

City Lights

Did You Have A Nice Drip?

As the world's natural resources continue to dwindle, it's heartening to know that our most valuable reserve can be replenished. That reserve is human perspiration — sweat — and the "little guy" who figured out a way to replenish it is Bill Gookin of Del Cerro. Gookin may be little in relation to Exxon or Arco, but in his main avocation — long-distance running — he's always been big. And after taking a slug of Gatorade during the 1968 Olympic marathon trials in Alamosa, Colorado, and having to pay for it, along with several other runners who drank the green "activity drink", by depositing it on the pavement a half mile later, Gookin became more than just a perennial world-class contender; he took the first step to becoming a world-class businessman. He decided to make his own analysis of sweat, and he came up with a drink that could replace it. He calls it Gookinaid ERG, and runners and other heavy sweaters paid a total of \$100,000 for it last year. Gookin, who was among the top twenty-two milers in the country when he was at San Diego State in the early Fifties, is currently a teacher at Montgomery Junior High School in Linda Vista. He'll probably be quitting that job next year to devote himself to Gookinaid ERG. Still very active in running (he's been the meet director of the Mission Bay Marathon since its inception in 1963), he's all but merged his avocation and his vocation. But he didn't start out with that intention.

After the summer of 1968, Gookin started taping baggies to different parts of runners' bodies and with the accumulated sweat he put his degrees in chemistry and biology to use. After his analysis of both the sweat and the Gatorade, he says he found the composition of the drink wasn't anything like the body's coolant. "Gatorade has too much sugar; it's too acid, and the artificial flavorings bother some people," says Gookin. "Plus it's got far more sodium than potassium, and potassium is what you lose (while running)." So Gookin came up with his own formula and started using it in the spring of 1969. But he didn't start calling it Gookinaid ERG until the fall of 1971. (The ERG stands for electrolyte replacement with glucose. Electrolytes are the salts the body loses through exertion.) That was when he



PHOTOGRAPH BY ROBERT BURROWS

Beat Fatigue with Gookinaid

BILL GOOKIN decided he was giving too much of it away; runners were asking for it. So he formed a corporation with his kids, Debbie, Mark, and Karen, and called it DMK Incorporated. Up until last year the kids and their friends ran a manufacturing plant of sorts in Gookin's garage. But the operation got so big it had to be moved to Los Angeles. Now Gookin mixes

big drums of "master mix" in his garage and hauls it up to L.A. for packaging. He plans to keep it in powder form so he doesn't have to hassle with bottling and preservatives. Now that Gookinaid ERG is being sold in backpacking shops, running gear outlets, and sporting goods stores, its inventor hears plenty of stories extolling the virtues of his

elixir. He likes to tell the one about the unfortunate climber on Mt. McKinley, the highest peak in North America, who was hanging literally at the end of his rope, upside down, for twenty-two hours before another climbing party reached him. He was drifting in and out of consciousness, suffering from injuries and exposure. "The rescue party gave him

some Gookinaid," relates Gookin, "and in a few hours he was able to talk. Three days later he was well enough to walk out." Another miracle story involves Gookin himself, who was running the Western City Marathon in L.A. in 1969, and had run fifteen miles without a drink. He was supposed to have gotten one every five miles, but his helpers were daunted by traffic. "I was falling way back, my muscles were cramping, and I had stopped sweating (a dangerous sign that heat exhaustion is at work)," says Gookin. "When I finally got a sip, at fifteen miles, I took 350 cc., a big slug. I felt it in my stomach, and then it went away. It only took about a half mile to absorb it, and then I started sweating again. I finished sixth."

After hearing Gookin's stories, it's apparent his invention has given him the means to go past the point where he normally would stop sweating, and therefore he can run farther than ever past the pain threshold and past the less conditioned and non-Gookinaid-drinking runners. There's just one thing he can't pass that he used to breeze by with ease: the bank. — N.M.

