

M AUGUST 17 1978

City Lights

Is That A Rubber Duck Out There?

The navy calls the control tower "Port Services." The two civilians and five enlisted men assigned to it call it the best shore duty in San Diego. Jutting from the roof of the Naval Supply Center at the foot of Broadway, the tower affords the three men in it during the day an unrestricted view from the Coronado Bridge to Shelter Island. From there they dispatch the tug and ship pilots to guide the navy's warships in and out of the harbor. Lloyd LaVack, the civilian supervisor in the tower, has been working for the navy for forty-five years, thirty of them in uniform and the last fifteen in the tower above the bay.

Along with assigning tugs and thereby controlling navy ship traffic, LaVack's men are in charge of keeping watch for emergencies on the water. Through the three walls of tinted glass they can see an accident and take action even before a skipper calls for help. LaVack says the most serious possibility is that of ships running aground. Though no one in the tower can remember a grounding in the last five years, LaVack says they have to be ready to deal with the possibility, especially in the channel near Ballast Point.

There is electronic equipment on the bottom in this area, and if a ship goes dead in the water or loses its steering, dropping the anchor there is not the solution; it could cause thousands of dollars in damage to the gear which is used to calibrate the mine-detecting electronics aboard navy ships. The channel could also be disastrous for the big aircraft carriers that move through it. The carriers are so long (more than a thousand feet) that if they somehow got turned sideways they'd run aground in the 600-foot-wide channel. Partly for this reason it takes tugs and an expert pilot to move the flat-tops.

Back before the Coronado Bridge was built, the ferryboats that ran from downtown San Diego to Coronado created a lot of problems. "Those ferryboat skippers had done it so many times they'd just head out across the bay at a set speed and not look to see if any ships were coming," chuckles LaVack.

Most of the mishaps occurred in heavy fog. There were innumerable close calls and several minor collisions, which is an ongoing problem today with the swarms of sailboats that infest the bay. "Look at that," muses LaVack as the other two men lean themselves to vigilant readiness, one grabbing for the binoculars. A sailboat is cutting a leisurely track just behind a barge pulled by a tugboat and across the bay of an incoming navy ship. The sailboat is close enough to cause the tugboat captain to look back over his shoulder and to slow the navy ship down. "Now, something like that irritates the skipper," says LaVack.

While the skipper has ultimate responsibility for the



PHOTOGRAPH BY JIM COIT

ship and may rightfully get irritated at careless sailboats, inside the harbor most of the big ships are actually being escorted by one of five pilots attached to Port Services. They are experts in the variable and sometimes tricky characteristics of the bay. They are all former navy men who LaVack says have a combined total of 175 years of

service to the navy. Like old grandfathers, inside the harbor most of the big ships are actually being escorted by one of five pilots attached to Port Services. They are experts in the variable and sometimes tricky characteristics of the bay. They are all former navy men who LaVack says have a combined total of 175 years of

resist. One can almost read the social security number on the shirt of the sailor walking the deck of the aircraft carrier across the bay. Opposite the telescope at the other end of the balcony is an old carbon searchlight, circa World War II. The word around the tower is that the light was installed when the structure was a signal tower

(Port Services took it over in 1960), so it could make contact with Long Beach. It required a clean night and a good cloud in the northern sky to bounce the beam off, but it could be done. In this age of sophisticated ship-to-ship communications, lights like this one aren't used much anymore.

Part of the job of the men in the tower is to help arrange for all that a ship requests in its "logbook," a dispatch sent to shore forty-eight hours before a ship arrives in port. The requests range from wanting a half million dollars brought on board at the pier for the payroll to setting up tee times at the golf course and calling wives of crewmen. But the contact with navy wives and girlfriends is not all at the request of the sailors at sea. Since the men in the tower have the most up-to-date information on when ships are to arrive, they are plugged with calls from navy women, usually in the wee hours of the lonely morning, wanting to know when their men will be returning. "It's all part of the job," says LaVack.

—N.M.

Toss Boss

The best Frisbee player in the world is Del Mar, but last week John Kirkland looked as if he had stepped off into another dimension. His cool blue eyes seemed only half focused on the sunny day which enveloped him, and his tanned, lean body looked more like a statue than a man.

Kirkland had been training for weeks: going to bed early, rising at dawn, and most importantly, tossing his Frisbees, practicing for at least eight hours a day with the graceful disc which has carried him aloft for more than twenty years. By last week, in fact, you could almost imagine Kirkland riding some mythic Frisbee like a space-age flying carpet, soaring on it straight toward Pasadena, where this year's world Frisbee championships were scheduled to begin yesterday, and where Kirkland would, he predicted without pausing for breath, triumph again.

So last week Kirkland fidgeted as he stole time from his daily training session to briefly sketch his involvement with the sport. It began, he recalled, when he was ten years old, a Florida kid dispatched to summer camp in the Carolinas. Here, a camp counselor from California had showed up with a fistful of Frisbees and had captured the Eastern campers' hearts. "It was the best thing that ever happened to me," Kirkland says warmly. He played with the discs through high school and during his stint at the Massachusetts Institute of Technology, where he got a psychology degree and then went on to work for the



PHOTOGRAPH BY JIM COIT

university's physical education department, instituting Frisbee as a regular course and garnering national attention for the emerging sport. Kirkland then toured with the Harlem Globetrotters for one season, playing Frisbee during the half times, and in January of 1977 he moved to San Diego.

He settled here, he says, for the "perennial Frisbee climate," yet he hasn't actually lived here for many weeks at a stretch. Frisbee tournaments like the world championships in Pasadena (where last year Kirkland took the top honors before 50,000 Frisbee fans in the Rose Bowl) lure him regularly to the road.

Furthermore, he also supports himself by lecturing about Frisbee before college audiences nationwide, delivering a melange of health talks, dietary proscriptions (vegetarianism), and a philosophy of sports. He says, "I mainly stress the emerging consciousness, and how

Frisbee can be a useful toy for developing this in your life. . . . I think you can draw a lot of connections, for example, between bruising football and the man-cating-type thing, and I draw attention to some of these connections."

Thus, he expounds that Frisbee is good for developing one's consciousness because it doesn't require much equipment and it draws attention inward. "It's a very nonaggressive thing in a very aggressive age. It's a very feminine aspect of a very masculine age. It's a very yin aspect of a very yang age."

It falls into a category known as "psi sports," according to Kirkland: skateboarding and jogging are other examples, and all have "the aim of development of your integrated consciousness." Traditional

sports, in contrast, give their participants recognition and peer support, and "that's great from a competitive point of view," Kirkland says. "But in addition to that, all this other-directedness is only one blue eye of getting to know yourself."

When Kirkland and his flying saucers alight from their busy circuit of activities, home base is a woody Del Mar house just a few steps from the beach. A clutter of Frisbees spills into the hallway, but this represents only the tip of the iceberg. Inside a big storage closet Kirkland maintains one of the largest collections of Frisbee-type discs in the world, more than 8000, which he has been collecting since 1973.

Nowadays he adds more whenever he finds an example he doesn't own; the categories include "premiums," discs which are sold with the idea of advertising a product; "flying discs," the best of which Kirkland says are Wham-O's; historical discs, including the very first Frisbees manufactured; and exotic specimens. "I have one called a T-bird," he offers as an example, "which is shaped like a giant golf tee."

Someday he plans to open a Frisbee museum. "I'm very interested in charting the history of the growth of disc development," he says soberly. He already has an explanation for the appeal of the phenomenon: Frisbees aren't dependent on the particular game that you play with them, in contrast with the common ball, whose flight quickly becomes very predictable. "Frisbee is intrinsically lends itself to flights of fancy. It's an airfoil. It flies. It stays at the mercy of the wind. . . . Most toys come with a built-in end to the Frisbee has stayed is because of that fascination."

—J.D.

The Flock Doesn't Vote

Last month the Catholic Church, after a long period of consideration, split the behemoth San Diego diocese—which was made up of San Diego, Imperial, Riverside, and San Bernardino counties—into two separate dioceses. The new diocese of San Bernardino includes the county of that name and Riverside County, and the San Diego diocese now consists of San Diego and Imperial counties. But the split was not only in geography. Mexican-Americans in all four counties have expressed feelings from mild surprise to pain and anger over the appointment of Reverend Phillip Straling to the new post of Bishop of the San Bernardino diocese (Bishop Leo T. Maher, formerly head of the four-county diocese, remains in charge of the new southern diocese). According to Auxiliary Bishop Gilberto Chavez, who had been in San Bernardino for four years, "For the last year and a half it was believed to be just a matter of time for an Hispanic bishop to be named."

Many Chicanos here in San Diego thought that the new bishop would be either Chavez or Auxiliary Bishop Juan Arzube of Los Angeles. When Straling was named and Chavez declined back to become rector of a parish in Vista, some viewed it as an act of discrimination. Straling was a parish priest in San Bernardino. Although Chavez says he doesn't consider his move "either a demotion or a promotion," some Chicanos see it as an insult to Catholic Hispanics.

"It's taking away from us the opportunity for power and decision making," says Father Juan Hurtado, who has held two protest masses at Chicano Park here. Hurtado, who worked in the San Diego diocese for eight years and was a primary figure

in starting the Padre Hidalgo Center (a Catholic service center for the Spanish-speaking), was asked by Bishop Maher to leave the diocese in 1976. "I was very vocal, unpredictable. I tell it like it is, but bishops don't like to hear that," says Hurtado. At his last protest mass, before a congregation of about 300 people, Hurtado advanced three alternatives: either do nothing and "close our eyes to the fact that the Hispanic people

was the creation of a new church. But the second alternative is the one being put into action.

Just how many Mexican-Americans are angered enough to actually question the appointment of Straling is a point of contention. Hurtado and others, like Roberto Martinez, chairman of the diocese Spanish-speaking commission here, say his organization is in full support of what Hurtado is saying.

percentage really is, some members of the diocese say the ones who are protesting Straling's appointment are just a small faction.

"I've had phone calls from Hispanic-Americans complaining of the controversy," reports Michael Newman, editor of the *Southwestern Cross*, a weekly newspaper published by the diocese of San Diego. "We don't run a democratic church. . . . We don't go on popular vote."



PHOTOGRAPH BY JIM COIT

REVEREND JUAN HURTADO

of San Bernardino were not taken into consideration in the election of a new bishop and their spiritual needs were not taken into account; or they could work for changes within the church by appealing to the Catholic leadership to give the Hispanic auxiliary bishops in San Diego and Los Angeles the same power given regular bishops. The second alternative also called for a Spanish-speaking vicar in the San Bernardino diocese, which Bishop-elect Straling has said will be one of his first steps when he takes office in November. The third alternative Hurtado put forth

Martinez points out that of the eleven bishops in California, none are Hispanic, and out of 322 bishops nationwide, only eight are Hispanic, and only two of those are ordinary (have their own dioceses). While Martinez claims the percentage of the local Catholic population that is either Spanish speaking, Spanish surname, or Mexican-American is as high as eighty-five percent, an official of the diocese of San Diego says it's as low as fifteen percent. In years past it was generally agreed that the percentage was around fifty, or about half the Catholic population. No matter how big the Hispanic

Father Jerry Sims, pastor of St. Jude's Catholic Church in Logan Heights, says in his church "it is a very small portion who are protesting." He says the feeling among the majority of the clergy is that Straling was the best man for the job, and his proven organizational skills make him more qualified to start a new diocese than anyone else in the area. "Three names are sent to Rome," says Sims, "and the Pope makes the final decision. I think it was the best choice." A seminary student who attended University of San Diego says he thinks what Juan Hurtado is saying "is a lot of radical bull."

—N.M.

Sellers Peter

The home buying hysteria which gripped California last summer finally appears to be abating in San Diego. Single-family homes still cost more than they used to; the San Diego County Board of Realtors, for example, reports that its average sale price (for single-family residences) was \$69,630 last year, compared to \$60,450 a year ago in July. But the rate of increase has slowed. Inflation finally has begun to decrease, a trend which has been building over the last few months, and now realtors are proclaiming that conditions constitute a buyer's market rather than a seller's.

"You take an area like Clairemont or Mira Mesa, where you have a fairly brisk turnover. A year ago, if a property was put on the

market, we expected it to be sold in and escrow within two weeks," says Gene Garner, general sales manager for Art Leitch Realtors. "Now, if it moves within thirty to sixty days, we figure it's priced properly. . . . Properties are also selling for less than they're initially listed for. Sellers are having to settle for a lesser price. . . . I'd say probably fifty to seventy-five percent of our clients are not getting their full initial asking price. That's a definite softening as far as we can see."

Nowhere is the change in conditions more obvious than in the Multiple Listings Service directory, which includes all the property being marketed by San Diego and East County realtors. Dick Collier, public relations director for the San

Diego Board of Realtors, says the book has ballooned in the course of the last three months. "In that time, the number of new listings we've added has been incredible. Normally we might have an increase of maybe twenty or thirty a month, but recently it's been as high as 100 or 200 a month. People are trying to cash in on the big boom." Significantly, however, Collier reports that the number of sales among member realtors during the last three months has been lower than for the comparable period last year. Thus, listings are remaining in the book longer, and some are coming off the market unsold.

The inflation seems to have cooled most dramatically in

areas like North and East County, where last year prices boomed up most rapidly. Like the San Diego board, the East San Diego County Board of Realtors listed 1100 properties in July, but only recorded 318 closings, compared with 740 listings and 509 closings in July of last year. The only exception to the pattern has been the South Bay, where the realtors' board there reports that local property sellers have steadily required about fifty days to move their properties. Both listings and final sales in the South Bay also have increased at a stable rate: 479 listings and 315 final sales in June of this year, compared with 325 listings and 277 final sales last year during the same period.

The realtors' opinions about why the price increases have slowed down vary as much as

the individual realtors' sales pitches, with the explanations ranging from the passage of Proposition 13 to the increase in mortgage interest rates to the shrinking numbers of potential buyers who can afford current prices. Just as varied are the predictions of how long the current trend (which began in the Los Angeles area several months before it hit here) will continue. "Not with all the new people who are coming here to live," one local realtor asserted heartily. "All that you're seeing now is an end to the panic buying, and that's good."

—J.D.

—Jeanette DeWitte and Neal Matthews



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LESS IS MORE

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The Pains Of It All

I don't know if it is jealousy or what that compelled Thomas Paine to write that letter ("Letters," August 17). I'm not trying to be a star or a hero. I am merely trying to survive. No one stays the same forever. Everything must change. People change. Sure, I hassle in the water, but only when it's justified. Everyone gets mad. I with Paine would come and talk to me. He doesn't even know me. How can he judge me? I'll give him my address and he can come tell me what I'm like. As for setting California back in surfing, I only pushed it ahead. I grew up in La Jolla and localism was all I knew. Everyone on this coast is the same. Don't blame me! As for the poor little rich boy letter, the writer didn't have the guts to sign his name. I go to Scripps Hospital on wheelers. We are not rich. I moved out at fifteen. I'm not a rich boy.
Chris O'Rourke
La Jolla

To Sum Up

Where in the world did Neal Matthews get the figure of a "million-plus Mexicans who make it to Los Angeles every year?" ("City Lights," August 10)? The State of California has a very sophisticated system of measuring population growth by a dozen or more indices. In light of that, you should consider the following: From 1971 to 1977, Los Angeles County actually lost population: 7,050,500 in 1971 and 7,054,700 in 1977. Where did a million Mexicans go every year? Many have work permits and other identification, so they would show up on various census counts. Before an illegal alien gets through in this country and others, he is apprehended seven to ten times. In other words, if you count apprehensions, you also must count the number who may be returned on several occasions. You need no counting opportunities. The entire State of California gained only 1,600,000 since 1971—from 20,287,000 to 21,886,000. Where did all those "Mexicans" go? Many of the illegal aliens

Letters

coming from Mexico actually come from other Latin American nations. There is one estimate which states that they comprise one-third of all aliens. There are other factors, but this much is enough to let you know that I think your figures cannot be supported.
Willard Johnson
San Diego

Knows Gay

Concerning Tim LaHaye and his position ("City Lights," August 10): It is fact that gay people are everywhere, in all walks of life, every social stratum, age group, ethnic background. That LaHaye is ignorant of gay people is not so surprising, considering the sorry situation in Ohio County, Florida, Eugene, Oregon; and Wichita, Kansas led by such media ilk as Anita Bryant Green and their big-business backers.

What is so terrible is that LaHaye ignores reality and refuses to learn anything from gay people about gay people, while he goes forth preaching his pseudo love, based on his own ignorance, fear and hate. The carrying on of this war of the Bible shows his lack of knowledge of just what the Bible is, where it came from, and what its use really should be. In talking to his more knowledgeable colleagues, one would hope he will some day grow beyond his own ignorance.
John A. Richardson
Normal Heights

Magdelene Not Stoned

I am baffled and disturbed by Sandra Miles's statement in her letter (August 17) that "as a straight Christian I must choose the position of Tim LaHaye." It seems to me that one who espouses Christianity cannot, in good conscience,

support Tim LaHaye and the Briggs initiative. To do so is to say that it is all right to deprive others of their human rights if they are different from you, or if you don't agree with their life-style. This is not moral, Christian, or even civilized. To do this by law is to establish a dangerous precedent. It could lead to the harassment of other minorities by those with enough money or political clout to force their views upon others. If you are going to do this, at least be honest. Admit your actions are prompted by ignorance and fear. Don't blame it on Christ!

