but it's been the sort of rivalry that a high-school senior has with his sixth-grade brother — the little fellow struts around and busts his ass trying to show off, and even manages to catch his cool, unapproachable brother off guard a few times. But usually the older, more experienced member of the family regards the attempts of his pushy kid brother with Olympian disdain; and when any real tests of will emerge, he is quick to squash the hopes of his foolish would-be adversary.

Thus it has been for the kid-brother Padres. While they've been kicking around in the murky depths of the Western Division for the past decade trying to make themselves credible, they've usually needed a periscope to keep abreast of what's been going on up above in the standings, where the Dodgers are often scrambling for a pennant.

Of course, it's been tough to develop a real sense of antagonism

between these two — the Dodgers arrived in California with a much more natural, ready-made enemy in the Giants (with the holdover emotions from Brooklyn and New York somehow being magically transported all those miles). But more important to the lack of real emotion between L.A. and San Diego is the simple fact that it's much easier to get heated up about two equally matched teams battling for a significant place in the standings than it is to watch the Padres repeatedly fatten up on one of the have-nots.

For this recent stretch of August nights, however, things were destined to be a bit different. As usual, the Dodgers came to town battling for the Western Division lead and entered the first game only a game and a half off of first. But the Padres, meanwhile, had not only crept to a game over the .500 mark, but were riding on the crest of a modest six-game winning streak, which tied the all-time Padre record.

With the prospect of watching the Padres try to extend this streak, and possibly throw a monkey wrench into the Dodger pennant express, it was a truly expectant crowd that began to file into Mission Valley. What happened during these three games is now history and has already been called by many observers the most important series in the Padres' brief history. The Padres swept all



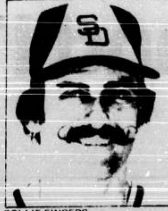
DERREL THOMAS

three closely fought games with a combination of tight pitching, spectacular defense, and timely hitting. There were at least a dozen memorable moments during the three games: Ozzie Smith making his usual series of incredible stops and off-balance throws, Derrel Thomas getting the dramatic ninth-inning single which won the second game for Randy Jones 1-0, Rolie Fingers striding in from the bullpen with his old confident gait and stopping the Dodgers cold in games one and three. But, to my mind, the two key moments of the series — and perhaps of the entire Padre season — occurred early on in game one.

The mood of the crowd before the first game might best be

described as "cautiously festive." Outside the stadium hundreds of tailgate parties were in progress, with not a few Dodger fans mingling in with various groups. Inside the park, the lower left-field bleacher seats were almost filled an hour before game time, with friendly taunts being exchanged between different pockets of fans, and the usual cheering and booing greeting the lineup announcements.

After the National Anthem was played, Davey Lopes stepped in to open the game, and the first key moment of the series was at hand: a couple of pitches by Eric Rasmussen, one swing by Lopes,



ROLIE FINGERS

the confirmation of the worst nightmares of Padre fans. Almost immediately the crowd seemed to settle back, probably awaiting the rout to begin in earnest so that a more relaxed mood of unconcerned joviality could cut through the initial gloom.

Davey Lopes' home run struck me as one of those revealing, metaphoric gestures that sporting events seem to produce so effortlessly. Could anything have made things clearer? The Dodgers — the Dodgers from Los Angeles — were again on top; the Padres had a nice little thing going, but once again their pretensions at real class were about to be crushed.

San Diego, of course, is only a hundred miles or so down the



OZZIE SMITH

one b.v.l. arching high over the left-field wall — and the Dodgers led 1-0. It was as simple as that:

All Sorts

coast from Los Angeles, but it might just as well be on the other side of the moon as far as most of the world knows or cares. San Diegans, who pride themselves on living in "America's finest city," usually claim that they are perfectly content to be able to live in relative anonymity (why then, one wonders, flaunt one's riches with the "America's finest" label?). But I suspect that there has always been some resentment in San Diego about having to play second fiddle to our more glamorous northern neighbor. Whether or not San Diegans are intimidated by it or disdain it, they are always aware of L.A. looming



OSCAR GAMBLE

Needless to say, when baseball moved west in the late 1950s, it was to the new gold fields of L.A. and San Francisco; when baseball did at last come to San Diego, we were given an expansion team that struggled unsuccessfully for years to field a team that could win as often as it could lose. So for almost a decade San Diegans have been forced to endure a ritualized re-enactment of our status as second-class citizens almost every time we went to a ball game between the Dodgers and the Padres. And San Diegans were much too "cool" to take advantage of the disparity in talent and tradition between its Padres and the Dodgers — the way the Mets fans did in regard to the

'Yankees — by flaunting the Padres' ineptitudes.

No, most fans suffered in relative silence; but inwardly many must have resented those damn Dodger fans who regularly showed up at Padre Stadium probably glad to get out of all that smog and heat up in L.A. — a proudly clad in Dodger blue, cool and confident. And somewhere down inside the most pessimistic Padre fan's heart there was still the feeling of, "Just wait, we'll be respectable some day, and then

"This feeling helps explain the rise of Randy Jones to the status of a deity during his two twenty-game winning seasons.



GENE TENACE

So, to get back to the ball game, when Davey Lopes hit that ball over the fence, you could almost

feel the collective sigh from the faithful: "Shit, here we go again." Naturally the crowd responded enthusiastically when feisty Derrel Thomas bowled over Dodger shortstop Bill Russell, trying to break up a double play in the second inning.

The big offensive moment of the day occurred in the fourth inning, with the spark again being supplied by Derrel Thomas. After a single by hot-hitting Oscar Gamble and a walk to Gene Tenace, up stepped brash Thomas, who slashed a long single off the wall in right field; on the play, Russell's replacement, Ted Martinez, added insult to injury to the Dodgers by wildly throwing to third in an effort to cut down Tenace. When the smoke had cleared, Tenace had scored. Thomas was brushing off his uniform while standing on third, and the game was tied. Moments later, Fernando Gonzales' sacrifice fly scored Thomas with the go-ahead run, and the Padre fans went wild. On this night, San Diego was not to be intimidated.

The Padres went on to win the game, swept the series, and there were even some murmurs about a "four-team race" — remarks which prompted some quick retorts by Reggie Smith, a sure sign that the Padres had succeeded in getting under the skin of the unperforable Dodgers. (Remember earlier in

the season when Smith felt called upon to lecture the Giants about who belonged in the pennant race and who didn't? At any rate, if the Padres continue their hot play during their road visits to Cincinnati and L.A., we could see some banners appearing at the next home game with a phrase we've never seen before in San Diego: PENNANT FEVER!

SAN DIEGO NOTES: Rumors are flying that the new San Diego NBA franchise (how about the "San Diego Surf" for a name?) may get Bill Walton; Walton's acquisition, if it could be arranged, would undoubtedly be the biggest sports coup in the city's history and would ensure instant fan support. The Chargers looked sluggish in their disappointing opening loss to Seattle last week; but J.J. Jefferson made an impressive debut and should provide some insurance for the Chargers' receivers in case Johnny Rodgers is injured. This Thursday, August 10, the high-flying San Diego Friars will honor Rod Laver's fortieth birthday during their match with the Indiana Loves. Meanwhile, both the Friars and the Sockers are preparing to enter the playoffs. If Ozzie Smith isn't a landslide winner for Rookie of the Year.