Air Heads Nix Local Firm

The \$300,000 contract to design the interior of the new Aerospace Museum, to be located in the Ford Building near Memorial Gym in Balboa Park, has been awarded to the firm of Selje, Bond, Stewart & Romberg in South Pasadena. This firm was one of three finalists being considered: the other two were from San Diego. One of the bidders that lost out was a group of three designers, Roger Tierney, Stuart White, and Calvin Woo, who thought they had a very good chance of getting the job. Tierney had designed the Science Center at the Space Theater, and Woo created the billboards and posters for the Aerospace Recovery Fund. Tierney and White have broad experience in designing structures like museums. Tierney did the Bell Telephone exhibit in

Disneyland and the Washington State Pavilion and other, smaller projects at Expo '70 in Osaka, Japan. But aside from what they believe to be more qualified experience (Tierney says the Pasadena firm shows no museum or attraction experience in its list of clients), Tierney, White, and Woo thought their best qualification was the city they're based in: San Diego.

"I would have been satisfied if Schoell and Paul [the other San Diego finalists] would have gotten it," says White. "Here they are sending out flyers saying 'Bring the Lindbergh spirit back to San Diego,' and they send the money right up to Pasadena."

Selje, head of the firm that got the contract, is an air historian. But his outfit is primarily involved in space planning and interior design for skyscrapers. According to Ed Carey, president emeritus of the International Hall of Fame, which honors achievers in aviation and is also being rebuilt, "They [Selje's firm] have aeronautical experience. They designed [the restaurant] Boom Trenchard's." Carey sat on the Design Selection Committee, which reviewed the

proposals and made the final decision. Tierney and his associates admit that their approach to the job may have cost them the contract. They told the committee their design would be based on the "golden section," a principle of proportion drawn from nature and applied to architecture. Although the Parthenon was built using the concept, the committee may have thought it was a little too avant-garde for their taste. Tierney says the awarding of

the contract to an out-of-town firm was a "slap in the face to the San Diego design community. Especially since the money is coming from San Diego." Carey disagrees on the latter point. "It's not all San Diego money by a long shot," he says. "We're being helped by people from all over the world." (It is true that money is coming in from places outside San Diego, but according to Zeke Cormier, who was head of the fund drive until last month, all but about half a million of the \$1.7 million collected so far is from San Diego.) Partly for this reason, Carey says the selection committee decided at the beginning they would not limit their choices to San Diego firms. And he adds, "The San Diego groups were thrown-together teams. We wanted a strong company. The cold hard fact is the firm selected was clearly the best one." — N.M.

The Witch Got Her Way

They say Juanita Steiger loved to tell the story about the realtor who once approached her with a brief case. Real estate people were always buzzing about Miss Steiger's huge spread of undeveloped land in the exclusive Roseville Heights area of Point Loma, but this man stood out among them. When he opened his case, the dollar bills flowed out. "This is just to talk," Miss Steiger, "the old lady recalled him saying, her sharp eyes twinkling at the memory. She shoed him away, like all the others, without a second thought."

The property, after all, had been Miss Steiger's home for more than fifty years, but the realtors couldn't seem to understand that. They'd look at the thirteen acres just southeast of the corner of Talbot and Canon, in this neighborhood of houses with six-figure price tags, and all they could see was the forest of potential "for sale" signs. When Miss Steiger rose every morning, however, to the sound of her roosters crowing, she'd see the Point Loma of her youth, a lush spread of well-tended vegetation, which she successfully protected from development until her death, last week, at seventy-six.

Even the house in which Miss Steiger lived, an incongruous structure perched on one of the knolls, once played a colorful role in Point Loma history. Miss Steiger's mother had purchased part of the property from the local Theosophical

Society, and the building had once served as the members' cafeteria. From it, the Steigers ran a dairy farm for several years, but finally they sold their cows. Their old barn, however, continued to stand. To the children of Roseville Heights, it fit into a legend, according to Charlie Nelson, a local marriage counselor who grew up in Point Loma. "Every kid on the Point knew her, and they all called her The Witch. And every one had a different story about how she chased 'em off the property. The stories ranged from shoguns filled with salt to dogs and everything." Nelson

later became a tenant in one of the three little cottages scattered around the property, and when he once asked his aged landlady about the old stories, "she just smiled — and denied everything."

Nelson draws a vivid portrait of the Point Loma pioneer, who maintained her stalwart independence to the end. Short and slightly hunched, she would wander all over the grounds in old clothes and a tattered straw hat, checking her ducks, chickens, rabbits, and vegetable gardens. Visitors could call upon her by pulling on a bell in the little gazebo

behind her house, and Nelson says "there were four things you could always expect: a dozen eggs, a rap on Christian Science, a good political rap (she read the newspapers avidly), and some good story about the Point."