A Christian is supposed to be a follower of Christ. He said, "Love thy neighbor." He did not qualify it by adding, "if you like him," or "if he is like you." In fact He went on to say, "Love your enemies and those that persecute you." Throughout His life, Christ gave us numerous examples of how we should behave toward others, including those considered immoral and/or unacceptable to society. He did not stone Mary Magdalene or sinners the lepers, and He even ate with a tax collector! True Christianity is a love idea. Maybe it's time we all tried it.
Rose Marie Martin
San Diego

Needling LaHaye Stack

In response to your article "Let's Get This Straight," it should be noted that Tim LaHaye's book, *The Unhappy Gays*, has not gone unnoticed by the gay community. His book has, in fact, "bothered many homosexuals here," as has LaHaye. He is well known as one of the most vociferous and irrational homophobes in San Diego. If this seems like an extreme statement, I would like to provide you with some of the evidence made by LaHaye in his book. Although there is not space to talk about them all, I will repeat some of the most outrageous ones.

Having "observed homosexual life as it really is," he states or implies the following: that gays are promiscuous; that they have an "insatiable quest for the erotic"; that gays are so preoccupied with sex that "they are regularly disinterested in gainful employment"; that many live a "lifetime of welfareism"; that gays have a "much higher" tendency toward crime and sadistic murders; that gays are deceitful and that "most homosexuals are the best liars you will ever meet"; that "homosexuals are almost universally selfish people"; that "not every alcoholic is a homosexual, but every homosexual is an alcoholic"; and that "masturbation seems to be the first sexual step toward homosexuality."

As a good Christian minister he is, of course, concerned with the welfare of children, stating that if Anita Bryant's program is not successful, "millions of children will be unnecessarily swept into the homosexual life-style." He parrots the Bryant line that gays recruit and molest children. He again and again reiterates the myth that gays entice young people into homosexuality: "As a general pattern, the teenager is introduced to homosexuality by a twenty- or thirty-year-old"; and "Many homosexuals prefer sex with a young lad." There are the facts to prove that LaHaye does not wish to be bothered with the facts, because the facts demonstrate that sixty to ninety-five percent of child molestation is heterosexual.

Towards the end of the book he gets to the real meat of his message: the persecution of teachers who happen to be gay. We do not wish to persecute homosexuals. We are, however, opposed to the propagation of their life-style by perverting our children, which is the only way their sterile system can continue. Prohibiting their opportunity to teach school is not persecuting them; it is protecting our children. "Also," you can expect homosexual teachers single-handedly to double the homosexual community within ten years, not by recruiting, but by preparing youths mentally for

(continued on page 21)

When You're A Jet

If what local experts are saying about youth gangs is correct — that San Diego is where gang-plagued Los Angeles was ten years ago — then the difficulties local newspapers are having in covering gangs are just beginning. In June, after shots were fired into the homes of several Varsity Encanto Locos (VELs), a group of Encanto youths, residents in the area placed the blame for the shootings on an article about the VELs which appeared a few days earlier in the *Los Angeles Times*, San Diego edition. Reporter Phil Garlington, who wrote the story, was asked to meet with the VELs last month and hear their grievances about it. He assented.

"When I was with the *San Francisco Examiner* I met several times with people who had complaints about my stories," recalls Garlington. The reason? "Curiosity. It may lead to another story and it's an opportunity to meet people. Plus, they may have a point."

In this case they did have a point. The portion of the story Encanto residents felt prompted the shootings (in which no one was hurt) was a quote by a VEL which read in part: "The VELs are a good gang to belong to because we're the rowdiest... We have to hold it down because Los 70s (a gang from Spring Valley) come down here all the time and jump us if we don't." The quote was attributed to Chato, a name Garlington chose to hide the identity of the juvenile whom he spoke to. As bad luck would have it, there is someone in the VELs named Chato, and his house was shot at by persons he believes to be members of Los 70s. Garlington says he apologized for using the name in the story, but defended the story as a whole.

Jesse Constancio of the Chicano Federation, who organized the meeting between Garlington and the VELs, has complaints about the story as a whole and gang stories in general. "There's a stereotype that anyone who wears khaki pants and a red head band is a gang member," he says. Since the article appeared, Constancio says he believes "harassment" of youths in the area by police has increased. He cites the photographing of youths on the street by police after being stopped for no apparent reason, and the raid July 27 on the house of Cecilia Hauole, where police thought a

PRESS PASSES



PHIL GARLINGTON

gang meeting was being held (she was celebrating her sixteenth wedding anniversary). "Anytime there's a group of people together out here, the police think it's a conspiracy," he says.

Constancio contends that articles about gangs "don't help stop the situation, they promote it." San Diego police agree. "When articles [about gangs] come out, it glorifies them," remarks officer Ernie Salgado, a member of the recently formed gang detail. "It makes younger kids say, 'Hey, I want to be known like that.'"

For this reason, the gang detail will not give out names of gang members or even names of gangs themselves to reporters asking about gang-related incidents. Reporters and editors are not insensitive to the questions raised about covering gangs, but the issues seem to be locked in a harness of intractability. "It makes both Phil [Garlington] and me feel bad that houses were shot up after the article came out," says Dick Barnes, city editor of the *Los Angeles Times*. "But what's the alternative? No coverage at all?"

"The way people could help the situation is by quit covering it," claims

Constancio. But there seems little chance of that. In addition to the *Times* article, there was a series on gangs which appeared last spring in the *Chula Vista Star News* (for which the reporter, Robin Abini, received at least one threat of personal violence), and the *El Cajon Daily Californian* will soon begin a series on East County gangs.

Bretta Ross, a reporter with the *Daily Californian* who wrote the upcoming six-part series about gangs, has had to deal with violence even before a word of her stories has reached print. On June 26, while interviewing Chicano youths affiliated with Los 70s in Audubon Park, near Spring Valley, a black man named Merle Wakefield broke into the conversation. Ross says the youths became silent and hostile after Wakefield intervened, and they told him to get out of the park. Later that night Ross returned home from the office after typing up her notes and heard on the radio that a man had been shot in Audubon Park and that it had something to do with a reporter. It was Wakefield, who is recovering from a .22 bullet fired into his back. He told the police he was shot because he interrupted

the conversation between the youths and Ross. Inherent in such coverage is another, more complicated problem: defining what group of youths is a gang and what group isn't.

"These kids are not gangs," insists Constancio. "They dress alike, wear their hair alike, but so do other kids. Hell, the people on *Happy Days* are a gang." The VELs themselves deny they are a gang. "VELs are everybody who lives in the neighborhood," says a young man who was among a group of VELs who met recently with a reporter. "If we were a gang we'd have a different name. We'd be out starting trouble." Members of the police gang detail say gangs always contend they are not gangs. And they point out that the VELs and other groups tattoo themselves with the name of their harem and mark off its boundaries with graffiti. Though the police refute his claim, Constancio says, "All I know is there wasn't much gang activity out here until the gang detail was created and all these articles started coming out."

— Neal Matthews

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Student

Charmant
I play dragons and dragons, and it's like being in another world. It's like having an impossible dream and really getting to live in it. The dragon master makes up the fantasy. You have different characters, and you have to follow the rules of the character. There are sorcerers and magicians with magic rings and having wishes come true. You can do things you can't do in this world in another time and place. You go through a lot of experiences, and you take your chances, and sometimes a character gets killed off, but I love the magic of it.



John Carrol Hooper
Archaeologist-Painter
La Jolla

Imagine walking through a city that for a thousand years has been lying there untouched, and you're the only one there! In the jungles of Quintana Roo these people worshipped earth gods. Our religion has taken us far away from earth into stellar space, but when you're there you realize that after worshipping these gods three or four thousand years they've left some of them there. Now some might call this a fantasy, but it was authentic worship, and they're still there. If you go in with everyone chopping brush and yelling, you won't see anything, but if you go in quietly by yourself, you can feel them in the streets and jungles of Quintana Roo.



Mary Galik
Artist
Point Loma

I always think about somebody coming up and buying all of my paintings. But sometimes the fantasies I have are not so pleasant; in fact, they're frightening, and I prefer not to think about them. So I shut off the bad thoughts and paint. Then I think about somebody coming up to me and asking, "What do you want for all of these?" And I'd sell them all and go back to work again. It's a fantasy that feels good because it's an ego trip. I created something and they want it bad enough to pay for it, so it's the epitome of a real compliment.



Columbus McGee
Spiritual Worker
Logan Heights

I have had this thing come into my mind to go all the way around the world to see Jerusalem. I heard a talk about it. I picture going there, and I believe I could make it some day by holding this picture in my mind. I don't see myself going to Jerusalem just for pleasure, to sightsee, but I see myself going and praising God there, and I'll get there praying.



Michelle Chadwick
Student
La Mesa

It is to have the ability to go back in time to fix the things I didn't do right the first time. If I could, then I wouldn't be having to patch these things up today. It just comes into my head through little clues. For instance, I may think of what I'm doing right now, and then I think if I had done this differently back in high school, perhaps things would have gone better. Then my mind trips out on how it would have been if I'd taken school more seriously instead of being social. Then maybe college would have meant more than just getting a degree, and then I wouldn't have ended up in a profession that just didn't suit me. As it is I'm going back to college at twenty-nine.

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MATTHEW
ALICE

Dear Matthew Alice:
I would like to know how I can keep the water in my water bed pure for the next water shortage. The algae fighter recommended by the dealer has a poison warning on the label.
L. Smith
La Mesa

Take one sterile waterbed, fill it completely with sterile water, and keep it sealed in a cool room with no light. Any other method of preserving water would require the use of some kind of poison to kill algae and bacteria. One of the most common algaecides is copper sulfate, and according to the 1977 California Domestic Water Quality and Monitoring Regulations, humans can tolerate quite a lot of that stuff in their water — certainly more than plants and fishes can. Measuring very, very carefully, you could put one milligram per liter of the copper sulfate in your water and still drink it. But neither I nor San Diego's assistant county director of public health, Dr. Donald Ramras, recommend that you do so. Copper sulfate is a poison, after all, and you'd be foolish to risk illness from an overdose. We suggest you use the water for flushing the toilet and for cleaning in general, with that kind of water conservation, we'll all sleep better.

Dear Matthew Alice:
The Del Mar Fair was the best ever this year because of The Temptations. They were fantastic. Can we expect class acts like them in the future?
E.W.
Clairemont

The Temptations replaced another



group who canceled their performance contract at the fair, said general manager Bill Dumond. Like you, he's glad The Temptations were free for the date, and is thinking of rehiring them next year. However, he won't begin to consider whom he'll hire until November. The hiring was done earlier in the past, but ended too often in cancellations. Next year the fair will book seven different acts for a total of fourteen days of performance. Will they be class acts? "Well, sure," said Dumond, as if a class act is the only kind that plays the fair.

Dear Matthew Alice:
As an amateur Frisbee enthusiast, I was told that the city has installed a Frisbee

restroom and picnic area will not interfere with play when it resumes.) Because these improvements were planned long before the Whamco Corporation donated \$6000 for the installation of the Frisbee course, there was no choice but to interrupt Frisbee play while the improvements are being built. The amount of play at the course has been impressive — about 2000 rounds a week — and it attests to the growing popularity of Frisbeeing, and to the fact that the course is free. To play, you stand at a tee and fling your Frisbee (or plastic dish) in the direction of the proper pole some 250 to 300 feet away. Attached to the pole about five feet above the ground is a metal basket, and above that is an arrangement of chains. A shot is successful when a Frisbee that strikes the chains falls into the basket. It usually takes three throws from tee to basket, making most poles a par three. (A few are par twos.) Frisbee courses around the country number about 150, according to a spokesman for San Diego's Parks and Recreation Department, and fortunately for local Frisbee enthusiasts like yourself, one opened just last month at the Loma Verde Recreation Center, 420 Loma Lane, in Chula Vista. From Balboa Park, take Interstate 5 south ten miles to Palomar Street, turn east to Hilltop Drive, south on Hilltop to Orange Avenue, and east one-half block to Loma Lane. Turn left and enjoy the game.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88803, San Diego, Ca. 92138.

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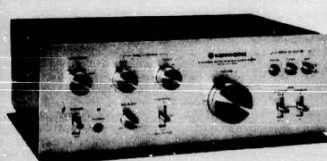
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ANTHONY ALLISON

The San Diego Clippers. Is new owner Irv Levin playing a practical joke by moving the former Buffalo Braves, alias Buffaloes, to San Diego? Or is he really Damien in disguise putting a curse on our fair city for past indiscretions? Perhaps Mr. Levin isn't even aware of the agony and frustration San Diego suffered at the hands of the Rockets, Conquistadors, and Sails. Are we willing to tolerate still more ineptitude, humiliation, and disappointment?

Of course we are. Who can resist a fresh start, a rebirth, one more chance? The long-suffering San Diego basketball fan yearns for such a basketball renaissance, choosing only to remember the good times and the entertaining characters of San Diego's basketball folklore. To the true fan it mattered little that the early NBA Rockets played the game like five men being chased by a wild bull through the streets of Pamplona. They were confused, scattered, disorganized, definitely overmatched, but always colorful. They may have been clowns, but they were our clowns. The oldtimers (1967 is old for San Diego basketball) never dwell on the fact that the Rockets lost an incredible number of games in their brief existence. They much prefer to regale anyone who will listen with stories about the vainglorious band of eccentrics and castoffs who formed the spirit of the early Rockets. The devoted fan fondly reminisces about Toby Hambone, Jumping Johnny, and others, with a nostalgic reverence similar to that of New York Met fans in the early 1960s. These characters were the



Marvelous Marv Throneberry of San Diego basketball.

The Rockets' inaugural year of 1967 was high comedy and low artistry, but definitely the most memorable year for those who appreciate the offbeat and slightly bizarre. Although their dismal record of 15-67 hardly sent their fans into orbit, each victory was an event to be savored. Woefully undermanned at every position, these improbable Davids would occasionally ambush a visiting Goliath, sending their sparse but steadfast faithful into a state of stunned ecstasy.

Chargin' and confusion would not even wait for the season to begin. When the Rockets ordered uniforms of the same design and color as fellow expansionist Seattle, the tone for the season was set. A frantic change of uniforms provided no miracle metamorphosis. Coach

Jack McMahon feverishly tinkered with a new basketball machine, but realized all he had available were spare parts.

Surprisingly, this patchwork troupe played like rabid Tasmanian devils in barely losing their historic first game, 99-98, to the powerful St. Louis Hawks, on October 14, 1967. The talented Hawks were loaded with players of elephantine proportions. Zelmo Beaty, Paul Silas, and Bill Bridges shook the Sports Arena to its foundations as they thundered up and down the court. Their awesome muscle on the boards allowed the Hawks to squeak out the victory, but the Rockets hustled, scratched, and never gave up. However, spunk alone does not a winner make in the NBA. Despite very commendable years from fiery Don Kojis and imperturbable John Block, the Rockets lacked the size, experience, and

adequate firepower to make any dent in the standings.

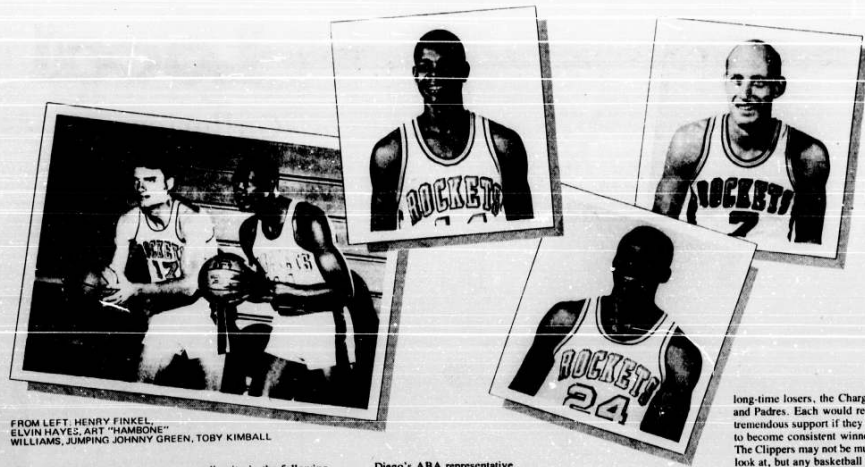
Whatever the team lacked in talent, it compensated for by giving us a rich diversity of human beings who played their underdog roles with gusto and imagination. Toby Kimball was a favorite of many of us. Affectionately referred to as "Grandpa" for his premature baldness, he was the Rockets' closest approximation to a power forward. Toby was usually found under the basket, dome gleaming under the glaring lights, trading elbows with rival behemoths, like some enraged senior citizen. Unfortunately Toby usually got the daylight beaten out of him, but he always hustled and fought in the true spirit of the underdog. His shooting touch evoked visions of an inebriated shot-putter, flinging his ponderous shot indiscriminately in the general direction of the basket. This unique style only added to Toby's legend.

Jumping Johnny Green was one of the true folk heroes of that memorable team. He was never referred to as John Green, or even Johnny Green, but always Jumping Johnny Green. J.J. gave his age as thirty-four, although others whispered that his career stretched back to James Naismith and the peach basket. But that became academic upon seeing him jump. There is nothing more astonishing and pleasing than an athlete gliding heavenward, leaving other mortals below, and then crashing home a dunk from far above the rim. When this superman feat is accomplished by someone old enough to have voted for Truman, it is astonishing. Jumping Johnny was a crowd pleaser par excellence. Alas, he frequently

neglected to deposit the ball in or near the basket on his blastoffs to the roof. Many of us will always carry this vision of Jumping Johnny Green, soaring serenely above the competition, unconcerned about mundane things like baskets and rebounds, content to have been given the gift of flight.