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CURRENT

MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and emphases by the back slot. Unrated movies are for review only.

American Hot Wax — An accordion-like compression of early rock-and-roll history, sociology, and mythology. This Merilyn Lane movie

pushes a goodly number of nostalgia buttons, and it hopes that the subject matter and the fond feeling for that subject matter are alone sufficient to

carry an audience along. It hopes, also, to camouflage the sketchiness of the script by affecting a hectic pseudodocumentary style. With Tim

McIntire as the legendary Delaney Adam, and Lewis as the legendary Newman as a bobby-soxed Carole King-like songwriter called "Teenage Louise."

and cameo appearances by Chuck Berry, Jerry Lee Lewis, and Screaming Lord Satchel. Directed by Foyt Milux. 1978. (Spring Valley)

Black Orpheus — A sophisticated French film that is a love story in an ancient Greek myth in Rio de Janeiro during the fever pitch of that city's annual carnival convulsions. Not a one hundred percent true image of urban sum culture in Brazil: the colorful color, the voluptuous motion, and the incessant music (Lusa Bonfanti and Antonio Carlos Jobim) are stimulating nonetheless. Directed by Marcel Camus. 1959. (Ken, B11 and 17)

The Buddy Holly Story — Gary Busey's surly, burly performance in the real road surrealism elevates the conventional musical biography, which skims without pause over the short road from jam sessions in a small-town Texas garage, to Top 40 fame and fortune, to an early grave in the Midwest winter. (Nothing in this easygoing movie is inspired on longer than the sickeningly drawn-out drum-roll approach to Holly's death.) Much has been made of the fact that the actors themselves play and sing the music. But while they appear to be comfortable and confident whenever they are around a microphone, these actors, repeating one of the commonest faults of musical biographies, tend inevitably to drown out your memory of the real thing. They do not sound any more like Buddy Holly and the Crickets than Dana Ross does Billie Holiday. Judy Andrews does Gertrude Lawrence, or Barbara Streisand does Fanny Brice. There is something to be said, too, for lip-synching to the originals. With Don Stroud, Charlie Martin Smith, directed by Steve Rask. 1978.

A Clockwork Orange — Anthony Burgess' vision of the ultra-violent future (the novelist's linguistic inventions are carefully preserved and provide the movie with its strongest prop) becomes, in the film, wholly a pander to the youth market. Stanley Kubrick's frost-bitten, arm-waving, gimicky direction seems very nearly distraught, willing to try almost anything, just so long as it's leaving or lacerating and so long as it's certain not to go over anybody's head. With Malcolm McDowell. 1971. (Ken, B16 and 17)

Capitol One — In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, wisecracked that the entire episode could have been staged in a Burbank TV studio. The problem with this movie, mounted on its post-Watergate high horse, is that it doesn't know how to take a joke. Another problem is that while it rightly condemns the U.S. government's tendency toward fibbing, it shamelessly fabricates one of the laziest, unlikeliest, and insouciant stories ever told. It has to do with three astronauts who are stranded on a failed mission to Mars. James Brolin has all the scruples, Sam Waterston has all the jokes, and O.J. Simpson has to wait.

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his so-far-forerunners in the only way he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful nighttime skies. He has bigger and bigger spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers ever assembled on one list of credits (six in all — Vimos Zeigmond, William Fraker, Douglas Slocombe, Laszlo Kovacs, John Alton, and Frank Stanley). But

he's not. With William Holden, Lee Grant, and Robert Forster, directed by Don Taylor. 1978. (College Fashion Valley, New Valley Drive In)

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KEN CINEMA 4061 Adams Ave. 283-5909

Thurs., August 10
Chac—7:00, 10:30
Everest—8:45 only

Fri., Sat., August 11-12
Casablanca—Fri. 8:50 only
Sat. 5:00, 8:50
To Have—Fri. 7:00, 10:50
Sat. 3:10, 7:00, 10:50

Sun., Tues., August 13-15

Wed., Thurs., August 16-17
Black—7:00, 10:55

THIS WEEK AT THE STRAND
STRAND THEATRE
4850 Newport Avenue
Ocean Beach 223-3141

Woodstock—8:15
Charity—9:10 only
Oliver—6:30 only

Anxiety—7:00 & 10:45
Psycho—8:50 only

Rollerball—6:00 & 10:50
Orange—8:25 only

Movie Directory

DOWNTOWN
Salem, 665 (228-8236)
Rutherford, Island of the Damned and Dragon's Revenge, through 8:12
Call theater for program starting 8:13

Baltimore, 4th and E (233-338)
Star Wars, Les Enfants, and Logan's Run

Broadway, Broadway at 4th (232-4902)
Beverly Hills, The Brotherhood and Sweet Revenge

California, 323 Plaza (233-8718)
Close Encounters of the Third Kind, Thank God It's Friday, and The Deep

Chaco, 643 (232-8878)
Harper Valley PTA, Mason County Line and Thunder and Lightning

Quila, 3827 St. Hilbert (292-2000)
Dear Inspector

Phase, 323 Plaza (232-0901)
Youngblood, Waiting for the Moon

BEACHES
Cove, 7730 Grand, La Jolla (458-5406)
Dear Inspector

Five Arts, 1818 Carmel, Pacific Beach (274-0000)
Heterosexual Male Film Festival, 8:12 midnight

Frontier Drive-In, 3601 Midway Dr. (222-6996)
Theater 1: Eyes of Laura Mars and Shampoo
Theater 2: The Cheap Detective and Murder by Death

Loma, 2150 Rosecrans (224-3344)
Jaws 2

Midway Drive-In, 3601 Midway Dr. (222-8342)
The Cat from Outer Space and The Horseman

Pacific Drive-In, 4640 Mission Bay Dr. (274-1400)
Star Wars and Fantastic Planet

Roxy, 4642 Cass, Pacific Beach (488-3303)
Snow Boat and Seven Brides for Seven Brothers, 8:11 and 12

San Juan, 814
Hawthorne County, 814 and 15

Sports Arena Sixplex, 3350 Sports Arena Boulevard (223-5333)
Theater 1: Star Wars
Theater 2: The Cheap Detective
Theater 3: The Cheap Detective
Theater 4: Close Encounters of the Third Kind
Theater 5: Harper Valley PTA
Theater 6: The Buddy Holly Story

Strand, 4850 Newport, Ocean Beach (223-3141)
Je T'Aime, Je T'Aime and Fahrenheit 451, 8:10
Woodstock, 8:11 and 12
Sweet Charity and Oliver, 8:13
High Anxiety and Psycho, 8:14 and 15
A Clockwork Orange and Rollerball, 8:16 and 17

Unicorn, 7454 La Jolla Village, La Jolla (458-4341)
The Little Prince and Fleischer Brothers cartoons

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (274-0901)
Theater 1: The Cat from Outer Space and Oliver's Travels
Theater 2: Eyes of Laura Mars and The Boys in Company C

Mesa Cinema, 6118 Mesa Mesa Blvd. (556-1912)
Theater 1: Capricorn One
Theater 2: The Swamp
Theater 3: F.I.S.T.
Theater 4: Harper Valley PTA and Hero Work