Nelson says he was among those who tried to convince the woman to donate her land for a park. "But she'd say, 'No, hippies would sleep in a park.'" Instead, Miss Steiger made her wishes known in a simple hand-drawn will. In it, she dictates that the land be sold to local real estate developer John Wood, who now says he's

planning a housing development which will be consistent with the surrounding neighborhood. Wood speculates that he, among all the contenders, won the woman's confidence because "I agreed to do what she wanted ... and she was very concerned about having the property conform." He adds, "You know, one fellow came to her with a plan for putting 350 condominiums on that property. Excuse my language, but that would be an abortion. And she just couldn't stand to see anything like that." — J.D.



THE STEIGER PROPERTY

Up Your Roads With A Fire Hose

Only a few blocks separate fire engine company 21 from the byways of Mission Beach, but if a conflagration ever erupts in the beach neighborhood, help may seem like it's a lot farther away. "We don't even attempt to drive our trucks into the bay side area any more," says fire captain Jack Lundstrom. The community's narrow alleyways are usually choked with illegally parked cars, and when Lundstrom thinks of the wood frame

homes, one crammed against another, the tone of his voice grows even more ominous. "I don't think we've had any really bad fires there at least in the last ten years," he says. "But if there ever is one, it's going to be a real disaster."

Dorothy Rogers has lived in Mission Beach for more than thirty years, and she remembers how the fire department tried a test run down Bayside Lane just two or three years ago. "You know Bayside Lane between Tangiers Court and Santa Clara Place is only about fifteen feet wide. The fire engine got as far as Tangiers Court, then it smashed a little car into my fence here. They had to back up and go out to the boulevard again," she recalls. A member of the Mission Beach Town Council, which has grown increasingly concerned about fire hazards in the community, Rogers says the group last year

tried to push for the installation of smoke detectors in every home, "but the permanent residents are the only ones who become very concerned."

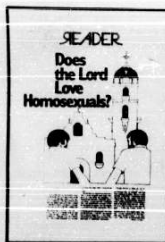
Should a fire break out, Lundstrom at the nearby station says standard hose lines will extend from Mission Boulevard all the way over to the sea wall on the ocean side, or to the sidewalk next to the bay. "But the problem with pulling the

hose lines by hand is that it takes longer ... it might add another minute or two, and that can make all the difference in the world." He says the other problem "is that if you pull hose into one of those alley ways, then you're pretty well stuck. You can't really maneuver much then."

The picture won't even improve with the conclusion of the summer tourist season, both Lundstrom and the permanent MB residents agree. "Traffic on Mission Boulevard gets really bad in the summer, and that slows us down, particularly getting to South Mission. We always hit a traffic jam near Belmont Park," says Lundstrom. "But the traffic off the boulevard can be just as bad

during the winter." "Then, you have the students," explains Rogers. "You know rents are so expensive now that they really have to double up to afford them. If you have a two-bedroom house, usually you have four students. And that means four cars." — J.D.

— Jeannette DeWitte and Neal Matthews



READER
Does the Lord Love Homosexuals?

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Baha'i There

Upon reading your article on Tom Morey and the Boogie Board ("Less Is More," August 24), it came to my attention that you referred to the Baha'i faith as a "Mormon sect." I'm sure you did not get this label from Tom Morey and I'm wondering just where you read the Baha'i religion thus categorized. Baha'is are all over the world united together to bring a new world order to mankind. This order is based on the unity of all peoples, regardless of race, national origin, sex, and creed) is laid out quite explicitly by the founder of the faith, Baha'u'llah, who lived and wrote many, many volumes on the basic principles necessary to promote world peace and spiritual solutions to the world's problems. Baha'u'llah, we believe, is the promised one—the return of Christ. The history of this faith and the teachings thereof are fascinating.