Henry (Hank) Finkel is a cherished member of Rocket lore. Not blessed with superior athletic skill or quickness, he possessed unusual size, an unusual name, and a gentle soul. Although Henry was the Rockets' only big man (seven feet), he usually played a reserve role, due in great part to a distinct lack of swiftness. He was frequently observed at the top of the key, sneakers riveted to the floor, peering forlornly over his shoulder as a rival center stormed toward the basket. He would arch up his left-handed hooks with a certain aristocratic delicacy. They would go in only occasionally, but when they did the crowd erupted in triumph. Big Hank may have lacked some of the requisite skills needed to excel in the NBA, but he worked like hell. He was the underdog's underdog. Ironically, he eventually had a few pretty decent years with the traditional overdog Boston Celtics.

Local product Art (Hambone) Williams was another interesting player on that initial voyage. Perhaps the most popular Rocket with the fans, Hambone was getting a late start on a career that never quite bloomed. Critics said he was too small, lacked real scoring punch, and was too old to begin an NBA career. None of that mattered to Rocket fans; we loved him. His blinding speed and quickness, combined with endless hustle, gave us



FROM LEFT: HENRY FINKEL, ART "HAMBONE" WILLIAMS, JUMPING JOHNNY GREEN, TOBY KIMBALL

more exhilarating and electrifying moments than did anyone else. Hambone finally had the chance to live his dreams, and he made the most of it.

Toby, Hambone, Henry, and Jumping Johnny exemplified the spirit, zanyness, and heart of a team that the casual observer saw only as a woefully inept loser. They were somewhat inept, but they were wonderfully human and accessible, and fans shared their animated struggle against heavy odds. As the Rockets climbed toward

mediocrity in the following years, they lost some of their charm and much of their bumbling ways. Even the longest-suffering fans were fed up with losing, and it was encouraging to see the team grow more competitive. But just as the Rockets began to look beyond the clouds to the mountain top, they took the money and ran, to Houston of all places.

San Diego, cast adrift from the big time, floundered about seeking to fill the void. The Conquistadors surfaced as San

Diego's ABA representative. They exhibited a pleasingly wild and undisciplined brand of basketball, as did every other ABA team, but it just wasn't the big leagues. Coach Walt Chamberlain did a marvelous imitation of a part-time commuter, and his performance was remunerated generously. Owner Dr. Leonard Bloom was unable to fill teeth fast enough to meet the astronomical bills, and with the indifferent fans staying away in droves, the Qs (or Cons) folded their tents. Magically, they were then transformed into

another ABA attempt, known briefly as the Sails. By this time the survival of the league was problematical. Thus, a few games into their maiden season, the Sails slipped silently beneath the waves.

Which brings us back to the San Diego Clippers. Are we ready? Haven't we suffered enough? The indisputable answer is that we are ready. San Diego has grown and matured as a major sports city. It continues to strongly support two

long-time losers, the Chargers and Padres. Each would receive tremendous support if they were to become consistent winners. The Clippers may not be much to look at, but any basketball freak worthy of the name yearns for another chance to see the best in the world come to town. The first years may be painful, but perhaps just as rewarding is that special season of 1967-68.

Perhaps the Clippers could use another power forward. Toby doesn't look a day older. Surely they don't have a designated jumper. Jumping Johnny may be pushing fifty, but he could still ascend majestically to the rafters, providing the perfect link between our zany past and our soaring future.

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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 40603, San Diego, CA 92138.**

Music

"SUMMER OF STARS," the San Diego Symphony, with Andre Kustelnick conducting, will perform a program that includes Tchaikovsky's "1812 Overture" (complete with fireworks and cannon). Friday, August 25, 8 p.m., Arneson Bowl, SDSU; Saturday, August 26, 8 p.m., Rancho Bernardo Golf Course; and

Sunday, August 27, 4 p.m., Chula Vista Memorial Park Bowl, 174 Parkway, 92092.

SCHUBERTIAD, a mini-marathon of Schubert's most popular works for voice and instruments will be presented by the Fine Arts Forum, Monday, August 28, 7 p.m., Grainger Music Hall, Fourth and Palm streets, National City 94189.

CLASSICAL LUNCHEON CONCERTS, concert pianist Maria Cole Wynn will present a program of classical music, Friday, August 25, noon; and Anita Weidman will perform a program of American and European Classics on piano, Wednesday, August 30, noon, Community Arts Gallery, 870 Third Avenue, 92104.

"EVENINGS IN THE PARK," a series of concerts sponsored by the San Diego Parks and Recreation Department, continues with the barbershop music of the San Diego San Harbor Chorus, Friday, August 25, organ concert, Monday, August 28, and selections by the San Diego City-County Band, Wednesday, August 30, all at 8 p.m., Spreckels Organ Pavilion, Balboa Park, 92106.

WOODWIND QUINTET, the San Diego Woodwind Quintet, composed of Cathy Sherwin (flute), Denis Harper (oboe), Rhodus (bassoon), and E. Richard Gibbs (French horn), will perform classical music, Wednesdays and Fridays, through September 1, from noon to 1 p.m., Sculpture Garden, next to the Fine Arts Gallery, Balboa Park, 465-9406.



Drawing by Janet Fahl

It is one of history's crueler ironies that warfare has often brought bottomless misery and cultural enrichment in the same swath. Unsavory as the thought may be, mankind has at times found the culturally as much through the bloody rivalry of emperors as through friendly trade and exchange. A case in point is the precious legacy of Medieval, Renaissance, and Baroque music which groups like the local Guidonian Hand are attempting to preserve.

While such music in retrospect seems distinctly European, it actually sprang from a foreign seed. For one thing, many of the instruments that have become identified with early European music—metal trumpets and ivory horns, lutes of all sizes, vielles plucked and bowed, gitterns, rebecs, psalteries, harps, mandolins, organists (hardy-gurdlers), chime bells, cymbals, castanets, tabors, bagpipes, recorders, flutes, shawms—originated in the Near East and came to Europe via the Moorish kingdoms of southern Spain, which had been under Arab domination since the Eighth Century.

In the course of their many conquests, the Arabs had taken over the ancient civilization of Persia, and had imported it, in turn, into their magnificent courts at Cordoba, Seville, and Granada. Their culture was so superior to the medieval life-style of the Christian kingdoms in northern Spain that, despite the incessant warring between them, the Christian kings soon felt obliged to match the

Muslims in music, art, and literature. Spain thus served as a gateway through which much of Persian and Arabic culture entered Europe.

History in particular credits the 13th-century Castilian ruler Alfonso the Wise with cultivating and supporting the musical forms of these two cultures, and through his court passed a great many of the Moorish troubadours whose influence also was later felt with such impact by the rest of Europe. Unfortunately, most of the written music of that period has disappeared, but the most significant series of manuscripts of Medieval Spanish music has happily been preserved. Entitled "Las Cantigas de Santa Maria," the manuscripts recorded for posterity a collection of troubadour songs originally written to celebrate such secular occasions as jousting tournaments, and were produced under Alfonso's supervision.

The Cantigas are important not only because of the musical transcriptions themselves, but also because they offer the richest source of pictures of Medieval music making in Spain, a series of miniatures painted to decorate the pages. These provide graphic evidence of the East County Performing Arts Center, 210 East Main Street, El Cajon 465-1700 x321.

"SUMMER FESTIVAL OF FILMS," presented by the Fine Arts Gallery, San Diego and San Diego Federal Savings and Loan Association, will close with "An American in Paris," directed by Vincent Minnelli, and starring Gene Kelly, Leslie Caron, Oscar Levant, and Nina Foch, supplemented by "Captain America," Chapter XIV, "The Toll of Doom," Wednesday, August 30, 2 and 7 p.m.; Thursday, August 31, 7 p.m.; James S. Cooper Auditorium, Fine Arts Gallery, Balboa Park, 742-7931.

"TO FLY," a film tribute to the history of flight in America, and "SkyFire," a special effects planetarium show on ship visual phenomena in the sky as lightning, rainbows, St. Elmo's Fire, and aurora borealis, enjoys their West Coast premieres through November 1. Reuben H. Fleet Space Theater, Balboa Park, 248-1233.

special interest in Medieval Spanish music. To recreate this form through some degree of authenticity, Boutes has assembled a group of musicians which he calls — for obvious reasons — Alfonso X.

The group, which fluctuates in size from five to twelve members, performs on period instruments constructed by Boutes himself, who plays them all. Musicians from the Guidonian Hand, the local group of early music enthusiasts led by Duane Lakin-Thomas, comprise about half of the membership of Alfonso X at any given time; due to the scholarly nature of Boutes' pursuits, however, Alfonso is more a study group than a performance group, so it is seldom seen in public. This weekend, however, San Diegans will have a rare opportunity to hear Alfonso X when the ensemble performs a concert of Medieval Spanish music as the third in a series of four early-music concerts sponsored by the Society of the Golden Unicorn. Boutes' research into this music naturally led him to a close scrutiny of the Cantigas, and he feels that this weekend's program will offer a "true" reading of that collection of troubadour songs.

"Las Cantigas de Santa Maria," featuring Alfonso X on such instruments as the lute, guitarra morisca, psalterio, darabuka, and asabete, will be at the Great Hall of St. Peter's Episcopal Cathedral, 1000 Broadway, through September 1. For further information, call 583-5746 or 296-2052. The Society of the Golden Unicorn at 583-5746 or 296-2052.

— John D'Astous

Dance

CULTURAL OUTREACH PROJECT, composed of members of the California Ballet, will perform jazz, modern, Israeli, and contemporary dances, along with the one-act play entitled "Not Enough Rope," Thursday, August 24, 7:30 p.m., Mayan Hall, Southwestern College, 1000 Gray Lakes Road, Chula Vista 421-1691.

"ICE CREAM DELIGHT," a multi-cultural dance experience performed by the Dimensions Dance Company, will be presented Saturday, August 26, 3 p.m. to midnight, Calino del Sol Recreation Park, 54th and Orange streets, 283-2118.

"THE INTERNATIONAL SKY SHOW," a mail exhibit of documentation of skies throughout the world, coordinated by guest curator Sheri Cunningham, will be on display through September 3, 1000 Gray Lakes Road, Chula Vista 421-1691.

DECORATIVE TALES, from 1871 to 1925, will be showcased by the San Diego Historical Society, through September 10. Villa Montezuma gallery, 1925 K Street, 239-7211.

Galleries

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

TWO-PERSON SHOW, Raul Trejo and Carol Lebeck, second- and third-prize winners of the Graduate School for Urban Resources and Social Policy's 1977 Annual All-Media Juried Exhibition, will display their work through August 26, Graduate School galleries, 1480 F Street, 236-1521.

ZENGA AND NANGA, a Zen-inspired calligraphic art which combines painting, poetry, and calligraphy, will be on display through August 26, Wednesday and Fridays, through September 1, from noon to 1 p.m., Sculpture Garden, next to the Fine Arts Gallery, Balboa Park, 465-9406.

PHOTOGRAPHY AND AIRBRUSH, combined to create contemporary portraiture paintings, by Helen Viza-Young, will be exhibited through August 31, Deluxe Airbrush Gallery, 696 Highway 101, Leucadia, 435-5542.

WEAVINGS AND MIXED MEDIA, the works of Sandie Gaudin and Carrie Fay, will be on display through August 31, Gallery 21, Spanish Village, Balboa Park, 233-0844.

"PERCEPTIONS OF GOLDEN HILL," a show featuring the works of members of the Golden Hill Artists Union, will run through August 31, County Administration Building, 1600 Pacific Highway, 233-0844.

"REFLECTIONS," a statewide art exhibit based on "arte de la raza" and spotlighting the Chicano/Latino experience, will continue with a public reception from 7 to 10 p.m. Friday, August 25, and run through August 31, Mission Center, 235 N. Rancho Santa Fe, San Marcos, 325-6155.

ENAMELS by Jack Boyd will be featured during August at the Jack Boyd Design Gallery, Old Town Memorial, 707 Congress Street, 291-0050.

"A SHARE OF THE SOUTH BAY," a photography exhibit featuring the work of Carol Morton, staff photographer for "Chula Vista Star News," will be exhibited during the month of August, Chula Vista Library, 365 F Street, Chula Vista, 575-5062.

THREE NEW YORK ARTISTS, paintings by Tom Morrow, ceramics and drawings by Sabra Segal, and raku by Carl Stockwell, will be on display during the month of August at Celebrations, 645 G Street, upstairs, 239-5252.

CHILDREN'S ART, art works of handicapped and nonhandicapped children of the Golden Hill Children's Art Community Project's Summer Art Classes will open Monday, August 21, and remain on display through September 1, Federal Building Lobby, 880 Front Street, 281-5567.

SCULPTURE, an exhibition of the works of local sculptor Joe Nitti, ranging from small bronzes to cast bronze forms to a large angular abstract aluminum piece, will continue through September 1, Designbank gallery, 162 Ketterer Boulevard, 236-1916.

"OPAOQUE REFLECTIONS," featuring sculptural forms in metal, wood, and clay, by Rod Baer, and "Construction Pieces," featuring work utilizing found objects and mixed media techniques by Ken Maney, will be exhibited through September 1, Southwestern College, 1000 Gray Lakes Road, Chula Vista 421-1691.

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OLDE DEL MAR ART FAIRE, first established by the Olde Del Mar in the 1920s, offers the works of artists and artisans every weekend through September. Camino del Mar and 15th Street, Del Mar.

CHINESE PAINTINGS, "Studies in Consciousness" (Chinese Paintings) from the Arthur M. Sackler Collection, featuring 39 works of art, including paintings and calligraphy, by artists active in China from the 14th to the 20th centuries, including Tao-chi, will continue through October 1, Fine Arts Gallery, Balboa Park, 232-7931.

PERMANENT COLLECTION, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971), Ellsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet-Good Humor" (1975), Sol LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard Artschwager's "Untitled" wall construction (1969), and Richard Serra's "Drawing for Documents VI" (1976), through September 12, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 744-9717.

"MOSCOW NIGHT UNDER THE STARS," featuring an annual dinner, Russian music and dance, and a report on a visit to Eastern Europe, sponsored by the San Diego Society for Cultural Relations with the Soviet Union, will be presented Saturday, August 30, 5:30 p.m., 1625 Van Dyke Street (near) 280-5495.

10TH ANNUAL GO-FLY-A-KITE-AND-SAIL-RACE, featuring sailboats from 8 to 80 feet trying to keep a kite in the air on a five-mile course, will take place as a benefit for the Aerospace Museum Research Fund, Sunday, August 27, noon, Harbor Island, 291-6313.

"REFLECTIONS," a statewide art exhibit based on "arte de la raza" and spotlighting the Chicano/Latino experience, will continue with a public reception from 7 to 10 p.m. Friday, August 25, and run through August 31, Mission Center, 235 N. Rancho Santa Fe, San Marcos, 325-6155.

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Special Events

FLORIDA CANYON WALK, hosted by the California Native Plant Society, will feature a guided tour through Florida Canyon in Balboa Park, Saturday, August 26, hourly from 8 a.m. to 1 p.m., west parking lot, Morley Field, Balboa Park, 252-7196.

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"TRIAL ARTS FAIR," featuring authentic Indian artists and artisans, will be held Saturday and Sunday, August 26 and 27, 10 a.m. to 4 p.m., San Diego Museum of Man, Balboa Park, 239-2001.

TURTLE AND TORTOISE EXHIBITION, an exhibition of chelonians, sponsored by the San Diego Turtle and Tortoise Society, will be on display Saturday and Sunday, August 26 and 27, 10 a.m. to 5 p.m., room 101, Casa del Prado, Balboa Park, 565-0224 or 224-7516.

MR. EQUAL RIGHTS CONTEST will be conducted by the San Diego Art Chapter of N.O.W. and the San Diego Democratic Club, Sunday, August 27, 7:30 p.m., Barbary Coast, 2431 Coast Highway, 236-5490.

NATIONAL CONFERENCE ON PUBLIC ACCESS CABLE TELEVISION, sponsored by the Community Video Center of San Diego, will be held Friday, August 25, through Sunday, August 27, El Cortez Hotel, Seventh and Ash streets, downtown, 239-3371.

"HOLISTIC HEALTH," a conference featuring Hans Selve, Olga Warrell, Norman Cousins, Swami Sachidananda, Paul Brenner, and others involved in a variety of healing modalities, will take place Friday, August 25, through Sunday, August 27, Town and Country Hotel, 500 Hotel Circle North, with workshops conducted Monday through Sunday, through Thursday, August 31, UCSD, 481-7751.

HOLISTIC AWARENESS FELICITY FAIRE, featuring exhibits on dosing, smoky, and aura reading, numerology, astrology, graphology, psychic arts, and more, will take place Friday, August 25, 4 to 10 p.m., Saturday, August 26, 10 a.m. to 10 p.m.; and Sunday, August 27, 10 a.m. to 10 p.m., Barona Indian Reservation, Lakeside, 297-6237 or 560-1745.

"AMERICA'S FINEST CITY WEEK," will continue through Sunday, August 27, featuring many diverse events and programs. (Highlighted in last issue under Local Events.) 236-5554.