Tu-Vu Drive-In, 5555 Kearny Villa Rd. (277-4688)
Saturday Night Fever and Firestorm Now

University Towne Centre, 5, 4525 La Jolla Village Dr. (452-7768)
Theater 1: Who's Stop the Rain
Theater 2: The Driver
Theater 3: The Cheap Detective
Theater 4: International Velvet
Theater 5: Star Wars
Theater 6: The Buddy Holly Story

MISSION VALLEY
Center 3 Cinema, 2130 Camino del Rio North (297-1846)
Theater 1: Sgt. Pepper's Lonely Hearts Club Band, from 8:11
Theater 2: Eyes of Laura Mars
Theater 3: Who's Stop the Rain

Cinema 21, 1140 North Grove North (291-2121)
Fool Play

Fashion Valley, 4, 110 Fashion Valley (291-4404)
Theater 1: National Lampoon's Animal House
Theater 2: National Lampoon's Animal House
Theater 3: Animal House—Omen II
Theater 4: Grease

Valley Circle, Mission Valley Center West (297-3301)
Never Can Wait

STATE UNIVERSITY
Campus Drive-In, 6141 El Capon Blvd (582-1717)
Hooper and Greased Lightning

Century Twin, 54th and El Capon Blvd (582-7606)
Theater 1: Star Wars
Theater 2: Harper Valley PTA

Cinema, 5888 University Ave. (582-6201)
Revenge of the Pink Panther

College, 6303 El Capon Blvd (266-1455)
Omen—Omen II

Kan, 4061 Adams Ave. (283-5909)
Casablanca and To Have and Have Not, 8:11 and 12
Best of the Second Annual New York Erotic Film Festival, 8:12 through 15
Jules and Jim and Black Goddess, 8:16 and 17

NORTH COUNTY
Biju, 525 East Grand Ave., Escondido (747-6655)
Grease

Cinema Cinema, 4, 2253 El Camino Real, Oceanside (453-9144)
Theater 1: Sgt. Pepper's Lonely Hearts Club Band
Theater 2: Revenge of the Pink Panther
Theater 3: Heaven Can Wait
Theater 4: The Buddy Holly Story

Cinema Plaza Theatre, 5, 2555 El Camino Real, Carlsbad (729-7147)
Theater 1: Jaws 2
Theater 2: Grease
Theater 3: Harper Valley PTA
Theater 4: The Driver
Theater 5: Foul Play

Great, 102 N. Freeman, Oceanside (722-6561)
The End and F.I.S.T.

Escondido Drive-In, 722 W. Mission, Escondido (745-2331)
Hooper and Greased Lightning

San Jose Drive-In, 949 Stevens Avenue (755-8757)
Call theater for program information

Escondido Drive-In, 722 W. Mission, Escondido (745-2331)
Hooper and Greased Lightning

Palomar, 471 1st St., Encinitas (436-7469)
High Anxiety and Fire Sale, through 8:12

New Valley Drive-In, 3840 Mission Ave., Oceanside (757-5556)
Theater 1: Damien—Omen II and Damien Alley
Theater 2: Hooper and Greased Lightning
Theater 3: Hooper and Greased Lightning
Theater 4: The End and Upstairs Downstairs

Plaza Twin, 348 N. Escondido Blvd., Escondido (453-5087)
Theater 1: Jaws 2
Theater 2: Star Wars

Poway Playhouse, 12845 Poway Rd., Poway (748-7113)
The Cheap Detective and The Last Show

Star, 402 N. Hill, Oceanside (722-2895)
Youngblood and Monkey House

Twin, 217 N. Hill, Oceanside (722-2155)
Street Gangs of Hong Kong, Across 1100 Street and Campus Swingers, through 8:12

Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1223)
The Jungle Book
Theater 1: Eyes of Laura Mars
Theater 2: Revenge of the Pink Panther

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FIRE SALE
THROUGH SATURDAY WITH
MEL BROOKS
HIGH ANXIETY
A Psycho-Comedy
ANXIETY - 7:30 & 10:50 FIRE - 8:10

SUN., TUES. 3 DAYS ONLY
Dersu Uzala
Akira Kurosawa Academy Award winning
tale of man and nature. 8:10 only
Walkabout
A rare and magical film of the Australian
outback by Nicholas Roeg. 6:30 & 10:30.

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4:47 Car A. Pacific Beach 488-3303

AUGUST 11 & 12
Ava Gardner in
Showboat
and Jane Powell in
Seven Brides for Seven Brothers

AUGUST 13
Charlton Heston in
Ben Hur

AUGUST 14 & 15
Montgomery Clift & Elizabeth Taylor in
Rain Tree County

MOVIES

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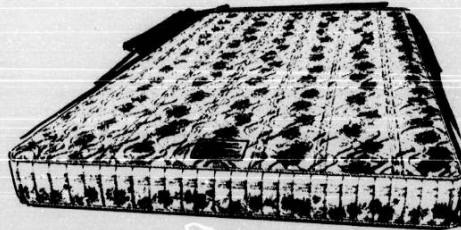
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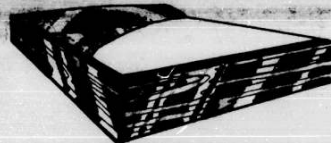
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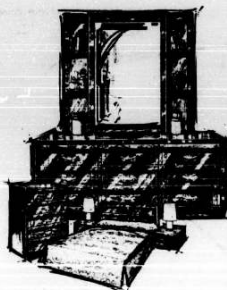
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mirror. Queen-size
Headboard optional
\$59, 5 drawer chest
optional \$169.



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KEARNY MESA
8841 Clairemont Mesa Blvd.

PACIFIC BEACH
1453 Garnet

POINT LOMA
4811 West Point Loma Blvd.

CHULA VISTA
645 Broadway

Reader's Guide to the Music Scene



JEAN-LUC PONTY

A famous novelist once said that "if you neglect your talent, it will leave you." Saturday, two most neglected talents —

violinist Jean-Luc Ponty and tenor saxophonist John Klemmer — will bore in tandem at SDSU's Amphitheatre. Both

musicians enjoyed impressive tenures as sidemen and protégés (Ponty with Frank Zappa and John McLaughlin; Klemmer with Don Ellis in his solid days). Since deciding they had to march to a funkier drummer, their albums have sublated on sweet-tooth melodies, hackneyed hooks and changes, and unimaginative improvisation. An indicator of how low they have sloped is that both have tunes which serve as "mellow" radio segues. If I may be allowed to diagnose, their problem is that neither deserves to be a leader. They provide no direction, and though they can always dust off the "communicating to a wider audience" sham, their stuff will likely remain every bit as dull. On a brighter note, Manzanita plays Monday at Moonlight Gardens. After months of hearing how much "fun" this group was, I can finally concur. Nominally led by pianist Bob Schneiderman, this band is the liveliest 123-funk group I've heard in a long while. All of these young players — Schneiderman, guitarist Peter Sprague, tenor saxist Mark Lessman, bassist Nathan East, drummer Kelly Joozy, and tenor-soprano saxist Tripp Sprague — have chalked up impressive credits

with a variety of bands. Tripp Sprague, especially, has shown himself to be well versed in a number of idioms. One explanation of why this group has succeeded in conveying the enthusiasm funk additives supposedly give to jazz is that they don't approach it pedantically. When they start to "get down," it's not a simple lure. At this point, I appreciate the talents of Manzanita's members more in this context than I do in their "official" bands. Saturday the Butch Lacy Quartet will perform at Seagrove Park in Del Mar. When he is flying highest, Lacy is a grand pianist with an achingly romantic bent; at his best, Lacy represents a cross between McCoy Tyner's savagery and Errol Garner's whimsicality. Also, like his partner, saxophonist Hollis Gentry, Lacy has an ingratiating capacity for onstage patter and live. Two local rock bands — Timon Thomas and Ravenoff — occupy Saturday slots as well. Thomas performs at Sholto Head Sound, and according to one of the show's promoters, the group's impressive lead singer, "Bliss," has "changed his act." Ravenoff will appear at Escondido's El Camon Amphitheatre. — Steve Smedina