I commend, as a relatively new Baha'i, that anyone interested in learning more about what Baha'is are everywhere are doing to bring about world unity attend an informal fireside at which introductions are given. There are no clergy or churches and we share our understanding of the faith. *Lena Waringer*
Encinitas

Berlin Wall

This is just a note to express my sorrow for Steve Edelstein—who was in your August 24 issue ("That's Just Randy") that he considers Randy Newman to be "this country's best living songwriter"—and for any others among your readership who (having been raised on Top 40 radio) would not be aware that Irving Berlin, Sammy Cahn, Alan J. Lerner, "Vip" Harburg, and a number of other fairly typical gentlemen are, still, alive. *George Hawkins*
San Diego

Get One For The Clippers

Where there's a honp for the Clippers there's a way for the reader. The Reader's readers may not all share Anthony Allison's basketball fever. But because of his excellent, light-hearted article ("Hoop Springs Eternal," August 24), I, for one, felt more like whooping it up for the home team. *Ann Higgins*
La Jolla

Matrimony Talks

I think that Jeanette De Wyze's recent article in the August 10 edition of the Reader ("You Go Your Way and I'll Get Mine") throws some light upon the greatly misunderstood subject of "marriage" (whatever that means).

As mentioned in the article, "courtage defines joint property rights in a specific fashion that simply doesn't fit everyone's needs. . . . Consequently,



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Letters

"married" persons often resort to the use of pre-marital agreements or post-marital (those made during "marriage") agreements to modify "marital" property rights. And similarly, "unmarried" persons often resort to the use of "cohabitation" agreements so that they can rest assured that they are not subject to financial obligations approaching those of "marriage." What becomes clear is that, in practical effect, the property right indicia of "marital" and "non-marital" relationships are becoming blurred for more and more persons. This, I believe, points to a conclusion that no financial benefit—aside from tax considerations—necessarily follows from entering into "marriage."

So, in conclusion, maybe it would be much wiser to divert energy away from inter-personal psychosexual relationships and place it where it belongs—i.e., in the business realm—when the focus is on financial considerations. Similarly, if living without business planning is to be labeled "living in sin," we might have a clue to corporate theft. *Robert A.M. Burns*
Ocean Beach

Duncan On Mars

When sitting with friends and trying to decide on what film to see, one can always depend on Duncan Shepherd's reviews. Whatever he rates favorably, stay away from. Oh, it's not that Shepherd's and my tastes differ, it's just that he has no taste at all! For instance, while almost every other major reviewer in this country has given The Eyes of Laura Mars an intensely approving critique, Shepherd insists (God knows why) on black-dotted a cinematic masterpiece. I recently returned from New York City where everyone is praising Eys to the hilt, claiming it to be an ultimate in symbolic tapestries. His disdals for this film must stem from his obviously "narrow," one-dimensional cinematic vision—that is perhaps supported only by his closest of acquaintances.

Naturally, being from the Eastern seaboard, I attest to an "aesthetic elitism" limited to those whose artistic absorption and insight deserve such an honorable title. But mobocracy aside, how can Shepherd give a film that has won three French "Academy Awards" (Mr. Klein) only one star and conversely rate two typically banal American films (The Driver and Ole to Billy Joe) at three stars?

May I suggest Shepherd either broaden his cinematic consciousness or perhaps the Reader is due for a more objective and artistically sensitive film critic. Until then, I'm afraid my friends and I will have to depend on the "reverse" system when scanning through his unreliable poppycock.

Charles Ashmore McPhillips
San Diego

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Forgotten Punks

The story on punk rock ("Why Those Little Punks," August 3) was really neat! I was disappointed, though, no picture of the Zeros. *Cindy Stanton, a Zeros fan*
San Diego

No Bull Savage

I am beginning to wonder whether your restaurant reviewer, Eleanor Widmer, is on the make with or on the take of the restaurants of San Diego. In particular, I am referring to her recent review of a new Italian restaurant in La Jolla, A Touch of Rome ("Roman Empire," July 20).

Widmer gave that restaurant such an excellent review that when my husband and I were trying to decide on an Italian restaurant to take our friend from San Francisco to we thought that certainly this would be the ideal place.

Although we had reservations, when we arrived at the restaurant we were forced to wait for twenty minutes more. The decor of the place left something to be desired. It is small and crowded. The only word that correctly captures the atmosphere is "crunchy." Over our table there was a portrait of a woman that looked like one of the dead fish that the owners of this restaurant would be likely to find on their doorstep one morning.

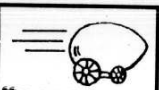
The salt-and-pepper holder was a little Mexican-type dish that also held toothpicks. Obviously the owners expect their clientele to sit at the tables and pick their teeth. The quality of the food at A Touch of Rome is horrifying, and the prices are high. My husband and friend ordered veal Marsala, and one would have enjoyed the meal more if one were served with a magnifying glass with which to eat one's skinny pieces of veal. The feminine that came with the veal was like the side dish of a TV dinner. My chicken was rubbery and dry. It was very prettily served with a ketchup sauce that had already been squeezed.