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Editor's Column

An exhibit of thirty posters on the theme "Women in Poster Art from the Turn of the Century to the Present" is currently on display at the Women's Bank in Mission Valley. The posters are from France, Poland, Italy, Japan, Czechoslovakia, England, and the U.S., and span more than a century of artistic styles and sensibilities. But although the show includes posters by artists as contemporary as the styles as Picasso de Kooning and Matisse, roughly half of the posters were created during Victorian times and do not reflect the styles of the modern era, which is the focus of the exhibit.

Despite the exhibit's drawbacks, poster enthusiasts should welcome this show. The posters are of high quality, and the exhibit is well organized. The posters are of high quality, and the exhibit is well organized. The posters are of high quality, and the exhibit is well organized.

The view of women that dominates the posters is the ideal of a man's view (only one of the posters bears an illustration by a female artist — the American impressionist painter Mary Cassatt). Most of the women are unmercifully feminized, they smile demurely or stare passively into space, they wear long skirts, carry parasols, wear high heels, and are dressed in elaborate, sometimes with jewelry, or just sit and wait. Some of these mildly sexist posters seem humorous to modern viewers, like the cover of the "New York Sunday Journal" (circa 1900 that announced two articles on the "New More Old" and "The Plucked" and the "New All the New Women"). Others are not so humorous, like the Bert Stern photograph of Marilyn Monroe and the 1950s Jean Harlow on

a poster advertising a film festival of femme fatales.

Those posters which avoid the old stereotypes of women as best suited for marriage, sex, or decoration are frequently too ambiguous in meaning to provide a strong contrast. For example, a woman wrestler illustrated by Peter Blake looks less like a wrestler than a tame, well-wounded young thing in a corset.

Identified the decal string across her bare belly as a wrestler's medals, or a woman's sex. But it is up to the viewer to decide whether the woman's picture is hung upon in hilarity, horror, or rage. Despite the exhibit's drawbacks, poster enthusiasts should welcome this show.

Artistic styles as diverse as those of Toulouse-Lautrec, Aubrey Beardsley, and de Kooning are represented, and some of the graphics are stunning. Also, most of the posters are for sale. (So far there have sold: the posters of Marilyn Monroe and Jean Harlow were purchased by men, and a woman chose Toulouse-Lautrec's sad Maudie Rose performer.)

The exhibit can be seen through October 5, from 10 a.m. to 4 p.m. Mondays through Thursdays, 10 a.m. to 6 p.m. Fridays, and 10 a.m. to 1 p.m. Saturdays. The Women's Bank (recently renamed the California Coastal Bank) is located at 1400 Camino de la Reina, just north of Balboa Park in Mission Valley. For further information, contact La Jolla's Phaedra Gallery, which organized the exhibit, at 454-6380.

— Cynthia Lyle



Drawing by Jeff Yonemura

N. Duane Erer, proofreader for the daily *Hot Flash*, was deadlier than a mopeded doorman. Face down, his chin jutted over the edge of the cold metal in-bank like a dangling particle. Not a pretty sight.

Local Events

Theater

"THE BEAN BAG STORIES," by local playwright/composer Robin Taylor, will be the first Children's Theatre production of the San Diego Repertory Theatre, Saturday, August 26, noon, San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3585.

"IT'S IN THE BOOK," a mime show by the Lamb's Players, will be performed Saturday, August 26, First Southern Baptist Church of San Diego, 4353 Park Boulevard. Call for time, 474-3585.

"RIVER NIGER" will be presented through August 27, Saturday at 8 p.m.; and Sunday at 2 p.m. Performing Arts Theatre, Educational Cultural Complex, 4143 Ocean View Boulevard, 263-7254.

"THE MAGICAL LAND OF OZ," a twenty-minute magic show for children, will be performed Saturday, August 26, 1:30 p.m., 1, 2:30, and 4 p.m.; and Sunday, August 27, noon, 1:30, 3, and 4:30 p.m., Mission Valley Center Mall, 236-6375.

"PURE AS THE DRIVEN SNOW," a comedy melodrama by Paul Loomis, will be performed "under the stars" by the Scripps Ranch Community Theatre, Friday through Sunday, through August 27, at 7 p.m., in the park area next to Scripps Ranch Shopping Center, Scripps Ranch Boulevard and Aviary Drive, 566-3255 or 566-6098.

"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 "San Diego" and "Los Dorados," Monday, August 28, noon, Festival Stage, Old Globe Theatre, Balboa Park, 234-7838.

"HOW THE OTHER HALF LOVES," a rowdy farce by Alan Ayckbourn, will play through September 3, nightly except Mondays at 8:30 p.m., with additional matinees on Saturdays and Sundays at 2 p.m., Carver Center Stage, Balboa Park, 239-2255.

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

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

Sports

"PIPPIN," the musical, will open Monday, August 28, and continue through September 9, 8:30 p.m.; with matinees at 2:30 p.m., Fox Theatre, Seventh and B streets, 231-8995.

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 15; and Henry Fielding's "Tragedy 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 by Norwegian playwright Henrik Ibsen, "The Master Builder" and "A Doll's House," scheduled in repertory throughout the summer, Thursdays through Sundays, 8 p.m., Margate Public Theater, 3717 India Street, 298-8111.

"OWL AND THE PUSSYCAT," starring David Westberg and Linda Zarncke, will be presented through September 24, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.), Sunday evenings (dinner at 6, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.), Fiesta Dinner Theatre, 9665 Campo Road, Spring Valley, 497-8977.

"THE RITZ," a comedy by Terrence McNally, takes place in a notorious New York bathhouse, where Gaetano Proclo seeks revenge from his murder-minded brother-in-law only to find that the peace and quiet he so longs for is a commodity greatly lacking in this establishment, will be presented through October 7, Fridays through Sundays, 8 p.m., Coronado Festival Stage, Silver Strand, Coronado, 435-8556.

"OTHERWISE ENGAGED," a comedy by Simon Gray, will play Thursdays through Saturdays, at 8:30 p.m., through October 28, Mission Playhouse, 3960 Mason Street, Old Town, 295-6423.

"JACK IN THE BOX BASKETBALL CLASSIC," the world class basketball team athletes in action, possibly the best amateur team in the country, will play a squad of NBA stars, including Phoenix Suns All-Star guard Paul Westphal, Rockies' "Yard" teammate Willie Davis, and Paul Silas of the SuperSonics, in a benefit game for the Oakridge Camp, Tuesday, August 29, 7:30 p.m., San Diego Sports Arena, 224-1176.

PADRE BASEBALL, the Padres will try to put away the mediocre teams of the National League East as they take on the New York Mets, Thursday, August 24, through Saturday, August 26, at 7 p.m.; the Philadelphia Phillies, Monday, August 28, through Wednesday, August 30, 7 p.m.; and the Montreal Expos, Thursday, August 31, at 1 p.m., and Friday and Saturday, September 1 and 2, at 7 p.m., San Diego Stadium, 283-4494.

"GEAR MINING IN SAN DIEGO COUNTY," a slide lecture by David Bidhal, will be presented Wednesday, August 30, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, 729-7933.

Sports

"EXPRESSION SESSION," sponsored by the "Keep Surfing" column of "Surfing" magazine, will feature 75 top professional and amateur surfers in a benefit for the Western Surfing Association's Environmental Defense Fund, Saturday, August 26, beginning at 7 a.m., K 38.5, seven and a half miles south of the Rosarito Beach Hotel, Rosarito, Mexico.

PONY LEAGUE WORLD SERIES, sponsored by the city of National City and the National City Chamber of Commerce, will continue through Friday, August 25, 6 and 8:30 p.m.; Saturday, August 26, 7 p.m.; and Sunday, August 27 (if necessary), 1 and 7 p.m., Kimball Park, 12th and D streets, National City, 477-9339.

OVER-THETHE-LINE, the eighth annual Imperial Beach Over-the-Line Tournament will take place Saturday and Sunday, August 26 and 27, with play beginning at 7:30 a.m., North Jetty, Imperial Beach, 423-3800.

WORLD BODY SURFING CHAMPIONSHIP (tentative), sponsored by the Oceanic Recreation Department, will be conducted Friday, August 25, through Sunday, August 27, beginning at 8 a.m., Harbor Beach, Oceanside, 433-9000.

BREAKERS VOLLEYBALL, the San Diego Breakers will attempt to locate the door leading from the cellar as they host the Seattle Smashers in the final home match of the season, Tuesday, August 29, 7:30 p.m., Serra High School arena, 5156 Santo Road, 298-0774.

"THE BELLE OF AMHERST," Julie Harris portrays Emily Dickinson in this one-woman performance which combines the spirit and poetry of one of this country's greatest women poets, Tuesday, August 29, 7:30 p.m., Channel 15.

"KEITH JARRETT: VERMONT SOLO," jazz pianist Keith Jarrett performs original compositions and improvisations at the Shelburne Farms in Vermont, Tuesday, August 29, 9:30 p.m.; repeating Sunday, September 3, 1 p.m., Channel 15.

"ECKANKAR: A WAY OF LIFE," a documentary concerning the Eckankar teachings, will be televised Sunday, August 27, 12:30 p.m., Channel 10.

Radio-TV

"CHARGER FOOTBALL," the San Diego Chargers will attempt to redeem themselves as they travel to New York to play the Giants, to be aired (on tape) Saturday, August 26, 9 p.m., Channel 39.

"DON'T TOUCH THAT DIAL," a collection of radio programs from the past, will continue with "Screen Director's Playhouse," which includes the following shows from 1949: "Mister Blandings Builds a Dreamhouse," starring Cary Grant; "The Big Clock," starring Maureen O'Sullivan; "The Yellow Sky," starring Gregory Peck; and "Babes," Thursday, August 24, 7 p.m. KPBS-FM (89.5).

"BATTLE OF ALGIERS," this 1967 film, starring Yacov Saadi and Jean Martin, concerns the French and Algerian conflict from 1954 to the birth of the Algerian nation in 1962, Saturday, August 26, 11:30 p.m., Channel 8.

"NASL CHAMPIONSHIP SOCCER," live from Glens Stadium in New Jersey, will feature the Soccer Bowl '78, Sunday, August 27, 1 p.m., Channel 6.

"THE JOFFREY BALLET LIVE FROM ART PARK," the Joffrey Ballet will be accompanied by the Buffalo Philharmonic Orchestra in a program which will include Frederick Ashton's "Jazz Calendar," Gerald Arpin's "Suite Saint-Saens," and the Chopin preludes, Tuesday, August 29, 7:30 p.m., Channel 15.

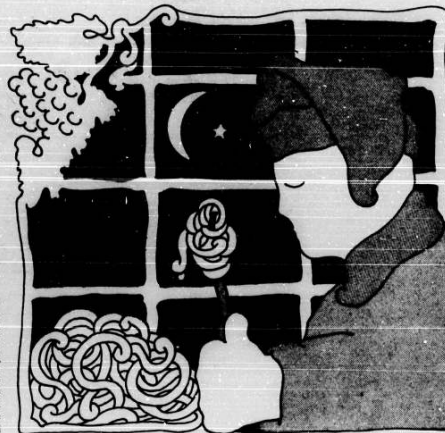
"WINTON WILDER," four brief plays written by Thornton Wilder in his youth, including "The Penny That Beauty Spent," "The Flight Into Egypt," "Now the Servant's Name Was Malchus," and "And the Sea Shall Give Up Its Dead," all utilizing Wilder's standard themes of religion and morality, will be televised Wednesday, August 30, 10:30 p.m., Channel 15.

"THE BELLE OF AMHERST," Julie Harris portrays Emily Dickinson in this one-woman performance which combines the spirit and poetry of one of this country's greatest women poets, Tuesday, August 29, 7:30 p.m., Channel 15.

"ECKANKAR: A WAY OF LIFE," a documentary concerning the Eckankar teachings, will be televised Sunday, August 27, 12:30 p.m., Channel 10.

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SLOW BOAST



has no commercial quality to it, either in its service or in its food preparation, and one of my friends summed it up best when he said, "If I lived in this area, I would come here once in a while and have a dish of spaghetti just because I like the people."

Everything is cooked by Vincente just the way his mother cooked it. The sauces are heavy, the veal is overly cooked, the soup can't be served hot because Vince adds an egg to it, just the way his mother did. No matter. He makes a decent sauce for his pasta, and he does a fantastic job with homemade ice cream, whose secret he would not divulge.

I asked for a small order each of veal, eggplant *parmigiana*, and linguine with tomato sauce. I tasted the scampi and the chicken *cucchiato*. The cuisine is not that of Rome, and hence is not elegant. If you are accustomed to dining at Old Trieste, Nino's, Casina Valadier, Baffi's, or Taste of Rome, this is not the place for you. But if you are not dissatisfied with, say, Filippi's and you would like a summer outdoor, then you might consider this offbeat place.

The scampi at \$7.95 is best avoided, but the chicken dish is huge and comes with a large plate of noodles and sauce plus soup and salad for only \$6.50. And the lasagne with sausage and meat balls is \$5.95. I did not order the lasagne because I make such a wicked one myself, with four or five cheeses and three pounds of extra-lean hamburger, and few restaurants can afford to produce such a dish. Moreover, I don't wish to judge the Wine Press by absolute standards. The location is unique, and the people who operate the restaurant want nothing more than to please you. It is, alas, not my concept of good Italian cookery because everything has been cooked to death and then smothered with red.

However, if you don't share my fastidiousness, and are looking for family-style dinners with vast portions and reasonable prices, and have the time to sit through a long meal, you can file the Wine Press for future reference.

When my friends and I emerged several hours later, we got into our car, staggered through several false starts, ended up once on a building site, swirled around in the dust, and at last made it back to the highway. "That really was an adventure," said one of my companions. And that's just about sums up the evening. □

ELEANOR WIDMER

The Restaurant: Wine Press
The Location: 13350 Paseo del Varano
Norte, Rancho Bernardo (487-7990)
Type of Food: Italian
Price Range: Dinners, \$4.95 to \$7.95
Hours: Closed Monday through Wednesday; open Thursday through Sunday only, Thursday and Friday for dinner, 5 p.m. to 10 p.m.; Saturday and Sunday, noon to 10 p.m.

Have you ever attended a dinner party where you were invited at seven and the food wasn't served until ten, where the soup when finally set before you was tepid, and where the stew brought half an hour later had been cooked to the point of disintegration? By midnight, the hosts may still be in the kitchen preparing the fresh fruit salad — you can hear the click click of the knives and the cries about the bristled ends of the pineapple. And perhaps by one a.m. the coffee which is sure to keep you up for the rest of the night is brought forth in triumph. Still, if the company has been congenial and the atmosphere friendly, the food, the slow service, and the fact that you might still be ravenous when you leave become irrelevant. What counts is the total experience.

I often have occasion to remind myself of this when my omelette chicken curls up at the edges and rigor mortis sets in, or when some anxious hostess takes me aside in tears and exclaims that everything is inedible and could I please recommend a first-class place that can come to the rescue. "It's not the food, but the total experience that counts," I whisper, and thus do we get through the night.

Ordinarily, I do not apply this criterion to meals in restaurants. For one thing, money and its expenditure is a real factor; for another, there's the element of time and effort which one perceives differently in a restaurant than one does at home. And finally, one rarely has such a sense of adventure in dining out that one can dismiss the food. Yet I have found such a place, and if you are interested in a pleasant drive of a summer evening and the aged vines breathed comely in the evening heat. Particularly after the treachery of the dust bowl, the unsoppled quality of the vegetation and the minuscule shops seemed almost unreal. We were, in

fact, reluctant to enter the restaurant, for fear the illusion would be destroyed. If the food had lived up to the quality of the valley, it would have represented one of my major discoveries of the year.

Let me praise that which is praiseworthy. The owners of the Wine Press are warm and lovely people, and the cooking is done by Vince, the husband, while the tables are waited on by Mary, the wife, whom he calls "my bride" though they have been married more than a quarter of a century. The tables are covered with printed material, and they are set up to serve large families: a table that could hardly seat six dominates the room. There's an air vent that buzzes overhead, and once during the long evening, the lights went out. Someone began to sing "Happy Birthday to You" in the dark — it's that kind of home atmosphere.

The service is slow. How slow? We could have flown to Seattle, Washington, in the time we were there. I couldn't determine whether every dish was made to order or whether the pace merely reflected the philosophy of the owners. In any event, it was almost half an hour from the moment we ordered until we got our antipasto, during which period husband and wife both chatted with us and the children brought bread. The Wine Press

about old Mexico.

On both sides of the road were gnarled trees and small shops, including a bookstore and a pottery barn, and at one end was the winery. The roofs were tiled, and aged vines breathed comely in the evening heat. Particularly after the treachery of the dust bowl, the unsoppled quality of the vegetation and the minuscule shops seemed almost unreal. We were, in

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THE CENTER FOR PHOTOGRAPHIC ARTS PRESENTS THE PLAZA GALLERY CENTRAL FEDERAL TOWER SECOND & BROADWAY, DOWNTOWN AWARD WINNING WORKS WILL APPEAR IN THE SEPTEMBER 28 ISSUE OF THE READER

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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, downtown. 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 entry will be required to help defray exhibition expenses. Entry forms will be available at the time and the place of registration.

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Sports of All Sorts

LARRY McCAFFERY

Although most San Diegans probably didn't realize it at the time, last week was undoubtedly one of the biggest sports weeks in our city's history as two of our sports franchises — the San Diego Friars (tennis) and Sockers (soccer) — found themselves in crucial playoff matches. If the Friars had won, they would be taking on the Los Angeles Strings with their glamorous duo of Ile Nastase and Chris Evert — an event certain to generate a good deal of excitement (or the tennis equivalent) among local tennis fans. And if the Sockers had beaten the Tampa Bay Rowdies, they would have found themselves next displaying their talents before millions in a nationally televised game against Ft. Lauderdale. But alas, both teams went down to defeat in circumstances I found difficult to accept calmly.