The Music Scene is compiled every Friday. Send information and photos to READER MUSIC SCENE, P.O. Box 80603, San Diego, CA 92188 or call 234-1507 by 4 p.m. Friday. IMPORTANT information must be received by the Friday preceding the Thursday issue to insure inclusion.

San Diego Concerts

Richard Fryer and Patti Labelle: Golden Hall, Friday, August 11, 8 p.m., Convention and Performing Arts Center, 235-5510.

Butch Lacy Quartet: Seagrove Park, Saturday, August 12, 1 p.m., 15th Street and Ocean Avenue, Del Mar, 755-1423.

Jean-Luc Ponty and John Klemmer: SDSU Open Air Amphitheatre, Saturday, August 12, 8 p.m., 235-5947.

Timon Thomas with Monkey Bath: Sholto Head Sound, Saturday, August 12, 8 p.m., 7578 El Camon Boulevard, 465-9997.

Manzanita: Moonlight Gardens, Monday, August 14, 9:30 p.m., 465 First Street, Encinitas, 435-1447.

SALSA · SUEL · JAZZ

Latin Beat Productions in assoc. with Latin World Productions and A.S. of SDSU

SUN. AUG. 27 3:00

FUN IN THE SUN WITH

"WE CAME TO PLAY" SAN DIEGO

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EDDIE PALMIERI

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235-6674

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ROCK-DANCE-3

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"TYRANT"

Stacey Ratt

**Thursday Night
Aug. 10 — 8pm
\$3.00**

tickets sold at the door

PLAZA HALL
(Convention & Performing Arts Center)

202 C Street Downtown

0 AUGUST 10, 1978

Reader's Guide to the Music Scene

Dick's at the Beach: West, rock, Wednesday and Thursday. Johnny Almond, Sunday, in the Mood, Tuesday 127 North Highway 101, Solano Beach, 785-7472.

Dismal: Family, contemporary and disco, Tuesday through Saturday, 9522 Miramar Road, Mira Mesa, 271-8780.

Barry's: Joel Nash, piano, Tuesday through Saturday, Torrey Pines Road at La Jolla Shores Drive, 459-5541.

Pat Gels: Dodge City Peace Commission, country, Favorite Son, rock, Friday through Sunday, North Star, rock, Monday, Stagecoach, country, Tuesday, Joe Bato.

NATIONAL GROOVE

TOP 40 DISCO BAND
Tues.-Sat.
No Cover Charge
Cocktails

Disco dance contest
Monday nights
-1st, 2nd, & 3rd cash prizes.

THE BOOGIE MAN

Disco
Sunday & Monday
Come & see the
Professionals and
learn how to dance
9-1:30
10450 Friary Rd.
(Friars & Mission George Rd.
behind Sambo's)
780-1141



Wednesday, 656 First Street, Encinitas, 753-2578.

Freddie: Dr. Down, Thursday, Disco Ken, Friday, Kent, Saturday, Washington at Centre City Parkway, Ravenna, 745-1031.

Rat House West: David Cheney, harmonica, Wednesday through Sunday, Real and Dave, contemporary, Monday through Wednesday, 2633 South Highway 101, Cardiff, 423-3478.

Frenchman's: Czeiz, Passenger, rock, Tuesday through Saturday, 421 West Felicia Avenue, 747-4531.

Galaxy: Juice featuring Monica Hopkins, contemporary, Tuesday through Sunday, 1250 Prospect, 454-9521.

Gold Coast Lounge: Brighter Daze, pop, Tuesday through Saturday.

Kaleidos: Stephens Brothers, top 40 and disco, 4258 West Point Loma Boulevard, Loma Point, 225-9559.

His Place: Colour, contemporary, Wednesday through Saturday, Michael Roy Bairdridge, Thursday and Saturday afternoon, Armando, mine and magic, Saturday afternoon, 740 South Escondido Boulevard, 741-1965.

Holiday Inn: Ralph Carlson Reuss, music and comedy, Wednesday through Sunday, Harbor Drive and Ash Street, 239-0171.

Joe Murphy's: Thunderbolt the Wonderbolt, rock, Thursday through Sunday, Joe Marito

Hungry Hunter: Lighthouse, soft rock, country rock, Sunday, original, Tuesday through Saturday, Cheesecake, soft rock, Sunday, 1221 Vista Way, Oceanide, 433-2633.

Hungry Hunter: Mary Parris, Thursday through Saturday, 2445 Hotel Circle, Mission Valley, 291-8074.

Hotel's Beauty and Western: White Lightning Express, Tuesday through Saturday, 1463 Palm Avenue, Imperial Beach, 423-3478.

Island Lounge: Invention, Latin music, Wednesday through Sunday, John Hoffman, folk, Monday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Ivory: Duetland, Thursday, Dick Braun's Big Band, Friday and Saturday, Brown Sugar, rock, Tuesday and Wednesday, 14240 Poway Road, 743-7531.

Jeremiah's Black House: Fanny, Rock, and Cranny, variety music, Friday and Saturday, 17051 West Bernardo Drive, Rancho Bernardo, 487-7181.

John Bull: Lamp Post featuring John Periche, Andy Tepalcot, and Laird Rice, contemporary, Wednesday through Saturday, Jerry Gontong, guitar, Sunday and Tuesday, 2200 Highland Avenue, National City, 474-2201.

Jelly Beans: Fred Lohmann, Friday and Saturday, 937 Loma Santa Fe, Solano Beach, 780-0171.

Joe Murphy's: Thunderbolt the Wonderbolt, rock, Thursday through Sunday, Joe Marito

Quartet: jazz, Sunday afternoon, Boile and the Seamen, Sunday and Monday, Iain Colton, Tuesday and Wednesday, 4302 Mission Boulevard, Pacific Beach, 270-3220.

King's Grill: Linda La Vere, Jack Clay, Chris Herpethamer, and Don Loper, old English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2231.

La Grille: 75 Peachy, jazz, Thursday, Jazz Extravaganza, Friday through Sunday, Dexter, jazz, Sunday and Monday, 5046 Newport, Ocean Beach, 222-5300.

Maeh's: California, Tuesday through Saturday, Songwriters Showcase, jazz, Wednesday and Thursdays, 224-2441.