Aside from all of this, I found the service to be perfunctory and patronizing. The waiter was never there when needed. At one point, he brought coffee and then departed for fifteen minutes while we were looking for the cream. I truly wonder whether or not Widmer dined at the same restaurant that we did. If so, I hope that she sees a good doctor immediately, because her senses are obviously dulled to a point where she is in need of expert help. *Laurie Savage*
San Diego

Middle Age Spread

I have read and reread Eleanor Widmer's article entitled "Unmade Bedouin" (June 15).

Janet and Janet Cherif, owners
Le Bedouin Restaurant



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That which disturbs me most is the power she wields as absolute judge and jury of the dining-out spots. The power of the press is enormous; therefore, the journalist has an ethical responsibility to bring to the public an account containing a delicate balance between opinion and objectivity.

I feel that Widmer came into Le Bedouin with her blinders on, i.e., with the preconceived idea of eating in another Des Maghreb. We are not another Des Maghreb, nor do we intend to be. Furthermore, we offer cuisine of the Maghreb (which means "west," referring to the western group of Arabic countries). By no means do we restrict ourselves to Moroccan cuisine, to which Widmer makes constant reference in her article. Perhaps she is unfamiliar with the cuisine of the entire Maghreb.

The soup is not "salt- and-peppered American style." It's quite tasty, with the blend of spices quite delicately balanced—a matter of opinion, yes—but she stated her opinion as an absolute fact, which constitutes an untruth.

I really cannot understand Widmer's remarks concerning the entrées. She calls the sauces of the rabbit and of the chicken similar. How can this be? The chicken basically has a tomato-based sauce, distinctively of prunes and almonds and honey—quite dark in color. The rabbit, however, basically has a tomato-based sauce, obviously red in color with olives and quite spicy, containing harissa. These are similar sauces? They are obviously as far apart as can be.

Le couscous? First, let me assure Widmer that we use a couscoussiere brought back from Tunisia; she had wished to see it, she had only to ask. The couscous at Le Bedouin, I must admit, is excellent. Speaking from my experience of having spent a considerable time in North Africa and also making couscous myself: it is not fluffy like instant rice, nor is it moist and sticky like instant couscous (which, in case Widmer is not aware, is readily available); its consistency is exactly as it should be.

Very strange that for such a detailed article Widmer failed to mention the tea à la menthe. Perhaps she did not—unlike that typical North African dinner with a cup of mint tea, a tradition typical of the Maghreb.

To be fair, I must remark that there were some things about Le Bedouin which Widmer liked, but in the eyes of the general public the opinion prevails the positive. Before giving a truly negative review, perhaps the reviewer should try a place more than once to be absolutely sure before passing judgment.

Janet and Janet Cherif, owners
Le Bedouin Restaurant

Read All About It

It's 3:30 a.m. at the northeast corner of Fourth and Broadway downtown. The streets are empty of cars, but there are a few idlers, grouped mostly in twos, hunkering down in Horton Plaza diagonally across the intersection. A weary but determined splash of neon light spreads out across the plaza and evaporates into the tepid summer air. Moving through the shadows along Fourth Avenue is a man who appears to be just another holdover from last night's revelry. But as he draws nearer, shuffling feet which point out, as if he were trying to push little piles of sand ahead of him, the yellow light from the Cabellin Theater reveals the face of Raymond McCain, the newspaper seller who's been hustling papers for fifty-seven of his sixty-three years. This is McCain's corner, the busiest corner in San Diego. McCain and the intersection deserve each other because he is the busiest newspaper hustler in San Diego, and maybe even in the whole U.S. of A.

"I took over this corner from Joe Smiley when he died. He was an old prizefighter," explains McCain in a voice so thick it sounds as if he's speaking through a mouth full of oatmeal. While he waits for this morning's delivery of the San Diego Union (which he later distributes to other hustlers), he sits on a bus bench, his fourth-hand black flannel coat pressing one corner of his ragged blue shirt collar up toward his ear.