First, there was the dismal attendance for championship games. Only about 4000 and 3000 fans showed up at the Sports Arena to watch the Friars' playoff matches against Seattle — perhaps everyone was waiting for the Strings to come into town. And only 8000 were present at the Sockers' opening game against the Rowdies — an embarrassing figure which seemed even worse when compared to the large (30,000-plus), enthusiastic turnout that the Rowdies enjoyed in their home appearance. Playing in front of large, supportive crowds doesn't necessarily guarantee better performances from the teams, but just ask the Padres if it doesn't make a difference.

The Sockers' loss cannot be discussed without an examination of the incredibly asinine playoff

arrangement that, to my mind, was partially responsible for their defeat. I'm a liberal when it comes to sports rules manipulations. I can live with the designated-hitter rule in baseball (anything that allows Rico Carty, Willie Horton, and Rusty Staub to bring their lumber out of the dugout a little longer can't be all bad), and only flinch moderately when World Series games are played in twilight or in subfreezing temperatures to accommodate television. I even applauded Charley Finkel's orange baseballs and three-point plays, have been understanding when football tinkered with its rules about field goals, goal posts, and crack-back blocks, and have even been amused at the WTT's psychedelic approach to tennis courts. But the North American Soccer League's playoff ideas pushed me a bit too far. For those familiar with the machinations, let me summarize.

To complicate things, the Sockers played each other in a two-game series, one game at each team's home field. Obviously, if a team won both games it would advance, but if the teams split, then a thirty-minute sudden-death "mini-game" would be played immediately after the conclusion of the second game. If the second game had ended in a tie, the teams would have played two fifteen-minute overtime periods and, if still tied, they would have decided the game on the basis of a "shootout," in which goalies from each side go one-on-one against opposing shooters. This means that a soccer team could conceivably be asked to play two

forty-five minute periods, two fifteen-minute overtime periods, then a shootout, and then be asked to go out and decide the playoff winners in another thirty-minute mini-game. Given the fact that soccer is almost universally regarded as the most physically demanding of all sports, it's hard to see how such a mini-game could avoid degenerating into a simple test of endurance and not of soccer skills.

After the Sockers lost to the Rowdies here at home — in a game where the Sockers clearly outplayed them, lost several easy scoring chances due to tentative play, and then had the winning goal scored against them on a freakish deflection play — they were faced with exactly the sort of task described above. To complicate things, the Sockers were asked to accomplish this under conditions that at times resembled those found in a hurricane. During the second game, which they won 2-1, the Sockers played some of the best soccer of their season. In the process, though, they lost their star goalie, Alan Meyer (earlier in the week Meyer had been voted the league's American player of the year). He was forced to the sidelines with a couple of huge knots in his thigh after he decided the game on the basis of a "shootout," in which goalies from each side go one-on-one against opposing shooters. This means that a soccer team could conceivably be asked to play two

come back and play the Rowdies again, they would have had an excellent chance to go on to the next playoff round. However, not only was Meyer unable to return to the field, but just before the start of the mini-game, mini-hurricane began. Coach Vogelsinger immediately took the Sockers off the field and was later quoted as saying that if he had had his way, they would never have played in those conditions. "It was too dangerous," he said. "I wanted to pull off and wait, but he said to play." Vogelsinger also made an almost unbelievable decision — after winning the coin toss, he unaccountably elected to have the Sockers take the side facing the driving wind and rain. After only four minutes, Rodney Marsh's garbage goal against reserve goalie Gary Andersen, who was almost blinded by the wind and rain, ended the Sockers' season.

Near the end of their regular season, the Friars had looked all but unbeatable in their upcoming match against the Cascades. Not only had they beaten Seattle five out of six times during the regular season, but they had recently tied a WTT record by winning fifteen consecutive sets. After their relatively easy opening victory on Monday, the Friars seemed ready to quickly close the door on Seattle and get down to the real business at hand — beating Los Angeles in the next playoff round. But up in Seattle, things suddenly turned ominous: not only did the

come back and play the Rowdies again, they would have had an excellent chance to go on to the next playoff round. However, not only was Meyer unable to return to the field, but just before the start of the mini-game, mini-hurricane began. Coach Vogelsinger immediately took the Sockers off the field and was later quoted as saying that if he had had his way, they would never have played in those conditions. "It was too dangerous," he said. "I wanted to pull off and wait, but he said to play." Vogelsinger also made an almost unbelievable decision — after winning the coin toss, he unaccountably elected to have the Sockers take the side facing the driving wind and rain. After only four minutes, Rodney Marsh's garbage goal against reserve goalie Gary Andersen, who was almost blinded by the wind and rain, ended the Sockers' season.

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Friars look flat in losing four of five sets, but even worse, they lost the services of Ross Case when he fell heavily on his hip and injured his back. Case had been invaluable to the Friars, even though Rod Laver is still the team's glamour name: his often spectacular twisting, turning, bending shots (his nickname is "the Snake") helped him team with Laver in men's doubles and won the Friars one of the best doubles records in the league.

But on Friday Case's back was bothering him enough that Laver had to substitute Raz Reid for Case in the decisive men's doubles match, with the Friars trailing only 12-10. Reid was understandably nervous and his play reflected it. Although serving well, he looked terrible as he hit his first ten volleys into the net or out of play. The Friars lost the set 6-2, trailed in the match 18-12, and for all intents and purposes, the season was over. Reid's uninspired performance illustrates a problem with the Friars — no depth. Their two reserves, Janet Young and Reid, were given little opportunity to play this year by Laver, a situation made sadly evident when Case was injured. With so much emphasis placed on team play in the WTT system — witness the fact that Los Angeles finished behind the Friars during the regular season despite having Evert and Nastase — it seems crucial to have capable back-up players to bring in when injury strikes or when a player is off his game. The Friars should do something to alleviate this weakness before next season begins, although the fact that Raz is married to Kerrie Reid (the Friars' top female player) may complicate matters.

Musically, all of Newman's material is distinctly "American" in character: a mock-Stephen Foster piano style, lush orchestral arrangements which echo Gershwin and Max Steiner, extensive blues and R&B touches. His music is decidedly simple sounding, but always bold and dynamic — the work of a consummate craftsman. It's Newman's lyric gift, however, that sets him towering above any of his contemporaries. No other songwriter has amassed such a potpourri of characters, situations, or conflicting attitudes. Over the course of his six records, Newman has gone from parading his best friend in a freak show ("Davy the Saloon Singer"), lamenting his success ("Lonely at the Top"), advocating nuclear warfare ("Political Science"), the divorcing of God's ("God's Song"), "The Gypsies



STEVE ESMEDINA

Applying the all-encompassing epithet "genius" to a pop songwriter almost invariably results in grins, rolling eyeballs, and twirling index fingers from high-minded folks who believe the notion a rather forced, fanciful one. The idea of such players as supposedly disposable talents elevated so loftily simply doesn't sit well with some. With an artist like Randy Newman, the problem becomes a bit more complicated. I consider him this country's best living songwriter, but explaining why hasn't been the easiest thing to do.

Newman is hardly a prolific composer (six albums in a little over ten years); the gap between the release of his current album, *Little Criminals*, and its predecessor, *Good Old Boy*, was three years; and during that whole time he's garnered widespread success only with the release of the single "Short People," which, although it proved Newman's sardonic sense of humor to be commercially viable after all, painted him into a corner, image-wise. Because of the unexpected controversy the song inspired, and because of Newman's slow, procrastinating, almost diffident approach in the studio, those unfamiliar with his past work may likely see him as a one-cheap-shot novelty performer. But anyone who has remained a steadfast follower of Newman throughout his thumb-twiddling career will attest to the fact that if any pop artist deserves to be labeled a genius, it's Randy Newman.

Musically, all of Newman's material is distinctly "American" in character: a mock-Stephen Foster piano style, lush orchestral arrangements which echo Gershwin and Max Steiner, extensive blues and R&B touches. His music is decidedly simple sounding, but always bold and dynamic — the work of a consummate craftsman. It's Newman's lyric gift, however, that sets him towering above any of his contemporaries. No other songwriter has amassed such a potpourri of characters, situations, or conflicting attitudes. Over the course of his six records, Newman has gone from parading his best friend in a freak show ("Davy the Saloon Singer"), lamenting his success ("Lonely at the Top"), advocating nuclear warfare ("Political Science"), the divorcing of God's ("God's Song"), "The Gypsies

All His Love"); concocting advertising jingles for slave traders ("Sail Away"); and, of course, giving the thumbs-down to short people. Such songs (and there are many more equally as captivating) are testaments to his bizarre, deceptive cynicism. But, in contrast, many Newman tunes are equally sympathetic and nostalgic ("Marie" and "Texas Girl at the Funeral of Her Father") or straightforward narratives ("Little Criminals"). Although he is best known for his mordant wit, he is simply too complex to be pegged merely as an ironist. As one critic put it, "Cynicism is often just sentimentalism in reverse and Newman, like the funniest smart alecks, is difficult to categorize. As much as he might deny it, he's a humanist in the best sense of the word."

The most significant irony in his unpredictable artist presents is his ambivalent attitude towards public performances. For a tunesmith placed under the spotlight, Newman appeared two weeks ago at SDSU's Amphitheatre; and because of the arbitrary, coin-tossing priorities governing the newspaper business, I have been inadvertently slow (as Newman might be) in having my evaluation of his concert committed to print. But as I recall, the show was consistently enjoyable, though more tentative and less focused than his unusually exuberant appearance at the Civic Theatre this past November. From the beginning he has been notorious for shying away from concert halls (a listen to the 1971 *Randy Newman Live* shows that he's always been uncomfortable about acknowledging the throngs he's propped in front of). A colleague keenly

noted that since he has no new material out or soon forthcoming, it was odd that he was embarking on another tour so soon. The reason he's done so is to experiment, presumably for the first time, with a back-up band — a bevy of well-known sessionmen such as bassist Willie Weeks, drummer Andy Newman, guitarist Fred Tuckett, and keyboardists Bill Payne and Michael McDonald, on loan from Little Feat and The Doobie Brothers, respectively.

Although these players have been Newman's regular studio cohorts, the results were mixed. The idea of Newman taking these high-priced pros on the road is promising. Even now they are able to at least provide reasonable facsimiles of his lovely, controlled ensemble arrangements, an element that many have missed in his strictly solo shows. But for now, leader and employees seem to be feeling each other out on stage. When he has only himself to worry about, Newman's self-effacing nervousness is an amusing insight into his personality. This night, he was sort of undermined by the double duties. His bluesy warble, which takes adjusting to in the first place, was, at points, more lugubrious than ever, and his patented aloofness more obvious. The addition of a band was more an alteration than a display of progression. But in spite of the few creaking joints, Newman's songs resonated as touchingly as ever.

Since he doesn't write in the conventional autobiographical mode, Newman's albums and concerts have the flow of classic, compact short stories (and I don't mean Harry Chapin-like moral "fables"). At SDSU, he offered a catalogue of his highly variable moods and vantage points: the

That's Just Randy



PHOTOGRAPHS BY ROBERT BURROUGHS

snapshot images of children caught unaware in "Jolly Coppers on Parade" and "Texas Girl"; his rancorously sarcastic rewriting of America's involvement in African slave roundups, "Sail Away"; his guileful lambasting of racial and geographical stereotypes, "Yellow Man" and "Rednecks"; and his misogynist's definition of love, "You Can Leave Your Hat On." While I must admit disappointment that Newman didn't offer any new songs, there isn't one in his whole repertoire that doesn't strike a nerve. Given his meager output, Newman could easily be labeled an underachiever; but masterpieces don't come overnight, and Newman is one of the few artists I know of who can elate even when he isn't at his best or most productive.

Like Newman, Bonnie Raitt, who opened the show, is another performer who hasn't attempted to build a career on a thumbprint image: she isn't a red-hot mama, a whining torch carrier, or an angelic lady-in-waiting. She's simply a good, solid musician with a flavorful slide guitar style (reminiscent of Lowell George's) and a strong song sense. Though she was hampered by underamplification (one of the rare cases in my rock concert experience), she and her band lit into Jackson Browne's sullen, weepy "Speak Like a Child" and a medley of Aretha Franklin's "Since You Been Gone," Al Green's "Take Me to the River," and Del Shannon's "Runaway" without apologies or pretensions. I wish that were an accolade I could dole out more often.

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DUNCAN SHEPHERD

Some weeks back I was commenting on the rash of sequels we moviegoers have had to weather this summer, and on sequels in general. And while I began by sticking up for the underlying principle and the outlying possibilities of sequels, I ended by disparaging the newest specimens for, in essence, deconstructing less interest in continuing their original storylines than in simply repeating them. Their method, I said, depended on plugging in a few new variables whenever the old could be safely determined to have played no great role in the success of the originals, and depended otherwise on retracing the blazed trail with all the adventurousness of a Gray Line sightseeing bus. It would of course be naive to search overzealously for the aesthetic motive and to overlook the profit motive in these repeat performances; but it would also be stretching the critical vocabulary beyond its reputable bounds to introduce such terms of praise as "a smart investment," "a safe bet," and "a low risk." Before going to those limits, I would sooner be taken for naïve any day.

In the course of that discussion, weeks ago, I included *Revenge of the Pink Panther*, right unseen, as one of the new sequels. However, it seems to me now, right seen, that the objections I raised to the other sequels are by and large irrelevant to the *Panther* case. This special case brings up the necessity of formulating a separate footnote on the subject of movie "series," as a distinct subdivision of "sequels." It warrants also its own separate explanation for why it is nonetheless such a dud.

Apart from the Inspector Clouseau movies (one must stoutly resist describing them as Pink Panther movies, partly in order to avoid confusions with the wretched cartoon series of that name, but more importantly because the Pink Panther jewel itself has figured in a mere two out of five Inspector Clouseau movies, not even counting the one Inspector Clouseau movie, called *Inspector Clouseau*, which neither stars Peter Sellers nor was directed by Blake Edwards, and which also had nothing to do with the Pink Panther), there is not much else going on in the movie world today that can be classified as a series. The James Bond movies are the only others I can think of with sufficient staying power to be lumped together with

the old-style series pegged on such static characters as Andy Hardy, Charlie Chan, Mr. Moto, Dr. Kildare, et al. I don't care enough about being encyclopedically comprehensive to look into whether or not Zatoichi the Blind Swordsman is still afoot in Japan, nor to look into whatever else might be going on in some other country. Obviously in this country, and I imagine in others as well, television has become the official sanctuary for any and all continuing characters, even to the point of commandeering successful movie characters and putting them to work in TV shows named *MASH*, *Alfred*, *Logan's Run*, *Operation Petticoat*, *Serpico*, *Paper Moon*, *The Odd Couple*, and the forthcoming *Public Chase and Mother, Jugs, and Speed*.

What distinguishes the average series from the average sequel is that the former carries around a greater load of fictional conventions, the chief among them being its omnipotent tampering with Time. A long-running, open-ended series generally takes place in a state close to suspended animation, which is quite unlike the real-time continuity observed by a sequel of the *Jaws 2* and *Open II* order. This is a convention which, whether or not it is consciously acknowledged, is placidly accepted by the faithful followers of comic strips, TV shows, and detective novels. No one in his right mind is disturbed by how long the *Peanuts* characters have postponed puberty, nor by how many years the *MASH* television show has outlasted the actual Korean War. Or again: Matt Dillon, U.S. Marshal, could not personally have dispatched so large a population of troublemakers to Boot Hill without having been tagged in history books as a mass executioner on the scale of Bloody Mary or Robespierre; and Ross Macdonald's fictional private eye, Lew Archer, could not have lived through so many peculiarly similar cases of genealogical and geographical complexity without having developed more of a sense of humor than he has. Few among the typical series heroes could have hoped in their or their creators' wildest dreams to have squeezed as many adventures into one lifetime as they are credited with. Any conscientious effort to fit such profuse adventures into a realistic life span is apt to unleash more problems than it solves. For example, Kinsey Annis, who has expended far more thought on James Bond than I have, has calculated that — due to some late tinkering by Ian

Flaming with Bond's early career — Bond, at the time of his brilliant coup against the Rumanian gambling team, referred to in *Casino Royale*, cannot have been more than fifteen years old. The amazing longevity of series heroes, who can seemingly make time stand still, is less easy to accomplish in movies, with their lengthy production schedules and the palpable mortality of their actors, than it is in television, with its accelerated production rate, or in literature, where a character can go on, untouched by time, for as long as his creator stays healthy and interested. Andy Hardy, who would ideally have remained in a Peter Pan-like eternity of childhood, was forced by his perennial popularity and by Mickey Rooney's not completely dispassionate maturity to face up eventually to the pressing problems of adulthood, such as higher education, employment, private secretaries, etc. Same goes of course, for interminable TV shows like *Ozzie and Harriet* and *My Three Sons*. Other movie and TV series, confronted with bored, disgruntled, or suddenly deceased actors, have been forced to reconstitute themselves even more radically. Literature is obviously the best protected from such visible wear and tear. Sherlock Holmes' published adventures, although they sometimes admitted fatal discrepancies due to their author's absent-mindedness, spanned over forty years, including thirty-three years after Holmes' impermanent "death." The only movie character who can claim to surpass that long-distance record is Tarzan, whose fifty-year run has been made possible only by a relay of a dozen different actors. Naturally, in such a case there is not the slightest pretense of continuity throughout the various installments. In most cases, an individual installment in a series must be understood, tolerantly, as nothing but a variation on a single theme, a single plot, or a single character — that is, as an attempt at arranging all the most viable elements of the series into the most ideal balance, harmony, and working order. It's a matter of doing a thing until getting it right, and then getting it better. The process of cranking out a series ought to be considered, quite properly, one of refinement; and consequently, the gripe about repetition that I laid against the current sequels doesn't apply as well here.