Magnolia Mulvaney's: Disco, Thursday through Saturday, The Gateway, top 40 and disco, Friday and Saturday, Magnolia and Mission Grove, 448-5550.

Mendel: Willy King Band, blues, Thursday through Saturday, Ron Summy, guitar, Sunday, 278-7373.

Mission Village: Oscar Arias Quartet, dancing, Friday and Saturday, Doug Devane, guitar, Sunday through Thursday, 150 Orange Avenue, Coronado, 438-8222.

Mid Sam: Frankie, piano, Friday and Saturday, 2424 Fifth Avenue, 235-0144.

Mississippi Room: Contemporary Quartet, contemporary, Wednesday through Saturday, Dave Torzillo, Duo, Sunday through Tuesday, 2225 El Cajon Boulevard, 299-8686.

Moore's Knicker: rock, Thursday through Saturday, Orphan, rock, Monday, 943 Garnet Avenue, Pacific Beach, 488-9436.

Monk's: S.R.O., top 40 and disco, Tuesday through Sunday, 10475 San Diego Mission Road, Mission Valley, 563-0000.

Mother's Kitchen Natural Foods Restaurant: The Berggren Family, bluegrass, Saturday, top of Palomar Mountain, 742-3496.

Mr. M's: Monty Jordan and disco fever, nightly except Mondays, 4151 University Avenue, 553-5700.

Ocean Beach Inn: Mark Eckloff, contemporary folk, Friday and Saturday, 1838 Bacon Street, Ocean Beach, 222-4822.

Organ Power Pizza: Tommy Stark, Monday, Frank Stein, Tuesday, The Widoy, and Friday, Chis Gornish, Wednesday, Saturday, and Sunday, 6375 Kearny Villa Road, 560-9898.

Over Easy Production Company: Tom Cat, rhythm and blues, Thursday, Greg Long, pop, Friday, Ron Summy and William, country pop, Saturday, Open Stage, (cont), Gary Sheppard, country pop, Monday and Tuesday, Jose, country and folk, Wednesday, 4970 Voltaire, Ocean Beach, 222-2146.

Pen and Pen Lounge: Sharon Shogel, piano, Tuesday through Saturday, Seven Seas Hotel, 411 Hotel Circle South, 291-1300.

Posidon: Felix, disco, Thursday through Saturday, 1670 Coast Boulevard, Del Mar, 756-9246.

Poway Wine Company: Songbird, pop, Thursday through Saturday, 12735 Poway Road, 748-7296.

Back Stage: The Best of Broadway 2 Shows Nightly 3rd & 5th

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Prophet Vegetarian Restaurant: Orion, guitar duo, Tuesday and Thursday, Bill Coleman and Fred Roth, jazz, Wednesday, Lori Bell and Pam Soper, classical and jazz, Friday and Saturday, 4445 University Avenue, 253-7445.

Quinn's: The Ocular, Thursday through Saturday, La Jolla Boulevard at Turquoise, 488-0848.

Radiance: National Groove, disco, Tuesday through Saturday, Boogie Man, disco, Sunday and Monday, 10450 Friary Road, 280-1141.

Raspberries: Ron J. disco, nightly, 4230 West Point Loma Boulevard, 225-1603.

Red Candle Lounge: Paige Powers, folk, contemporary, Tuesday through Saturday, Mission Valley Inn, 875 Hotel Circle South, 298-8281.

Reuben E. Lee: Blue Skies, contemporary disco, Tuesday through Saturday, 880 Harbor Island Drive, 291-1880.

Reuben's Roomhouse: Don Livingston, Tuesday through Saturday, 805 at Balboa Avenue, 278-7373.

Rib Cage: B.C. dancing music, Wednesday through Saturday, 5550 Kearny Mesa Road, 277-7737.

Sand Piper: Eddie Rapal, rock, Sunday through Saturday, 6008 Mission George Road, 280-6263.

Sandy's Fiesta Room: Dan and Vaughan, contemporary, Wednesday through Saturday, Centre City Parkway at Mission Escondido, 743-0920.

Sea Dog Lounge: Elements, rock, Tuesday through Saturday, Holiday Inn, 595 Hotel Circle South, 291-0720.

Shepherd: Peier, dulcimer, Thursday, Doug, classical guitar, Friday, George, folk guitar, Saturday, Greg, folk guitar, Sunday, Charles, harpsichord, Monday, Steve, piano, Tuesday, 1126 South Highway 101, Encinitas, 753-1124.

Shane's: National Groove, disco, Tuesday through Saturday, Boogie Man, disco, Sunday and Monday, 10450 Friary Road, 280-1141.

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with Special Guest
STEVEN T. VAUS
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Ticketron Outlets and Roxy Box Office
488-3303 565-9947

David Thayer presents live in concert

Richard Pryor

SECOND SHOW ADDED

Special guest star
Patti LaBelle
Fri., August 11, Golden Hall 8:00 PM.
Reserved seats: 7:50, 1:50, 1:50. Tickets available at Center Box Office, Bill Gamble, and all Salsu-A-Beet outlets. For more info, 238-8510.

This concert has been rated X for language

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The focus for nighttime entertainment and the superb dining in San Diego is Atlantis. In the beautiful Bacchus Lounge, "DARRELL CHAMBERS & FOXFIRE" play your kind of music... from all the Latest Hits through Disco, Funk, Rock to "Oldies from the 50's".

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THE CAUCUS

Danise Jeter Kirk Claque Bruce Pictor Mike Poni

Extra added attraction featuring Katana
Exotic Belly Dancing featuring Katana
Karin Rickett's Backgammon Lessons Monday, 8 p.m.
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Good Hot Pub Food Till Close

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Fresh Fish

Marinated Sirloin

Prime Rib

LONDON COFFEE HOUSE
Corner of Balboa and Genesee
San Diego, 279-2390

Music Scene

(continued from page 32)

Shoreline Inn at the Airport: Portland Makal, contemporary Tuesday through Saturday, 1590 Harbor Island Drive, 291-6405.

Spunky's Saloon: Disco, Thursday through Saturday, 2555 Midway Drive, 423-3154.

Spunk's Saloon: Disco, Latin, and top 40, Wednesday through Saturday, 1150 Buena Avenue and Morano Boulevard, 273-3993.

Springfield Wagon Works: Second Wind, pop-rock, Wednesday through Saturday, Mike Stone, guitar, Sunday through Tuesday, 690 North Second, El Cajon, 440-5757.

Springfield Wagon Works: Homefolk, folk, Wednesday through Saturday, Wayne "psychedelic" Gile, guitar, Sunday and Tuesday, 5255 Kearny Mesa Road, 565-2272.

Strikes: Live bands, Friday and Saturday, Gary Kelly, disco, Sunday, 9220 Campo Road, 697-6534.

Surfer Lounge: Paul Gregg, contemporary and top 40, Sunday, Pacific Beach Drive, 488-9134.

Swan Song: Ron Bolton and Chuck Parin, folk, Friday and Saturday, 4287 Mission Boulevard, Pacific Beach, 272-1802.

Ten Daring: John J.J. Jenkins, guitar, Friday through Sunday, 315 South Highway 101, Solana Beach, 755-9161.