"I started selling" papers June first, 1920. My mother told me I couldn't start until I went to school," McCain started out hawking the *Tulsa Tribune* as a nickel a copy and he'd pocket two and a half cents for each. On a good day he'd bring home four bits. "In them days I couldn't get a good corner," he says. "I was only six years old. So we'd bookie—go into a neighborhood and just start yelling. It was nothin' easy, mister." They used to yell headlines, McCain recalls. But he and the other half-dozen hustlers for the *UT* don't yell much anymore. The last time McCain did was when Nixon resigned. Now, when he feels like it, he shouts, "Pay-per! Stock market file! Pay-per!"

McCain figures he's sold between a hundred and a hundred fifty different newspapers since the early days in Tulsa, where he had one corner for twenty-five years. He likes to travel ("It's the best education you can get"), so he's black-gazetted his fingers with the ink of such gazettes as the *Des Moines Register*, the *Cheyenne Eagle*, the *Denver Post*, and the *Edmonton Journal*. He withstood

PRESS PASSES



RAYMOND MCCAIN

mornings in Edmonton when the thermometer plunged to fifty below; he's fought hurricanes in New Orleans and tornadoes in Prior, Oklahoma. And although he says "weather don't bother a good hustler," he likes San Diego the best because of the element weather. The delivery truck rolls up and Bill Ross hops out to unload several bundles of papers. He and McCain have been working together for so long they don't even say good morning. McCain's axiom that "once you get into this business there's no time for it" seems to hold true in Ross' case as well. He's fairly young and he's been a "hustlin' sheets" since 1951. McCain pays him for yesterday's papers—\$22.65—and Ross is off to other duties. McCain then grabs a bundle and carries it over to the bench and starts putting

ing in advertising inserts. A bundle amounts to forty papers this morning. It varies.

"In the old days we didn't do this, because in them days there were no inserts. In them days a big paper was fifty-four pages." In these days a small paper is fifty-four pages. "You didn't have the advertising, the feature writing. It was strictly hard news," McCain doesn't put much stock in today's papers. The harder the news, the better he likes it. "It's all politically controlled now. In the old days they put out the news. Didn't give a damn who they hurt, didn't give a damn who you can't hog the hog. If you do, the hog will break up. As long as you get some out of the pie, you'll eat. As long as you're a hustler."

McCain and the other hustlers keep six cents for every fifteen-cent paper they sell on weekdays, ten cents on Sundays. They get half a penny for every insert. "I'm

pretty well fixed financially," McCain says. "If you have a reputation like I have, you can go anywhere and make good money."

After he finishes with the inserts he walks back down Fourth Avenue to his hotel, the Golden West, as he does every morning, dropping papers off to his "monthly accounts" on the way. He stays in the lobby reading the paper until 5:30. That's when he has to be back to supervise the distribution of the papers to the other hustlers. With the exception of Cherokee, who hawks in front of the bus station from 4:30 in the morning to 5:30 at night, and Milton Hilliard, who is eighty-seven and sells from six to six at the corner of Seventh and Broadway, the crew at Fourth and Broadway meets McCain at the same time every morning. Shorty, who sells at several places around town, will be there, along with LaVerma, who is sixty-seven and also sells at the bus station, and Shirley and her husband. About their profession, all of them concur with LaVerma: "It's in my blood. I can't get rid of it."

In the lobby of the Golden West, McCain becomes expansive. "We used to walk the streets and people would yell for a paper," he laments. It's not like that today. The big stories are all heralded on television and radio, and people don't get excited about newspapers like they used to. "People used to depend on papers a lot more. When Will Rogers died [in 1935], everybody in the world was excited. And the Lindbergh kidnapping—that was the biggest story in the whole world." McCain says there are three things that sell papers, and they haven't changed: sports, comics, and the front page. "But no matter what, seventy percent of your papers get sold every day. And it's to the same people day in and day out." He does point out that female readership increases on certain days. "You get a big murder case or a scandal, and women will buy the hell out of it. They're bloodthirsty."

McCain reaches into his blue, multipocketed *Union/Tribune* smock and jingles his change. He doesn't pay much mind to money. On the fifth anniversary of his career in newspapers, June 1, 1970, he gave papers away. His colleagues aren't so secure, though. Some of the hustlers feel they should be getting more than ten cents a paper on Sundays, but McCain can't see it. "I think I make enough money. I went the old school, you can't hog the hog. If you do, the hog will break up. As long as you get some out of the pie, you'll eat. As long as you're a hustler."