With *Revenge of the Pink Panther*, the refinement has been more like

degeneration. It has been characterized by an ever increasing dependence on the feeblest jokes and the soonest to wear out their welcome: Clouseau's supposedly impenetrably thick accent which twists into any shape, which always remains perfectly intelligible nonetheless, and which never gives rise to the inventive punning of the Marx Brothers' "Why a duck?" routine; his karate fights with his Oriental manservant, Kato, which have by now come to be excuses for Peckinpah-style slow-motion stunts and furniture smashings; and his quick-change use of disguises which, despite the funny *Guns and Dolls* gangster outfit in the latest film, suggests nothing so much as a weariness with the character in his natural state. None of these jokes, as I remember, played so prominent a role in the first two, and best two, installments in the series. The frequency with which Edwards relies on them now simply speeds up the repetition cycle in the movies; the Clouseau movies don't repeat themselves merely from movie to movie, but from minute to minute. As this series drags on, it must more and more give radically. Literature is obviously the best protected from such visible wear and tear. Sherlock Holmes' published adventures, although they sometimes admitted fatal discrepancies due to their author's absent-mindedness, spanned over forty years, including thirty-three years after Holmes' impermanent "death." The only movie character who can claim to surpass that long-distance record is Tarzan, whose fifty-year run has been made possible only by a relay of a dozen different actors. Naturally, in such a case there is not the slightest pretense of continuity throughout the various installments. In most cases, an individual installment in a series must be understood, tolerantly, as nothing but a variation on a single theme, a single plot, or a single character — that is, as an attempt at arranging all the most viable elements of the series into the most ideal balance, harmony, and working order. It's a matter of doing a thing until getting it right, and then getting it better. The process of cranking out a series ought to be considered, quite properly, one of refinement; and consequently, the gripe about repetition that I laid against the current sequels doesn't apply as well here.

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(continued from page 2)

the recruits." Again I ask, where are the facts? If teachers who happen to be homosexual are "extolling" homosexuality in the classroom, let's have some examples.

Where is the proof for these lies and slanders? While LaFaye attempts to create the impression that he has researched this subject, the proof for the assertions above is usually LaFaye himself or hearsay. At we go through *The Unhappy Gays*, it becomes clear to the rational reader that the source of this information is LaFaye's bigotry and paranoia. He makes constant reference to so-called "militant" homosexuals and the "homosexual steamroller." He says that "organized, experienced, determined (some would say obsessed), and well-financed homosexuals have infiltrated key positions of influence in government, media, writing, Hollywood, and education." Further, "The homosexual words into any arbitrary and improbable secret political maneuvering, is designing a program to increase the tidal wave of homosexuality that will drown our children in a polluted sea of sexual perversion."

Also, "Some people believe that an international network of homosexuals has been working its way into governments for years." (It seems the international Jewish conspiracy is out of date.) There we have it — homosexuals are taking over the world.

If this sort of ranting does not speak for itself, let me ask one final question: Should a man who uses the *National Enquirer* as a reference be taken seriously? *Elton Miller*
Save Our Teachers

Sage Story

Thank you for the article regarding Florida Canyon. ("Nature's Last Stand," July 27). It is very encouraging to read an article that celebrates the natural beauty of San Diego's uncivilized canyons.

As a child, I grew up within the canyons of north Claremont. My adventures and insights from those days are not unlike the author's — and my love and reverence for nature is derived from those childhood experiences.

I hope anyone who is interested in the "wilder" side of San Diego will work to preserve it and vote accordingly in November. Everyone should have a canyon to get off to. Thank you again. Gordon Smith, for the sweet smell of sage.
Joyce Bush Nelson
San Diego

Park Place

The excellent article on Florida Canyon in the *Reader* of July 27 ("Nature's Last Stand") was important in its subject and sensitive and thoughtful in its writing and illustration.

I am sure that you and Gordon Elbert Smith and David Covey have the thanks and compliments of a

great many people of our city. *Hamilton Marston*, co-chairman
Committee for Charter
Protection for Parks

Let Me Introduce The Paneling

Eleanor Widmer's witch fantasy ("Double, Double, Toil and Trouble," July 27) was excellent. Her past look at and taste of the Cardiff Chart House was just as good.

I have lived in California for eight years and have avoided the Chart House until a month ago when prevailing conditions made strong resistance socially awkward. My worst apprehensions were confirmed. The Chart House, like the other wood and steatites ("Captain's Anchorage, Harpoon Henry's," etc.) is nothing more than a Sambo's/Denny's/Daisy's, but with pretensions. That is, time, money, and talent are obviously put into the interior woodwork but culinary creativity is ignored.

The last time I was a wooden steak place, the bill (or more appropriately, "the tab") was more than twenty dollars for two, not including drinks. At my favorite luncheon spot (Besie's in Oceanside) two people can have the daily special with two to three vegetables, beverage, rolls, and soup or salad for five days and just barely spend twenty dollars. Besie's is a cook, not a carpenter. *Paul Chapoy*
Leucadia

Right In The Chop

Ellie Widmer took an axe. Cuts the restaurant forty whacks. When she saw what she had done. She gave her readers forty-one. *P. J. Smith*
Pacific Beach

Due Out Others

In your July 20 issue, in the article on page two entitled "Give Yourself The Business" ("City Lights"), Wayne Gilliam gives some very misleading information. He indicates that a person can create a business loss every year for 100 years if it is his intention to be in business to produce a profit.

Internal Revenue Service regulations stipulate that a profit must be shown in two years of a five-year consecutive period, in order for the activity to be recognized as a business rather than a hobby. If the profit is not shown, the IRS can go back and recapture the tax due on the losses of the "business."

Stephen H. Woodruff
Tax Accountant
Carlsbad

Gilliam asserts that, according to IRS regulations, even if a person fails to have two profitable years, "you may still deduct all your business losses if you can convince the commissioner that your activity is a business by showing your business efforts in the activity — your involvement, advertising, leasing, sales, seeking to make a profit." — Ed.

Dern Toolin'

I let the *Driver* the first time feeling vaguely uneasy with my dissatisfaction, so Duncan Shepherd's review ("The Asphalt Cowboy," August 17) was just the excuse I needed to see it again. I rarely disagree with his criticisms, even when they extend to *Star Wars*. My main reason for disliking *The Driver* was what I felt to be the wooden acting of Ryan O'Neal (not finishing a muscle throughout), Isabelle Adjani, the insufferable character played by Bruce Dern (who at least provided the movie's only humor in the "normal peoples" reaction to his psychobility), and some holes in the plot (like how did the cops find the stolen car in the middle of an auto dump? Or exactly how/when/where did Adjani collect the substitute cash?).

The one thing that did strike me favorably, however, was the thing I usually content myself to call "the feel" of it, namely that it looked fine — color and cutting and with a fine grain. Anyway, Shepherd's review included facts that I hadn't really noticed the first time — the cowboy theme for one, and with it the possibility of real characters instead of bad acting in the O'Neal and Adjani roles. (I can see the poetic justice of the Dern character "holding the bag" at the end.) So thanks to Shepherd for his insights, and I wish him and his point of view good luck.
Rick Pirak
San Diego

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CURRENT

MOVIES

Auberjonois, and Brad Dourif, directed by Ivan Kautler, 1978. (Center 3 Cinema 2, Claremont)

F.I.S.T. — A cautiously equivocal view of a charismatic labor leader, a man of impeccable motives but occasionally peccable methods, whose unselfish mission in life is to build a formidable economic force out of his beleaguered truckers union (pronounced "yoo-yun" by Sylvester Stallone, who pronounces everything as if afflicted by the pain of a toothache or the numbness of noxious) This scandalous happy movie is both long and superficial, and its only apparent commitment to the labor movement is in mounting a lavish production which must at least have created jobs for a great number of movie industry workers. The pageant-like scenes are usually set in cavernous spaces that suggest bowling alleys or football stadiums, and they are stuffed full of lifeless period detail. Rod Steiger, Melinda Dillon, Peter Boyle, directed by Norman Jewison, 1978. (Ace Drive In, Tu Vu Drive In)

Foul Play — Comedy thriller assembled by the Dr. Frankenstein method: from the assorted body parts of past thrillers. This sort of grave-robbing, scissoring, and

sewing procedure is apt to cause some spectators some aesthetic squeamishness, but the resulting creation is reasonably well coordinated and good looking. Chevy Chase, in his first big film role, gets only an occasional chance to show the smirking, winking style of comedy he cultivated on SATURDAY NIGHT LIVE; he shows instead the good sense not to force his charms where there is no chance. Heifer laughs are raised by Dudley Moore as a would-be swinger who has

been hooded to Howard Stern as it is. 1977. (Strand, 82nd and 26) (Alvarado Drive In)

Gray Lady Down — A huge freighter, manned by uneducated Norwegians who speak only in subtitles and know nothing of the maritime traffic laws, plows into a U.S. submarine and sends it plummeting to the edge of an underwater cliff, where it teeters in such a precarious position that the survivors, inside, are photographed with nothing but tilted camera angles for the remainder of the movie. To the rescue comes a cute miniature submarine which is named "Snark" and which looks exactly like the Woodstock character in PEANUTS comes. This is strictly mechanical stuff, but well-oiled and smooth-running. With Charlton Heston, Stacy Keach, David Caradine, directed by David Greene, 1978. (New Valley Drive In)

Heaven Can Wait — Warren Beatty's remake of HERE COMES MR. JORDAN — he's the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry) — is scrupulously clean, moderately liberal, irreverently

reverent, and refreshingly so. Such qualities were rampant in the Depression years, whence this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics jibe with current California interests: industrial pollution, the dwindling porpoise population, health foods, and the L.A. Rams' Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the bawdy inattentive villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a latterday Katharine Hepburn or Jean Arthur, is patronizingly patted on the head for being a woman who takes interest in politics, speaks her own mind, gets hopping mad, and yet still displays deep maternal instincts toward the boyishly clever leading man. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an "item" in the Hollywood gossip column. With Jack Warden, James Mason, Buck Henry, and Dyan Cannon, 1978. (Camino Cinema 4, Valley Circle)

Hooper — But Reynolds stars as a Hollywood stuntman, with Jan-Michael Vincent, Sally Field, and Brian Keith, directed by Hal Needham. (Campus Drive In, Escondido Drive In, Grossmont, New Valley Drive In)

Illusion — Krzysztof Zanussi, a Polish director of Krakow's generation, brings to the cinema an alien, scientific outlook. He introduces his young physicist hero as a sort of laboratory specimen, studying his height, weight, blood pressure, etc. And all throughout, as if compiling a dossier on this character, he inserts occasional shots of identity cards, application forms, diplomas, and certificates, which are actually the hand-drawn images in the film. Zanussi is interested here in the breadth of experience during the critical self-questioning period between the ages of eighteen and thirty. In compressing the broad side of life, he emphasizes only the high points (graduation, a mountain climbing expedition, marriage, fatherhood, etc.) and employs a kind of short-hand expression which sometimes seems naive. The glimpses of college life, for example, look like a promotional film that might be shown on TV during halftime of a Warsaw University soccer match; a pot party is comically re-created with flowers, bongos, and a fish-eye camera lens springing around in dizzy circles, and the hero's love-making bouts are symbolized by nude statues, as though the director, like a nine-year-old, has only a second-hand knowledge of the subject. The fine amateur actor, Stanislaw Latalo, who looks very believable as a physicist, was ironically killed in a mountain

climbing accident a year after production was completed. 1973. (Lincoln)

International Velvet — Sparsely plotted sequel to NATIONAL VELVET. Most of its "adult" and common-sense innovations merely undermine the fairy-tale quality of the original: for instance, the stepfather writing pornographic novels under the pen name "Jacques Delacroix" in order to foot the bill for the heroine's riding lessons; or the replacement of the neck-and-neck thrills of the steeplechase with the more tight-reined tensions of Olympic style equestrianism. Obviously, a great chance for emotional resonance was lost when the filmmakers failed to enlist Elizabeth Taylor to resume her own role, thirty odd years later, and settled on Nanette Newman in her place. Newman is not bad, but, in every sense, she carries less weight. All in all, this shabby-legged movie is played with admirable conviction. Anthony Hopkins and Christopher Pennamer are entertaining, as always, in their lively way, and Tatum O'Neal is quite ingeniously self-assured in a role that stretches from ten years old, piglets, and braces, to eighteen, independence, and wedlock. Directed by Bryan Forbes, 1978. (Mira Mesa Cinemas)

Jackson County Jail — In flight from a sexist boss and a philandering husband, Yvette Mimieux takes off cross-country in her Peacemaker, but loses her car in redneck country to two hitchhikers with an automatic handgun. For this indication, the local police throw her in jail, and things go from bad to worse thereafter. A scare story about Middle America, laden with presumptions and stereotypes, it is

Leotards, Etc. — A Polish director of Krakow's generation, brings to the cinema an alien, scientific outlook. He introduces his young physicist hero as a sort of laboratory specimen, studying his height, weight, blood pressure, etc. And all throughout, as if compiling a dossier on this character, he inserts occasional shots of identity cards, application forms, diplomas, and certificates, which are actually the hand-drawn images in the film. Zanussi is interested here in the breadth of experience during the critical self-questioning period between the ages of eighteen and thirty. In compressing the broad side of life, he emphasizes only the high points (graduation, a mountain climbing expedition, marriage, fatherhood, etc.) and employs a kind of short-hand expression which sometimes seems naive. The glimpses of college life, for example, look like a promotional film that might be shown on TV during halftime of a Warsaw University soccer match; a pot party is comically re-created with flowers, bongos, and a fish-eye camera lens springing around in dizzy circles, and the hero's love-making bouts are symbolized by nude statues, as though the director, like a nine-year-old, has only a second-hand knowledge of the subject. The fine amateur actor, Stanislaw Latalo, who looks very believable as a physicist, was ironically killed in a mountain

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Reader's Guide to the Music Scene



This Week's Concerts

For a city paid frequent lip service as being rich in Hispanic culture, the chances of hearing high-caliber Latin jazz in San Diego are scant. The enthusiasm for such music is there, to be sure, but one has to keep his ear to the ground and practically play Sherlock Holmes in order to uncover it. For those who are actively interested but actively aware of the slim pickings, this Sunday afternoon's "Soul Soul Festival" at SDSU's Amphitheatre ought to seem a whim come true.

Vibraphonist-percussionist Tito Puente and pianist Eddie Palmieri, the two most revered pioneers of salsa (also known in various quarters as guaguanco, guaracha, guajira, or simply "la musica"), will be among the featured performers. The fifty-eight-year-old Puente is generally lauded as the foremost big band leader in the history of Latin jazz — the Duke Ellington of salsa. Throughout his thirty-year professional career, a number of on-the-rise upstarts spent apprentice periods with Puente — Santos Colon, Mongo Santamaria, Yayo el Indio, Ray Barretto, Vicentico Valdes, Johnny Pacheco, La Lupe, and Celia Cruz. To this day, Puente's work remains as much of his spicy, dazzling emotional kick as it

did in the forties. Palmieri, perhaps the most outstanding instrumentalist working in this idiom, can rightly be credited for elevating it to a "high art" plateau (especially for the exemplars "Santitas" and "Unfinished Masterpieces"). By some bizarre billing quirk, these two masters of the genre are warm-up acts for lower of Power. This well-oiled "Latin machine" is apparently quite popular in this town, but to me they're just another contrived, comball bar band who must have been in the right place at the right time.

Anyone with a trace of energy left after Puente and Palmieri can deplete it later Sunday night with the Club Bob rock of the Marshall Tucker Band at the Sports Arena. It seems some ago, but there was a time when Motown records defined the shape and direction of black pop music; didn't we used to call it "soul"? In the mid-Sixties, hardly a week went by when a Motown disc didn't enjoy a regal position on the charts. Suddenly it's the late Seventies and the once-recognizable term "the Motown sound" has ceased to mean anything, a fact hard to deny when you realize that the label's most popular group right now is the Commodores. This band is no worse than similar disco-funk sound-alikes who, but for fortune, would probably be

linguishing in strob-light meat markets (Westview). Con Funkshun, and Sun are some of the more popular cross-references that hardly dictates a cause for rejoicing. The question gnawing at this nostalgic soul fan is whether songs like "Back House," "Easy," and "Three Times a Lady" will be remembered as fondly in the future as "The Same Old Song," "Cah Baby Baby," and "I Was Made to Love You." At today's twenty register my doubts, the Commodores are going to "shake it down now" this Friday at the Sports Arena with LTD, another such group who should be advised to invest wisely.

Friday and Saturday at the Ritz, Kenny Rankin and Steven Voss initiate this movie theater's split-personality entrance into the wonderful, underfunded world of concert showcases. Rankin, an inveterate pop-folkie, is hardly my idea of an ideal debut performer, but the place has fine acoustics and admirable intentions. I wish them the best of luck. The rest of the week will see the ever-present Ben Monto Quartet, Saturday at Seagrave Park, Kwanzaa, Monday at Moonlight Gardens, Barbara Carol Reed, Tuesday at the Backwoods, and Nexus, Wednesday at Balboa Park's Organ Pavilion.