Tee Pee Room: Brown Sugar, rock, Friday and Saturday, 1270 Main Street, Ramona, 789-3766.

Tom Ham's Lighthouse: Contemporary and Psyche, pop, Wednesday through Friday, 2150 Harbor Island Drive, 291-9110.

Top of the Art Gypsy: Contemporary, Tuesday through Sunday, 1950 Harbor Island Drive, 291-6700.

Trojan Horse: Country, Tuesday through Saturday, 4179 University Avenue, 582-1070.

Valley Crossroads: Stagecoach, country, Thursday through Sunday, Sweetwater Road and Jamacha, Spring Valley, 797-9191.

Los Angeles Concerts

Blue Oyster Cult with UFO and British Lion: Inglewood Forum, Thursday, August 10, 7:30 p.m. (213) 247-3200.

Chicago and Bill Conti: Greek Theatre, Thursday, August 10 and Friday, August 11, 7:00 p.m. (213) 660-8400.

Notelle Cole and Pease Bryson: Universal Amphitheatre, Friday, August 11, 8:15 p.m. (213) 980-9421.

Benny Newman and Bonnie Raitt: Universal Amphitheatre, Wednesday, August 16 through Saturday, August 19, 8:15 p.m. (213) 980-9421.

Kansas and Thin Lizzy: Inglewood Forum, Wednesday, August 16, 8 p.m. (213) 629-3362.

Ray Charles and The Beatles: Long Beach terrace theater, Sunday, August 20, 7:30 p.m. (213) 436-3061.

Albano Rhythm Section: Santa Monica Civic, Thursday, August 24, 8 p.m. (213) 392-9961.

Big with Jeremy, Kingfish, and Trilateral: Anaheim Stadium, Saturday, August 26, 3 p.m. (714) 635-5000.

Ted Nugent: Long Beach Arena, Tuesday, September 5, 7:30 p.m. (213) 430-3061.

Clubs

Concerts by The Sea: Col Tjader, Thursday through Sunday, 100 Fishermen's Wharf, Redondo Beach, (213) 379-4978.

Duffy's: Don menza and Chuck Findley, Friday and Saturday, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1566.

Golden Bear: McGuinn, Clark and Hillman, Friday through Sunday, New Riders of the Purple Haze, Wednesday, 306 Coast Highway, Huntington Beach, (714) 836-9600.

Lighthouse: Phil Woods Quartet, Thursday through Sunday, Moose Allison, Tuesday and Wednesday, 30 Pier Avenue, Hermosa Beach, (213) 372-6911.

Palomares: Doug Kenihan, Friday and Saturday, Jessie Campbell and Jerry Eugene, Sunday, Debra Stewart, Tuesday, 4707 Lankershim Boulevard, North Hollywood, (213) 769-1566.

Passafiume: Don Menza, Thursday through Saturday, 22724 Pacific Coast Highway, Malibu, (213) 456-2007.

Razy: Emmylou Harris, Thursday through Sunday, Leon Redbone, Tuesday and Wednesday, 9009 Sunset Boulevard, (213) 876-2222.

Starwood: Buddy Rich and the Karmine Brothers, Thursday through Saturday, Randy Hansen's Tribute to Jimi Hendrix, Tuesday and Wednesday, 8151 Santa Monica Boulevard, (213) 656-2200.

Whisky a Go Go: The Pop, Dogs, and Moleks, Thursday, The Dilectes, Friday and Saturday, Spirit, Monday through Wednesday, 8901 Sunset Boulevard, (213) 652-4202.

Reader Free Classified Ads

Notices

UNICEF GREETING CARDS: Summer selection, just arrived, from every area of the world. Take advantage of the virtual variety. United Nations Association, Balboa Park, open weekdays 10 to 5, weekends 12 to 4.

ATTENTION GAME PLAYERS: Monthly game board games, cards, etc. I meet weekly August 12. Meet new friends (mostly single), 21-30, during relaxed, free evening. Call 469-5856, leave taped message if not at.

VEGETARIANS: I will do aura readings, and teach chakra bridging to anyone on a 100 percent raw foods diet. Contact: Sunstar, PO Box 9526, San Diego, 681-09.

MEET THE STARS: Under the San Diego Aqueduct Theatre. You might meet an actor, it's fun, easy and a whole way to see the show. Free! Call 231-3565 to sign up.

ADVENTUROUS WALKERS: attention! Explore and experience exciting San Francisco, September 2-4, Labor Day weekend, contact Bruce 420-4366 by August 11 for ending dates.

WALK FOR HEALTH: history, happenings August 10, historical Benker's Hill, August 14, healthful Glenview; August 15, casual Mission Hills. Call 24-hour hotline for information, 225-5446.

REMEMBER THALDOOMIE? Putonium is Thaldomide forever. Produced in nuclear power plants, plutonium remains lethal for 15 million years, get active, stop nuclear power. 295-2084.

BETTER ACTIVE than radioactive: There is no safe exposure level for atomic radiation. Any amount harmful, nuclear power plants cause cancers and birth defects, 499-4850.

YOURS BIG ENOUGH? Newton's was 180, Gauss was 185, Goethe's 210 (estimated), Van Gogh 183 (Bret) or equivalent on any IQ test for 180s, 560-7488, 439-7773.

RAJNEESH ACTIVE: meditations offered daily at 8 p.m. at the La Jolla Yoga Center, 1129 Torrey Pines Road, for more information call 295-8004.

IF YOU ATTENDED: Lincoln, Henry, Kealey, Chaverson, Crawford and wish to see some changes affected in the audience system please contact Kathy (Van), 560-9788.

SCIENCE OF MIND: teaches thinking that produces success. Sunday, 11am, Mission Temple, 1401 Windsor, Cardiff, Offices, classes, home 950 Birmingham, 222-6225 for information.

EDGAR CAYCE STUDY GROUP: Inquiries meeting, San Diego Women's Club 3rd floor, Tuesday, August 22, 7:30 p.m., free, invite welcome!

DO YOU THINK: that only children have trouble reading? Wrong! Help is needed by the Library Volunteers, a free workshop starting August 21st, call 565-3052.

ARE YOU DISSATISFIED: with the pressure and neglect of mass education? If you are, please call 11 and 14, call Exploring Family School at 231-5567.

BEFORE IT'S TOO LATE: be sure to see the Golden Hill Children's Art Community Project's fantastic art exhibit in the City Administration Building's lobby.

AT EXPLORING Family School: young people are given individual attention in small sessions, if your child is between ages 5 and 11, please call 231-5567.

BIO RHYTHMS: an individualized daily computer chart for years 78 and 79, plus full explanation. Send \$3.50, name, address and date of birth to Life Cycles, PO Box 82031, San Diego, CA 92166.

IRISHMEN: Need someone to donate the picture of letterhead and envelopes for a good cause. San Diego's First St. Patrick's Parade Call 234-9875.

"TRAVELING INTELLIGENCE": An open inquiry into travel as a human process and how it is possible to use intelligence in deciding whether to change one's psychological environment. Monday, August 14, 7:30-10:30pm. Information: 80-North House, 234-9867.

"THINKING COSMOCENTRICALLY": A 3 hour inquiry into the differences between egoistic and cosmocentric perception and how it is possible to think more in terms of the whole than we currently are. Tonight, August 10, 7:30-10:30pm. Information: 80-North House, 234-9867.