—Neil Matthews

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All entries will be received between 1 and 7 p.m., Thursday and Friday, September 14 and 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 p.m., Thursday and Friday, September 26 and 29. Award winners and entries selected for exhibition must be picked up between 1 and 7 p.m., Thursday and Friday, November 8 and 10.

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A fee of \$2.00 per entry will be required to help defray exhibition expenses. Entry forms will be available at the time and place of registration.

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Off the Cuff

How is color important in your life?



Edmund Woods
Retired
Chula Vista

It's my very life. The difference between something that's ugly and something that's beautiful is usually color. The darker the hue the more depressing it is; dark hues and low values remind you of night, with sinister concepts. Ninety percent of bad things happen in the dark cloak of night! I'm a retired bishop and still conduct funerals and I notice three people are using more color. Of course you don't wear your gayest, but men are dressing more colorfully than ever before. Green is a bit overpowering for me but I love the autumn yellows, oranges, and gold which gives you a lift spiritually. I couldn't regiment my artwork to black and white; etchings are not in vogue anymore.



Eleanor Hurst
Artist
El Cajon

Color makes me vibrate! I take photographs in black and white so I can use my own colors as I paint, and I have a tremendous love of the daybreak and sunset colors. I'll go in a store and if I see something has the color I like, I'll purchase it, sometimes when I don't really even need it. I notice how color attracts those who buy my paintings. The blond or redhead will go with my yellow, beige, and oranges, while the dark-haired will buy the ones with blues and violets. I see others affected by color the way it affects me. Sometimes, Blue is restful, but a lot of times people just don't like red.



Hooker
Dry Wall Finisher
El Cajon

Color is number one! Talkin' about color is very important to me because just bein' alive I've found not too many people dig ya when you have this black skin. I have had one whole big hassle because my skin just didn't happen to come out white, you know. Just the other day I was hitchhiking and this man yelled at me, "I don't pick up niggers!" and he just kept driving. Really made my day and that's the truth.



Russ Ramsey
Certified Refler
Sunset Cliffs

I tuned in recently to the color powder or light blue, which is sort of the color of the Rolf Institute. First of all, the color goes well with me; it shows up my blue eyes and I wear it. My sheets and stationery are that color and it feels comfortable. What has always seemed to be my color before is sunshine yellow or gold. I really relate to the sun and always liked the gold. It's interesting. I've always gone to school in California and its colors are blue and gold. I used to love to watch the UCLA football team in blue jerseys and gold helmets; it's really sharp.



Janne Helgren
Promotions Coordinator
North Park

It keeps me from going to the dogs. I wouldn't have an imagination without it. Societally speaking, without color or can the void be unbearable? Even black holes have a relation to color. Besides, it's music to my eyes and gives light something nice to be.



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Does the Lord Love Homosexuals?

(continued from page 1)

participants at the monthly meetings were commuting from Los Angeles, so he moved the gatherings there for a year, until Timothy Manning, the Catholic cardinal of the city of angels, ordered the San Diego priest to leave. "And that was perfectly fine with me," Pat hastens to say. With no regrets, he left the gay Catholics behind him, and in fact left the priesthood altogether. Now married, he lives up in Del Mar and maintains a flourishing practice as a psychologist. "That's why I'm a little queasy about having my name used," he interjects. "Because I have a very conservative clientele, and I don't know how they'd react to all this."

But will he be able to dodge the specters of his past this coming year, when Dignity (now Dignity Inc.), which has eighty-two chapters worldwide and about 8000 members) will come full circle in San Diego? Almost exactly one year from today, the group will hold its tenth anniversary convention here, and an estimated 1000 to 1500 gay Catholics will converge upon downtown, where they'll listen to speakers like the gay Jesuit theologian John McNeill. At Dignity's convention last year in Chicago, firebombs and police exploded along with the debates, but the local organizers calmly predict that San Diego will escape similar violence. They're less sure about what kind of philosophical fury the gathering might ignite.