— Steve Emsdino

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Where the Parties Are

The Music Scene is compiled every Friday. Send information and photos to READERS MUSIC SCENE, P.O. Box 80803, San Diego, CA 92188 or call 234-1007 by 4 p.m. Friday. IMPORTANT! Information must be received by the Thursday issue to insure inclusion.

San Diego Concerts

The Commodores and LTD:
Sports Arena, Friday, August 25,
8 p.m. Sports Arena Boulevard.
234-4176

Sheila M.: Civic Theatre.
Friday, August 25, 8 p.m.
Convention and Performing Arts
Center. 236-4810

The Pussies, Eddie Palmieri,
and Teezer of Pussies: SDSU
Open-Air Amphitheatre,
Sunday, August 27, 3 p.m.
235-6674 or 286-4947

Joe Martello: Seagrove
Park, Saturday, August 26, 1
p.m., 15th Street and Ocean
Avenue, Del Mar. 755-1423

Michael Tucker: Sands Sports
Arena, Sunday, August 27, 8
p.m., Sports Arena Boulevard.
224-4176

Evenings: Moonlight Gardens.
Monday, August 28, 9:30 p.m.,
485 First Street, Encinitas.
436-1447

Barbara Carol Reed: The
Bookworks, Tuesday, August 29,
7 p.m., 1623 East Valley
Parkway, Escondido. 741-9079

Heaven: Organ Pavilion,
Wednesday, August 30, 12 p.m.
276-9790

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Paul Sammon: Thursday
Fri. Luba Retes: Antelope
Tom Grey: Guitar originals
Sgt. Buckles & Schneider
Traditional & Bluegrass
Patricia Taylor: violin

Sun. Jan Samson 9 p.m.
Antelope Night 9 p.m.
Mon. Dan Meteyer: Originals
Tues. Jim Wagner: Guitar/banjo
Michael Baldridge, singer

Espresso
Light Meals
Savory desert

926 Turquoise
(between Civic & Bayard)
458-1403

India Street Jazz Festival
featuring various groups:
Marquis Theatre, Monday,
September 4, 1 p.m. 298-7674
Bob Weir: California Theatre,
Tuesday, September 5, 7:30
p.m. Fourth and C streets.
239-1335

Frank Zappa: SDSU Open-Air
Amphitheatre, Saturday,
September 9, 8 p.m. 286-6947

Clubs

Alpine Gardens: Paul Sammon,
originals, Thursday, Luba Retes,
auto harp, and Tom Grey,
originals, Friday: Buckles and
Schneider, traditional and
bluegrass, and Patricia Taylor,
violin, Saturday: amateur night,
Sunday: Dan Meteyer,
originals, Monday: Paul
Sammon, Tuesday, 926
Turquoise, Pacific Beach.
488-1400

Amaz: Fox, rock, Tuesday
through Saturday, 1642 Palm
Avenue, Imperial Beach.
429-1161

Anthony's HarborSide: Danny
Solinas, pop, Tuesday through
Saturday, 1185 North Harbor
Drive. 232-0358

Antonio's: Feelin', top 40 and
disco, Monday through
Saturday, 822 National Avenue,
National City. 477-2208

Atlanta: Darrel Chambers and
Firefly, disco, rock, and oldies,
Tuesday through Saturday,
2595 Ingraham Street, Mission
Bay. 224-2434

Bacchanal: The Stephens
Brothers, top 40 and disco,
Tuesday through Saturday, LA
Duke, top 40 and disco,
Monday, 8022 Clairemont
Mesa Boulevard, Clairemont.
560-8022

Benches of Tokyo: Laura
Zambo, pop and jazz, Tuesday
through Saturday, 477 Camino
Del Rio South. 298-4666

Belly Up Tavern: Million Dollar
Band, rock, Thursday through

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Saturday, 143 South Cedros,
Solana Beach. 481-9022

Black Angus: Magic,
contemporary, Tuesday
through Saturday, 441 Yeaman,
Chula Vista. 426-9200

Black Angus: Summer Wine,
contemporary, Tuesday
through Saturday, 1000 Graves
Avenue, El Cajon. 440-5055

Black Angus: Gab's Lopano
Band, pop, Tuesday through
Saturday, 5427 Keady Villa
Road, Kearny Mesa. 279-3100

Boathouse: Larry Page,
Wednesday through Saturday,
2040 Harbor Island Drive.
291-8010

Bolton's Old Place: Fabian
and Gary, pop, Wednesday
through Saturday, Fred
Lohmann, Sunday through
Tuesday, 1205 Prospect, La
Jolla. 459-8262

Cafe Del Rey: Marc Carousel,
pop, Thursday through
Saturday, Gary Sherwood,
Wednesday and Sunday, 1549
El Prado, Balboa Park. 234-8311

Capitan's Anahorag: Jobe
and John, Thursday through
Saturday, Alex Seltzer, Tuesday
and Wednesday, 6440 La Jolla
Boulevard. 459-6834

Caravaggio's Italian Food: Nih
Doon, classical guitar, Friday
through Sunday, Edison Riggs,
pop tunes, Wednesday, Dave
Johnson, pop and funk

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Community Arts Gallery: CETA, VI, jazz and chamber music, Wednesday through Saturday, Third and I streets, 233-0641.

Greenroads: Daniel Jackson Group, jazz, Thursday through Sunday, 345 Market Street, Downtown, 533-7856.

Deley's: Jim Lewis, good-time music, Thursday through Saturday, 1396 Third Street, Chula Vista, 427-8483.

Deley's Lounge: Lelia Moriel, guitar, Friday and Saturday, 4196 Clairemont Mesa Boulevard, 272-5661.

Don Vardas: Sandy Stewart and Company, contemporary, Tuesday through Saturday, 1221 Broadway, El Cajon, 444-1134.

Barle's: Joel Nash, piano, Tuesday through Saturday, Torrey Pines Road at La Jolla Shores Drive, 459-0541.

Frattola: Dr. Down, Thursday, Disco Ken, Friday, Kent, Saturday, Washington at Centre City Parkway, Escondido, 745-1931.

Franchetti's: Greek, Passenger, rock, Tuesday through Saturday, 421 West Felicita Avenue, 747-4531.

Gold Coast Lounge: Brighter Days, pop, Tuesday through Saturday, 1221 Vista Way, Oceanside, 433-2633.

Harpone's: Henry's, Homegrown, variety music, Friday and Saturday, 2725 Shelter Island Drive, 224-8242.

Hilton Gorge Bar: People Movers, contemporary and top 40, Tuesday through Saturday, 1775 East Mission Bay Drive, 276-0410.

His Place: Mill and Mary, contemporary, Wednesday and Thursday, Cornerstone, 423-3479.

contemporary: Friday and Saturday, Mission and Broadway, Mission and Broadway, 741-8393.

Isabelle Lounge: Travelers, Latin music, Wednesday through Sunday, John Hartman, folk, Monday, 2270 Hotel Circle North, Mission Valley, 297-1101.

Irishbar: Duxeland, Thursday, Dick Brown's Big Band, Friday, Saturday, 4302 Mission Boulevard, Pacific Beach, 276-3220.

Jerome's Steak House: Fanny, Nook, and Cranny, variety music, Friday and Saturday, 1708 West Bernardo Drive, Rancho Bernardo, 487-7181.

John Bull: Heartline, Connection, pop, Wednesday through Saturday, Autumn, light jazz, Sunday and Tuesday, 2200 Highland Avenue, National City, 474-2201.

Jolly Roger: Fred Lohmann, Friday and Saturday, 1937 Lomas Santa Fe, Solana Beach, 755-0117.

Joe Murphy's: Thunderbolt the Wonder, rock, Thursday through Sunday, Joe Marillo Quartet, jazz, Sunday afternoon, Rosie and the Friends, Sunday and Monday, Tall Carlton, Tuesday and Wednesday, 4302 Mission Boulevard, Pacific Beach, 276-3220.

Joey's: New Joy, top 40 and disco, Friday, Empire, rock, Saturday, Central City, top 40 and disco, Sunday, 5475 Kearny Villa Road, 279-2040.

King's Grill: Linda La Vene, Jack Lloyd, Chris Herpolsheimer, and Don Lopez, old English ballads and Renaissance music, Tuesday through Sunday, 1333 Hotel Circle, 297-2331.

L'Chaim Vegetarian Cafe: Craig, classical guitar, Wednesday and Saturday, Will Bluefield, folk and originals, Thursday and Friday, 134 West Douglas, El Cajon, 442-1331.

Le Chateau: Gary Music Co. and Art Jazz Ensemble, Friday through Sunday, Farrar Fray, jazz, Sunday afternoon and Monday, Flores and Friends, Tuesday and Wednesday, 5046 Newport, Ocean Beach, 222-5300.

Little Bavaria: Bratz, rock, Wednesday and Thursday, Swing Band, Friday, German Polka Band, Saturday, Carmel Valley Road Del Mar, 755-1383.

Moche's: California, Tuesday through Saturday, Songwriters Showcase, Sunday, Midway and Rosecrans, 224-2401.

Mississippi Room: Jack Canino's Quartet, contemporary, Wednesday through Saturday, Dave Torsilio, Tuesday through Saturday, The

the Music Scene

Galathea: top 40 and disco, Friday and Saturday, Magnolia and Mission Gorge, 448-8580.

Mandolin Wind: King Blacut, blues, Thursday through Sunday, Quiltra, Monday, Sid Gowdy, guitar, Tuesday and Wednesday, 308 University Avenue, Hillcrest, 297-1017.

Marlin Village: Oscar Arias Quartet, dancing, Friday and Saturday, Doug Devane, guitar, Sunday through Thursday, 120 Orange Avenue, Coronado, 435-1822.

Mini San: Frankie, piano, Friday and Saturday, 2424 Fifth Avenue, 235-6144.

Moche's: California, Tuesday through Saturday, Songwriters Showcase, Sunday, Midway and Rosecrans, 224-2401.

Mississippi Room: Jack Canino's Quartet, contemporary, Wednesday through Saturday, Dave Torsilio, Tuesday through Saturday, The

2003 El Cajon Boulevard: 298-5686.

Monks: S.R.O., top 40 and disco, Tuesday through Sunday, 10475 San Diego Mission Road, Mission Valley, 563-0060.

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

Mr. Mrs. Morly Jordan: and disco fever, nightly except Monday, 6149 University Avenue, 585-2700.

Navajo Inn: Joint Effort, contemporary, Tuesday through Saturday, Bill Gibson, disco, Sunday and Monday, 8515 Navajo Road, 445-1730.

Ocean Beach Inn: Mark Escott, contemporary folk, Friday and Saturday, 1838 Bacon Street, Ocean Beach, 282-5822.

Organ Power Pizz: Tommy Stark, Thursday and Monday, Frank Stein, Friday and Tuesday, Chris Gorsuch, Wednesday, Saturday, and Sunday, 5375 Kearny Villa Road, 563-0060.

Over Easy Production Company: Tom Cat, myth and blues, Thursday, Greg Long, pop, Friday, Ron Surry and William, country, pop, Saturday, Open Stage, (coll) Gary Sherwood, country, pop, Monday and Tuesday, Jose, country and folk, Wednesday, 4970 Voltaire, Ocean Beach, 282-2146.

Palms Pub: Bandana, dancing music, Friday and Saturday, 7828 Broadway, Lemon Grove, 444-9284.

Pen and Pan Lounge: Sharon Skidgel, piano, Tuesday through Saturday, Seven Seas

More, 411 Hotel Circle South: 291-1300.

Posidon: Felix, disco, Thursday through Saturday, 1670 Coastal Boulevard, Del Mar, 755-9345.

Poway Mine Company: Songbird, pop, Thursday through Saturday, 17335 Poway Road, 748-7299.

Prophet Vegetarian Restaurant: Orion, guitar duo, Tuesday and Thursday, Bill Coleman and Fred Roth, jazz, Wednesday, Lori Bell and Pam Super, classical and jazz, Friday and Saturday, 446 University Avenue, 283-7448.

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

Rainforest: National Groove, disco, Tuesday through

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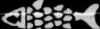
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BRATZ Rock & Roll

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A blank, lined page from a notebook. The page features horizontal ruling lines and a vertical margin line on the left side. The paper appears slightly aged or off-white. There is no handwriting or other markings on the page.

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1967 MERCEDES BENZ 200SE. Full history of mechanical work, excellent mechanical and body. Electric sun roof, new radials and much more. Must see! \$4,800 firm. Rudy, 272-5511 or 459-7254.

1966 LINCOLN PREMIER sedan, two tone yellow and white. Runs perfectly. Beautiful, all original car. Must see! \$4,800 firm. Rudy, 272-5511 or 459-7254.

HOLLEY CARBURETOR for 1971-1974. Price. Recently overhauled and in excellent condition. \$35-79.95.

1967 INTERNATIONAL school bus, new motor, transmission, 8" headroom, 12 wheelbase. 1970 SAAB, 15,000 miles on new motor, 88 model with extra parts car. David, 729-7860.

1973 VOLKSWAGEN SQUAREBACK, original owner, 62,000 miles, complete maintenance records, great condition. 272-7828.

1970 PLYMOUTH FURY, dependable transportation! Power steering, air conditioning, 73,000 miles. Original owner. Mechanically sound. Asking \$500, or best offer. 270-498.

1974N MC CONVERTIBLE. Dual carburetors, new radials, 43,000 miles, car, excellent condition. \$3,250. 281-5872. CORVETTE. Excellent condition. \$2,200. 281-5872.

ATTENTION sports car collectors. We need you and your car for a parade downtown on October 7. For a chance to show off your car, call Jim at 449-9056.

MO OWNERS: The MO Club is looking for new members. Meetings first Tuesday of each month at 7:30 p.m., Bonanza on Clement Street. 279-2098.

1971 TOYOTA COROLLA, 2 door, New radials. Best offer. 287-0979, evenings and weekends.

1964 AUSTIN HEALEY 3000 MK111, new steel belted radials, wire wheels, roll bar, blue with black interior, excellent original condition. Moparing offers 270-6318.

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1968 OPEL KADETT, 4-speed, good body runs well, good on gas. Radio \$799. 299-8237.

1969 FIAT 124 Coupe, Silver on black, 4-speed, 4-wheel disc brakes, excellent. Fiat radials, AM/FM stereo, must see, leaving area. \$1,400 best offer. Norman, 435-3035.

1969 COUGAR CONVERTIBLE. Rare one owner beauty. Automatic, power, Michelin, new paint, battery, brakes. Asking \$3,000. Private party, 225-7668.

1969 FIAT 500 Coupe, mechanically perfect, over 40 miles per gallon. 1972 Fiat sport coupe, front wheel drive. 1969 Opel 2-door. Private party, 225-7668.

1974 CADILLAC Sedan de Ville, excellent condition, new tires, loaded. Will sell for \$3,995, trade for smaller car or trade dead. 272-4947.

CORVAIN PERFORMANCE PARTS by IECO, two tube ram induction and Rochester two barrel carburetor \$80, quick shift vs for 3-speed, \$6; fiberglass spoiler, \$10. 459-7271.

1968 PORSCHE 912, completely rebuilt engine, new paint job, immaculate interior. Must see to appreciate. Best offer, \$4,800 or above. 279-8243.

1974 PINTO SEDAN, 4-speed, AM/FM 8-track, one owner. Good condition. Must see. Best offer or trade for Volkswagen bus. 436-1400.

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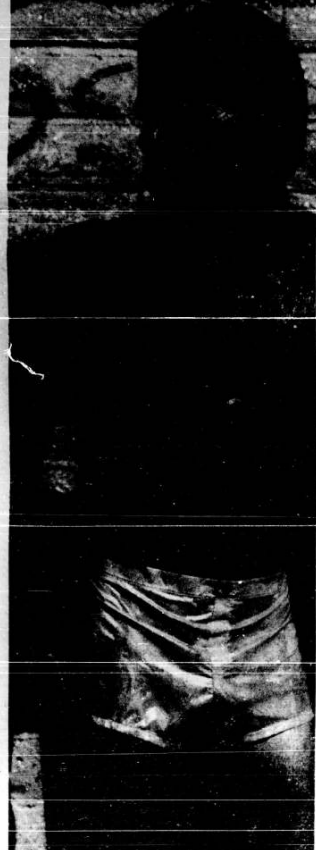
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1971 VW CAMPER Excellent mechanical condition, good tires, brakes, heater, new bumper and paint. Must see. \$2,400. 459-9900.

1967 VW FASTBACK Sunroof, AM/FM, new tires, battery, brakes, 10,000 miles on new engine, light body. Must see. \$3,500. 459-9900.

HOME ON WHEELS 1957 Ford DeSoto van, full equipped as motorhome, 6 cylinder, excellent gas mileage. \$1,495. 585-0025.

1969 VOLKSWAGEN BUG Rebuilt engine, new radials, new tires, new upholstery, stereo tape deck. \$1,800. 442-1444 days. 459-9000 nights.

1969 CONTINENTAL MARK III Burgundy throughout, all extras, immaculate, must see to appreciate. This beauty has references. \$2,500. 454-7347.

1965 MG0 BT Parts (bumpers, fenders, rims, doors, top, etc.) or whole. 454-9010 late afternoon. 281-3032 after 4, persistence pays.

1968 PONTIAC LEANS V-6 warranted rebuilt transmission included, excellent engine shape, excellent interior condition. \$750 or best offer. Tim 228-6790.