UP YOUR consciousness: Party tomorrow night, Friday, for people into the Handbook for Consciousness. No charge. Adventures in Living, 701-4842.

AN EVENING AT Starburst: music performed by San Diego bands recorded at Starburst Studios in San Marcos, Saturday midnight 121-3855.

SONGWRITERS Showcase: Saturday, August 11, music as recorded live at Mac's Music Restaurant. Tune your dial to KOSD Radio AM 90 at 11 p.m., Saturday night.

UNITED NATIONS Association Gift Shop: in Balboa Park has inexpensive imports from all over the world. Open weekdays 10 to 5, weekends 12 to 4.

PARENTS OF teens: go work with the opposite sex? Problems expressing yourself in social and professional situations? Meet people with similar and opposite interests? Leaving out because you're always a "yes man"? The Brandenbarr Institute for Behavioral Research is exclusively devoted to solving these problems quickly, easily and non-psychotherapeutically. 274-5444.

FOUND 27-29: 29th Street, 274-5444.

INTERESTED IN KRISHNAMURTI? Our house in seeking 2 additional serious individuals who would like to live with us, exploring their own inner conditioning and the many implications of Krishnamurti's teachings for daily life. To apply, call Dr. Larry Holden, 234-6967.

"MALE/FEMALE RELATIONSHIPS": An all-day workshop designed to deepen understanding of actual problems currently existing between the sexes. Topics include human attraction, interest, interpersonal game playing, intimacy and hurt, dependency, jealousy, love, and freedom in relationship. Saturday, August 12, 10:30am to 5pm. Further information, 234-5967.

WOMEN NEEDED: now to assist in study of human nutrition and sexuality. We consist of interviews, and for those who desire, actual participation. Legitimate. Inquire P.O. Box 11291, San Diego, CA 92111.

"TRAVELING INTELLIGENCE": An open inquiry into travel as a human process and how it is possible to use intelligence in deciding whether to change one's psychological environment. Monday, August 14, 7:30-10:30pm. Information: 80-North House, 234-9867.

FREE TRIPS: to Las Vegas for casino and sightseeing. For more information, call 275-1674 weekdays from 10am to 5pm.

HIGH SCHOOL STUDENTS: enroll in Rainbow Bowl, high level, backpack, publish your own newspaper, education without fear. 5155 Gay Ave. Mission, Ocean Beach, CA 92017. 224-1586.

LEARN TO MEDITATE: Chant and meditate with disciples of Mahatmas. Daily 3pm, 1214 Sutter Street, 295-1617, no charge.

MUSICIANS: (cellos, bassoons, horns, etc.) needed for semiprofessional member musicians for profit and pleasure. Standard symphonic and chamber literature, whatever. 291-4005 or 454-2887.

REWARD: lost - hand-painted card of winning Contemporary Quilting Contest. Let us know on Cedar Street (behind El Coma). Please return. You can ever wait a publicity? Make 460-3883.

HOW TO SAVE MONEY: in today's Economy. Rush \$2 your copy to R. Nolin. Box 3148, San Diego, CA 92103.

HEALTH MASSAGE: For Women. Professional care in a relaxing environment. Lower stress, tension and stress - specialize in back, neck, cellulite treatments, reflexology, Acupuncture. Call: Susan Elbogen, B.A., M.T., 461-4361 or 464-2361.

TREAT YOURSELF: to a session with a highly trained massage therapist. Release tension, improve posture, and promote calmness and clarity of mind. Gain new respect for the therapeutic value of a true massage. For information, day and early evening, call Lynda Markoff, R.N.M.T. 296-7068.

CALLIOPES PRESENTS: an evening of live Balkan and international folk music by the famous Name Pish Orchestra. Saturday, August 12, 8:30pm, 2927 Meade Avenue, 264-9508.

HANDMADE QUILTS: and coverlets. Send for more information and price list to S. Luster, 4878 Alvarado Canyon Road, San Diego, CA 92120. Mailing address only.

EXCEPTIONALLY SKILLED: therapist working with stress release has developed a unique method of helping you understand what's happening within you and why. Doreen Whelan has studied Polarity, and is a trained Polarity educator, Reiki, and Kinesiology. For a private session with Doreen call 448-9067 for sports information.

FREE DIRT: - truckload of dirt. Come and get it all you need. 1988 Healds, St. Joe, 274-0226.

TORREY PINES DISTRICT: Club House built on Kite Flyer, Saturday, August 12, 10-2, Del Norte Cove, Free. Prices to Club, Normal, original rates.

SIGN A DOLLAR: to help a partially disabled young man get thru college. Call K. Holsen, 24170 Sunnyside Blvd., Apt. 8, Sunnyvale, CA 94085.

ATTENTION ALL Datsun, Triumph, MG, Fiat, Porsche, or other radiator owners: Call Shomon Chien at 283-8414 for the car in a downtown parade in October.

THE JEWISH VEGETARIAN Society: will be meeting soon again for potlucks and good times. Call Shomon Chien at 283-8414 for information. Shalom.

GROW MORE VEGETABLES: than you ever thought possible. Help the earth organically. Join the Ocean Beach Community Garden. 202-1096.

HELP CENTER: is volunteer counselors and attorneys who can help you understand your problems. Call 582-HELP or drop in 2-10 p.m. weekdays, 5059 College, legal by appointment.

YOU HAVE A RIGHT: to be not! Learn spiritual principles of prosperity. Course begins September 5th. Call 1-1c for information, 260-7770.

IT IS THE DUTY: of all citizens in a democracy to vote wisely. Peter Bragg Information, Tom, P.O. Box 33552, San Diego, CA 92103.

CASH PAID: for aluminum cans. 17 cents a pound at Ocean Beach Community Services, 401 Newport Avenue (in front of Hops), has natural resource.

ONGOING GROUP: of intelligent singles meeting with psychologists near USGS. See additional members Dr. Carlin 298-1118.

VACATION BIBLE SCHOOL: - North Park Community Church, 3702 29th Street, August 21 to 25 for kindergarten to 6th grade. For information, 298-9922.

LOST: Gray metal file containing 2 years' work near Photo Workshop, Fairmount near Mission Gorge Road on July 28. Please call Janet 270-9000.

HUMANIST HOTLINE: - Crisis intervention, personal counseling and referral. Discuss supportive action possibilities for social human issues. Information on activities of your local Humanist Association, 485-1575.

THE TRIUMPH Sports Car Club: meeting was last night if you missed it. Call Jim 448-9067 for sports information.

TORREY PINES DISTRICT: Club House built on Kite Flyer, Saturday, August 12, 10-2, Del Norte Cove, Free. Prices to Club, Normal, original rates.

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AQUARIUM'S SOCIETY: Club for Adults, 21-40, August 21-25, 1978. 292-5272. Openhouse the 10th has no commercial value.

THE UNGRAVE: 15th Annual Summer moved to 2333 First Avenue, San Diego, 239-1194.

WANTED: 600 payers, 41 or older. Can write, busy Tuesday night. Tom, Main Street, 298-1194.