2 DODGE VAN custom seats, dark green interior, excellent condition, base color, skylights. Bus 455-1330 X298 days or 271-5713 evenings.

BUSINESSMAN SEEKING a roommate, large apartment, own room in National City, Seaside, pool, parking, laundry, and privacy. \$120 plus utilities. 477-1564, please.

MELLOW FEMALE roommate to share beach house, Central location, near beach and stores. No pets or tobacco. \$162.50 plus utilities. 755-9979.

RESPONSIBLE PERSON in 21 wanted for large apartment, own room in National City, Seaside, pool, parking, laundry, and privacy. \$12

ON MISSION DAM near Crossmont, State recently acquired instructor, 36, seeks modern-minded students to share outdoor cooking, hiking, climbing trails. Peaceful study atmosphere. 446-1413.

ROOM FOR RENT in an attractive home in North Claremont, for clean, quiet, dependable individual kitchen privileges. 275-5622 3-8 only, please.

ROOMMATE WANTED to share sunny, plant-filled room apartment in Pacific Beach with, single, friendly, should be non-smoker, financially responsible, and neat. Levels, 272-0170.

SOUTH MISSION BEACH: Own room year round in wood floored and paneled beach front apartment, private sun-deck. Must be female. \$165, 486-9139 between 8-10 p.m.

ROOM FOR RENT, \$125 per month. Quiet person. Kitchen privileges. Furnished room. Available August 28, 453-3135 after 6 p.m.

LA JOLLA CONDO to share with female, 2 bedroom, 2 1/2 bath, light and airy. Fireplace, deck, washer/dryer, garage. Pool, tennis, jacuzzi. Non smoker. Cats welcome. Lynn, 459-0211 extension 402, days.

MISSION BEACH — 20 year old terrace pro to writing to share living experience with attractive compatible female in pleasant relationship. See 458-0635, 277-1718.

ATTENTION! SELF REALIZATION Fellowship members and Bab Barba devotees. Please call 277-8822 if you need a place to live. \$135 month, \$75 deposit, one-third utilities.

EASYGOING LADY ROOMMATE needed for established Spring Valley household. Sunny, private room, dishwasher, piano, washer/dryer, stereo system, view. \$95 month plus 1/3 utilities. 454-5007.

WANTED: WORKING, NON-SMOKING, vegetarian, cat lover, to rent one bedroom and bathroom in household with couple. \$150 including utilities. 283-8845, after 8 p.m.

WANTED: 3 bedrooms needed for 7 females and 2 nice kids. Mature, hardworking, neat women working as waitresses and painters. Gail or Marlene, 756-9951 after 8 p.m.

ROOMMATE, TWENTIES, for large 2 bedroom furnished Casual life apartment with 27 year old, available September 15, 1175 plus 1/3 utilities, deposit. Wayne, 222-1781.

HOUSE TO SHARE, University City. Private bedroom, bath and living room in second story apartment. Pool, hot tub, single \$180, couple \$210. Non smokers please. Judy, 453-9196.

ROOMMATE FOR SCRIPPS Ranch condo, 3 bedrooms, 2 1/2 baths. Pool, jacuzzi, fireplace, clubhouse. \$160 per month and one-third utilities. Clean, professional person preferred. 231-4811, 378-1699.

ROOMMATE, FEMALE, OWN room 3 bedrooms from beach. Must like cats, move in September 5. 455-1071, 270-0265.

TWO ROOMS AVAILABLE in four bedroom house in Poway. Male or female, students welcome. Non smokers only. \$150 per month plus utilities. 749-8911-7-9 a.m.

FEMALE TO SUBLET quiet room. Pacific Beach, own bath, near beach. \$110 per month. Starting October 1st for 6 months. Lynn, 459-0211 extension 402, days.

FANTASTIC VIEW! Male/female share large 2 bedroom, 2 bath apartment with professional male, 24, tennis, jacuzzi, park-like environment, more — \$191. Ken, 459-5656 (see message if gone).

ATTRACTIVE, ARTISTIC, OPEN, 19-23 year old women or guy to share 2 bedroom, 2 bath apartment with professional male, 24, tennis, jacuzzi, park-like environment, more — \$191. Ken, 459-5656 (see message if gone).

THE ROOMMATE CONNECTION: Looking for a roommate? Bachelor? House? Expenses? For 2 professionally through out. Fax 268-8747 anytime.

ROOMMATE WANTED FOR 3 bedroom Scripps Ranch condo. Rights to Club House, pool and jacuzzi. Reflected needed. \$150 per month and one-third utilities. 231-9811, 270-1888.

TWO FEMALE ROOMMATES needed for fall and spring semesters to share South Mission Bay apartment. Must be non-smokers and clean. For further information, call Tierra Paine Apartments and ask for the manager. Mention the name "Jody".

MALE CHRISTIAN ROOMMATE wanted to share large townhouse in Escondido. Pool, quiet. Dean, 741-2755 or 747-3325 evenings (two try's).

MALE CHRISTIAN ROOMMATE wanted to share large townhouse in Escondido. Pool, quiet. Dean, 741-2755 or 747-3325 evenings (two try's).

CLEAN, RESPONSIBLE ROOMMATE to share 2 bedroom duplex in La Mesa. 453-2198 or 562-5202 after 4:30.

FEMALE ROOMMATES to share 2 bedroom duplex in La Mesa. 453-2198 or 562-5202 after 4:30.

HUMANIST GRADUATE STUDENT needs female roommate. Please age 22-35, 23-47. Would move if area is rural. 281-8863.

SHARE TWO BEDROOM houses Ocean Beach. Close to all, available immediately. \$110 month plus 222-767 early morning or after 8 p.m.

FRIENDLY, QUIET VEGETARIAN to share 2 bedroom apartment. North Park, Tobacco Ave. 1st fl. No heavy smokers. 281-5837.

KENSINGTON APARTMENT has bedroom available to intelligent, active woman, student preferred. Rent plus utilities (about \$125). Pleasant, creative, female, sensual, cooperative atmosphere. P.O. Box 1187, San Diego 92112.

WOMAN WITH TWO children seeking a room, a cheap apartment or another mother to 2127 rent and children. 272-0402.

FEMALE TO SHARE La Jolla condo, 2 bedroom, 2 1/2 bath, light and airy. Fireplace, deck, washer/dryer, garage. Pool, tennis, jacuzzi. Non smoker. Cats welcome. Lynn, 459-0211 extension 402, days.

BEDROOM IN FOUR bedroom house, close to State. Washer, dryer, fireplace, non-smoker and clean. 272-0402.

TWO QUIET, CLEAN females to share 4 bedroom private Claremont house with same \$155 and \$130 utilities included. 453-4429 between 6 and 8 p.m. only.

MALE WANTS to share with female 2 bedroom, two bath condominium in Del Mar. \$150, 453-4313 or 755-0803.

CONSIDERATE NON-SMOKER to share 3 bedroom house in Claremont. \$130 per month plus one-third utilities. 5042 New Haven Road, 278-4818.

ROOMMATE wanted to share lovely house in quiet location in Mira Mesa. Must be neat, responsible non-smoker. \$125 monthly plus utilities. 271-4386.

MELLOW MAN, 31, to share peaceful Julian home. \$100 plus 1/3 utilities. Non, 448-3700 extension 39 days.

HOUSEMATE in 3 bedroom. Vegetarian, fit, fenced yard, fireplace, small house. \$100 per month, consider household exchange. John Stump, 281-4683 after 5 p.m.

RESPONSIBLE FEMALE roommate wanted for quiet, Ocean Port apartment and house. \$125-250 monthly, 1/3 utilities, own room. Janet 270-4103.

BUSINESSMAN SEEKING a roommate, 3 bedroom, 2 1/2 bath, near beach and pool. 281-5837.

APARTMENT TO SHARE. Own bedroom, double bed, television, near beach and bus. \$95 a month. Utilities included. Quiet individual preferred. Contact 468-6371.

FEMALE ROOMMATE needed for house in Chula Vista 4 bedrooms on 1/2 acre. Dogs welcome, no cigarettes please. Julie 422-2444 or 428-2366, keep trying.

NORMAL HEIGHTS ROOMMATE, \$125 plus utilities, professional (period system), yard, trees, plants. See 281-3472.

MATURE, CONGENIAL, responsible male. Private bedroom, bath, den or office in Series. Pool, air, washer, dryer, microwave. \$200 plus 1/3 utilities. Available immediately. 881-560-6515.

ON LOVELY Lake Chapala, Mexico! Come share house! Sunsets! Sunrises! With congenial lady, if you're gentleman, 50 plus, retiree, free to travel, college educated. 281-7535.

ROOMMATE WANTED. Large private room with own bath. \$125 monthly. Could reduce to \$100. 2 nights traveling weekly. Includes utilities. 267-0913.

FEMALE ROOMMATE needed for large, 4 bedroom house in Pacific Beach. Near beach and bay. \$132.50 per month, 1st and last month rent plus \$43.75 cleaning deposit. 274-1825.

NON-SMOKER ROOMMATE wanted for nice 2 bedroom Mission Beach house. Share \$250 plus utilities. Jan 453-9100 11:15 days or 455-7884 nights.

ROOMMATE WANTED: Male non-smoker, 4 bedroom house in Casa De Oro, 6 minutes east of SDSU. \$120 furnished plus 1/3 utilities. Laundry and kitchen. Dan 461-2836, 296-1327.

FEMALE ROOMMATE wanted. Very nice 2 bedroom house. Large back yard, plenty of quiet and privacy. \$75 per month plus 1/3 utilities. Rent reduction for light housework. Cms, El Com. Dave 444-0758.

FEMALE NON-SMOKER, under 35, 100 room with key in nice North Claremont Square 4 bedroom mixed house near all. No kids or pets. Steve 453-1508.

HELP! NEED female to share large 4 bedroom house, Claremont, near beach and bus. \$155 per month. Many extras. Must be neat. \$165 includes utilities. 284-8710 10-6 p.m.

OCEAN BEACH 4-plus needs vegetarian roommate(s). Couple \$170, person \$140. Five corners, yard, pool, near beach. Available 9-178. Steven 223-1730 home or 277-4463 work.

SINGLE GUY, maybe student, to live with 3 girls in North Park wanted. Grassy house. Young, 20's, \$88 per month. Ed 282-0186.

FEMALE ROOMMATE needed for house in Chula Vista 4 bedrooms on 1/2 acre. Dogs welcome, no cigarettes please. Julie 422-2444 or 428-2366, keep trying.

NEED FEMALE to share large Claremont house. Pool, barbecue, 4 bedroom, laundry room. Many extras. Must be neat. \$165 includes utilities. 224-8101, 10-6pm.

ENCLINAS: Single or couple needed for a bedroom house. Quiet, non-smoker. Pool, yard and orchard. 783-4371.

RESPONSIBLE female roommates needed to share 2 bedroom, 2 1/2 bath condo located off of Genesee. Shopping, colleges. \$135, 453-8929.

LEUCADIA PERSON to share 3 bedroom elegant house with yard, garden, furnished completely, grand piano, pool, jacuzzi, tennis, working. \$225 month. Tel 223, 9204.

WHEELCHAIR MAN with wife will share rent, expenses in home or apartment with no young kids or pets. 264-4762.

FEMALE ROOMMATE needed for large, 4 bedroom house in Pacific Beach. Near beach and bay. \$132.50 per month, 1st and last month rent plus \$43.75 cleaning deposit. 274-1825.

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HELP! NEED a mature female to share a 2 bedroom apartment with me. I'm a 23 year old male, neat, clean, friendly, \$110 a month plus \$50 deposit. Ken 278-7268.

SHARE 2 bedroom apartment in Del Mar. \$155 plus utilities. Unlucky persons need not apply. 481-0474 after 6pm.

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ORIENTAL ROBES • JEWELRY • ART DECO
SHERATON HARBOR HOTEL
August 25th, 26th & 27th

Photo by LARRY RIMES

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12:00-5:30

ANTIQUE CLOTHING ART DECO JEWELRY

IF DANCE IS HER THING
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Why wait for special orders when you can come in and get it now? We have the largest inventory in Southern California for your dance, theatre and recreational wear. For men, women and children.

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Dr. Georgi Lozanov, the Bulgarian psycholinguist, created suggestopedia, an accelerated learning system based on his research into the hypermemory feats of the yogis. Lozanov Learning Institute has applied his principles to a revolutionary method of language learning. The LLI method through cultural immersion, music, improvisation, art and laughter, recreates the joyful magic of childhood learning. After 28 class sessions you will be in command of a vocabulary of 1500 words—giving you the ability to express yourself uninhibitedly. You will also possess an intuitive, new style for learning. Day and evening classes in French and Spanish are starting soon. Send to 325 W. Washington Street for our brochure or call 238-3790 for detailed information.

Registration
closes Aug. 31

LOZANOV LEARNING INSTITUTE

LAMPS (2) for \$5. Both Toaster with broken handle, \$3.50. Folding chair, \$10. Cassette player, \$35. New 200-3700.

QUEEN'S WATERBED. Natural wood frame, top, bottom mattress, heater, vibrator, iron, cedar chest, \$270-980 only until August 25.

QUEEN SIZE WATER BED with varnished wooden frame and heater. Excellent condition. \$75. Drive, 200-1201.

ELECTRIC KENMORE WASHER and dryer. \$85. 757-0074 (Oceanside).

30-WATT STEREO AMPLIFIER, walnut case, \$20. New rear shock for 1987 Mustang, \$100. Acoustic guitar, \$25. Stereo headphones, \$7.50. Norman, 450-3035.

BEAN BAG CHAIR, olive green vinyl, El Chapo, \$100. Perfect condition. Records - hard rock and heavy metal. \$2-3.50 per disc. Aero, Zap, Bowie, etc. \$1.75-1.94.

SEARS CHAIN SAW - gas powered \$85. 10 gallon aquarium and black, ultra-cold design, new, \$65. 745-8162 before 3 p.m.

QAK ANTIQUES - Dresser with large beveled mirror, \$200. Buffet with barley table legs, \$150. New 10 top table, \$70. 273-9418.

QAK ANTIQUES - LARGE solid oak library table (6' by 3' by 1'1/2). Buffet with original brass knobs and legs, \$150. 273-9418.

CARPETING, 200 Nylon, approximately \$3 square yards. Brown tones, 455-5552.

KONEL-D-8 Navigator transceiver Loran air conditioner, 455-5552.

A DREAM HOUSEBOAT/TURBO (12 foot Trailer Converter), anchored in free anchorage. Driftly and fast, rental for \$100 month. 254-5450.

QUEEN DRESS BED: headboard, footboard and frame. New, worn on game show. Retail \$750, asking \$600. 455-5552.

STUDENT DECK, the antique, refinished, 578 or other, \$77. 1111 and 577-1111. \$75. 52.50 each. Full electric refrigerator, \$5.00. Bunkie table, 500 medium, the new, \$25. 225-8550 or 284-8775.

BOYER'S PROMOTIONAL ALBUM, \$10. Midland 100mw transceiver (radio-tablet), brand new, \$15. Walnut mirror request, \$15. Western Electric multi-line phone, retail, offer, 455-5445 evenings after 8.

OAK DINING TABLE with 2-1/2 leaves, 4 chairs, \$85. Wood player, \$5. Oak and mattress, \$10. McDonald, 455-5445. Valencia Drive, San Diego, CA 92115, 562-3907.

STAR WARS FANS - Here's the ultimate memento: actual 8-frame clip from the original, huge 70mm Dolby Stereo print. Unimaginary rare and precious, 455-5445 evenings after 8.

YOUR OWN BUSINESS. Metal badge machine with parts for 350 typewriters, 250 neckties, 100 shirts, worn \$2.00, sell for \$145. Will demonstrate. 273-0314.

MOVING SALE. Saturday, August 19th, 10-4. Furniture, books, cds-and-end-items, \$25. Old small kitchen set, \$35. Wood bookcase, \$15. Small footstool, \$7. 443-4500.

WHITE PROVINCIAL BARSET chair, \$40. Maple chest-bookcase, \$50. Tibbetts chair, \$25. Old small kitchen set, \$35. Wood bookcase, \$15. Small footstool, \$7. 443-4500.

GLASS TOP COCKTAIL table, 10 top wide, 20 top wide, 30 top wide, 40 top wide, 50 top wide, 60 top wide, 70 top wide, 80 top wide, 90 top wide, 100 top wide, 110 top wide, 120 top wide, 130 top wide, 140 top wide, 150 top wide, 160 top wide, 170 top wide, 180 top wide, 190 top wide, 200 top wide, 210 top wide, 220 top wide, 230 top wide, 240 top wide, 250 top wide, 260 top wide, 270 top wide, 280 top wide, 290 top wide, 300 top wide, 310 top wide, 320 top wide, 330 top wide, 340 top wide, 350 top wide, 360 top wide, 370 top wide, 380 top wide, 390 top wide, 400 top wide, 410 top wide, 420 top wide, 430 top wide, 440 top wide, 450 top wide, 460 top wide, 470 top wide, 480 top wide, 490 top wide, 500 top wide, 510 top wide, 520 top wide, 530 top wide, 540 top wide, 550 top wide, 560 top wide, 570 top wide, 580 top wide, 590 top wide, 600 top wide, 610 top wide, 620 top wide, 630 top wide, 640 top wide, 650 top wide, 660 top wide, 670 top wide, 680 top wide, 690 top wide, 700 top wide, 710 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