LEARN THE PRINCIPLES: of sexual impact and psychosexual effectiveness based on the principles of the martial arts. Taught in private and group sessions by Tai Chi Master, author, and established PhD sex therapist. 291-7048.

45 PLUS: Positive spirit, open minded, heart centered, social hot group gets together Sunday 3 p.m. Psychic readings, book discussions, open forum. 281-0145, 291-7035.

TRIS KO: Personal Computer club, meet with owners, experts, amateur business users. Third Wednesday 7 p.m. North Park Community Center, 4044 Idaho information, 276-6050 days.

LAUREL AND HARVEY: welcome at occasional monthly gathering of San at Lake. Sons of the Desert. Box 99398, San Diego, 92109, 225-0575, Box.

ENVIRONMENTAL ACTIVISTS: aware, outgoing, people concerned with environmental social change. California, Laguna Hills, 92653. Inquire before 10 a.m. to 5 p.m., 734-0966, Monday. Friday 281-5495.

FREE SEMINAR: Psychogenesis, a synthesis of philosophy, psychology, metaphysics, meditation. The Dialectic Society, Van Nuys, 281-5495.

GROW MORE: vegetables than you ever thought possible. Help the earth organically. Join the Ocean Beach Community Garden. 202-1096.

THOSE INTERESTED: in forming a study group of Joel Goldsmith's mystical teachings, please contact Betty Box 3314, San Diego, 92103.

WORKSHOPS: Group Against Smoking, monthly meeting Tuesday, 7:30 p.m. at the Lung Association, 277-1616P.

THE HEALING: 3-11 is for Spring New Seminars, 291-5155. Call 281-4841 for free newsletter of Ocean Art Association, listing special individualized classes.

COUNTRY LUNCH: from New England's open-houses, call or bring a table to the new music of soul for musicians, every 1st and 3rd Thursday (next date August 17th) at the United Commercial Tavern, 4419 34th Street on North Vista, 8 p.m., 265-1875.

During May: No questions asked. Close 757-9272. Openhouse the 10th has no commercial value.

RECIPE BOOK: Unique collection of Bread Weekends. 14 courses, over 40 recipes, \$5 each. Write Brent Creations, P.O. Box 651, Colton, CA 92325.

LEARN THE PRINCIPLES: of sexual impact and psychosexual effectiveness based on the principles of the martial arts. Taught in private and group sessions by Tai Chi Master, author, and established PhD sex therapist. 291-7048.

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DANCE ON A SUNDAY!

WET SUNDAY AFTERNOON FEVER!

at the **Sunshine Ballroom** Aug 20

WIN \$100 DANCE CONTEST

See World Champion Professional Dancers in a 20's thru 70's Dance Fashion Show All Ages, Lunch and Refreshments tickets \$5.00

SUNSHINE BALLROOM
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239-0563

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ALL YOU CAN EAT

MONDAY AND TUESDAY NITE ONLY - 5PM - 9PM - WITH A DINNER DAILY

ALL FOR ONLY \$3.75 - BRING YOUR FRIENDS!

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CLOSED SUNDAYS

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HOT Zesty PIZZA

Take Out

Chief Torpedio Joe Rocca's
old fashioned pizza, hearty sandwiches,
salades, and hot entrees are ready to travel for an additional 25¢ per order.
Zesty pizza from \$2.05. Offer stays treats from \$1.05. Take it away. Sam!

PICNIC IN THE PARK

The Bread Basket
Sunshine, Presilio Park
fresh breads, assorted cheeses,
fresh fruits, a pint of vino and
a delightful treat for two at just \$5.50. And
our first 200 Bread Baskets will be played wrapped
in a Gusti's Humphrey Flyer - with our compliments!

THE MOB HOUR

All well drinks for a mere dollar. Free munchies
and, at 5:30 p.m., a scrumptious large pizza! Join the happy
Monday through Friday from 4:00 p.m. to 6:00 p.m. Good times, Italian style!

RAMADA INN
2151 Hotel Circle South
291-6505

WE ARE ONE: One Nation, One Spirit. Theology is World Brotherhood. Sunday 11 a.m., 30th and E.

REINCARMATION AND KARMA, the natural law of cause and effect, the spiritual evolution of Theosophy. Join us Thursdays 7:30 p.m. San Diego 9101, 30th and E.

YOUNG AND GAY? Meet other like 18-25, make friends at Young Adults Film Group. Saturdays 8 p.m., 2250 S. Street, San Diego 5210, 30th and E.

BACKGAMMON TOURNAMENT: every Thursday evening at Bridge & Pines in La Jolla. For information, call 444-5544.

SAN DIEGO OPEN Backgammon Championships, La Jolla, August 18th. For information, call 444-5544.

TALL BINGLES volleyball, every Sunday afternoon at Crown Point. All levels welcomed by this fun, supportive group. Stop by, bring a friend, 226-0908 for directions.

GAY CATHOLICS: Dignity of San Diego has things going for you. Write Dignity, Box 33367, San Diego 92108, or call 241-6809.

COVER GIRL gardens, from Rex Gordon O'Neil - watch for the August cover of Sunset Magazine. Then call 244-0444.

CREATE YOUR OWN JAP: all day every Sunday July 26, 320 registration, Mission Temple, 1401 W. Mission, San Diego 5210, 30th and E.

LOOKING FOR WARM: active young lady, 30, with lovely sense of humor to help you find your good condition. Call 444-5544.

WANTED: A large, roomy backpack, preferably modern style, lightweight, if reasonable, please call 226-0275.

ISHMEM Someone to donate the printing of pamphlets and envelopes for a good cause. Call 226-0275.

OLD DOLLS: Tami Lee dolls, unadorned baby dresses, doll clothes, also person who can sew without pattern wanted, must be inexpensive. Call Carole 270-3654.

MILITARY MEDICALS: documents and papers, the order the better. Buy, sell and trade. Call Tom 270-3654.

WANTED: Pieces to be part of complete set of North China, "Jossite Pattern" (done with silver rim), and "Emerald" (done with silver rim). Call 444-5544.

WANT GOOD KELTY TIGRA backpack, medium frame, keep trying 445-3337, ask for George.

WANTED: Message tape or someone who would like to build one for me. Phone 727-7774.

FEMALE PHOTOGRAPHER model wanted for major American magazine, excellent pay for a small commitment of time. Call for an interview and model, 513-544-0444.

WANTED: Used parking crates for international shipping, large capacity step-down transformers 220 volts, 50 cycles in 110 volts, 60 cycles, small quantity, call 444-5544.

WANTED: AQUARIUMS and equipment, have any thing you don't? Can't pay much but will pick up if cheap. 445-8194.

DANCERS, choreographers, professionally model men, women, having great potential for stage presence and love for dance. Join, make a must, other forms helpful. Call 267-8778.

WANTED: Female dance partner. Home 226-0275, 291-600 X 1135.

RETIRED ATTORNEYS share expensively used car but must be reasonable. 444-5544.

LITE-UP BEER DRINKING, old people, old wind-up toys, old Coca Cola memorabilia. Call 444-5544.

WANTED: Name or Whipping waders and waders. Working on it, 445-3253.

WANTED: Used United Nations postage stamps. Contact me for more info. Call 444-5544.

WANTED TO BUY: Light up beer sign, old 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 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