So much depends on Leo T. Maher, the shepherd of San Diego and imperious confessor of Catholics, that it's hard to believe that the local gay Catholics know so little about the man. Maher reigns over his flock from the sun-bleached Moorish-style diocesan headquarters which sits in the middle of the USD campus on the hill up from Linda Vista Road. He's no stranger to religious controversy. He generated national headlines in the abortion issue a few years ago when he barred San Diego Catholics who belong to the National Organization of Women from receiving communion in any of the local churches. Yet when local gay Catholics speculate about Maher's attitudes toward homosexuality, they sound like schoolchildren whispering rumors about their distant, mysterious principal. Some see him as a raging homophobe, while others assert that he's basically sympathetic. Maher in fact has treated his homosexual sheep like innocently truant students, eager to ignore that confront. Unlike several of his counterparts elsewhere in California, the bishop has steadfastly refused to meet with any of the Dignity members ever since Pat convinced that first Fifth Avenue rap group. But the letters which Maher has dispatched to local Dignity organizers have largely re-

stated the Catholic Church's formal position: the practice of homosexuality under any conditions is a sin. And one of the first storm clouds on the horizon of the upcoming convention may have already appeared when one of the organizers recently asked Maher's permission to use the local church buildings for the national gathering. The bishop's secretary replied frostily in the negative.

It wasn't the first time Dignity's presence has provoked a chill wind from the bishop's office. When the gay group first began holding masses at Old Town's Cardijn Center, a nucleus for local Catholic activism, the church bureaucracy conveyed the word that the Dignity gatherings should cease. Fr. Leo Davis, the feisty priest who runs Cardijn, replied that compliance with the diocese order would require a vote by the center's board of directors. Davis says, "Of course the board of directors met and said, 'No way.' But I think what really got the diocese was when I told them, 'You know if you really try to get through I heard a couple of these fellows are thinking about posting the names of the gay priests in the diocese.' I never heard a thing more!" He roars with laughter.

If Maher declined to make Davis into a martyr, the scent of persecution nonetheless touches the atmosphere at the Dignity mass at the Cardijn Center, where the men and women regulars walk around the side of the tan stucco building and then descend the stairwell into a pallid basement room. The group assembles just about seven in the evening, when violet light from the dying day slants through the small, screened windows and gradually deepens into a chilly black. The faintest hint of subterranean dampness floats above the cold stone floor. This night, two men transform a long folding table at the front of the room into a temporary altar by draping a simple cloth over it, a hunk of pita bread, a heavy chalice, and two cruets of water and red wine rest on the top. The whole arrangement bears a turtleneck, temporary look as if the altar and indeed the entire gathering could disassemble in a warning blink. One woman later confides that the Cardijn Center mass makes her feel like an early Christian, worshipping in this modern catacomb beneath Old Town.

This congregation, about ten women and a dozen or so men, sits in the folding chairs, and the worshippers range from an older, gray-haired matron wearing a "Converting Adult" T-shirt to a pimply-faced adolescent male. Clues to the participants' social orientations are sparse: a young, middle-aged man whose

hairline is receding rests his arm on the shoulder of the smiling graying man beside him. In the next row, a short, intense-looking woman settles her hand on the blue-jeaned thigh of the woman sitting next to her. The religious ceremony unfolds exactly like hundreds of Catholic rituals across the city, except that when the priest calls for the routine "kiss of peace" (where members of the congregation greet each other) the gay Catholics explode into a chattering, surging throng. It seems like everyone makes a special effort to kiss and hug every other human in the room, as if the long-lost members of some once well-established encounter group had suddenly found themselves thrown together at a ten-year reunion.

At the Dignity "home mass" two weeks later, the intimacy is even greater. Since so many priests vacation during the summer, the gay Catholics schedule summer services only twice a month, one at the Cardijn Center and one at some member's home. This particular residence is a modest apartment on Arizona Street in North Park, and the young celebrant is a priest visiting from the Washington, D.C., area. Dressed in cream-colored slacks and a red plaid sport shirt, he possesses the rugged good looks of a Robert Redford, and he talks about his three complex roles he's trying to juggle: "living as a man, as a gay man, and as a Catholic priest." Sitting in the candlelit living room, his only concession to the symbolic vestments of the ancient religion is to don the long stole, which looks like an oversized neckerchief, absentmindedly, he forgets to slip it on until after he starts to read the gospel. His sermon, however, is direct: "Persecution has always been the unwelcome fire which purifies us. If we became accepted, maybe we'd lose the creative edge that we have now," he says earnestly. Suddenly, he compares Cardijn to his mother.

"You know, I really love my mother. She doesn't know me real well. And I know she'd be freaked out by some aspects of my life. But I could never simply reject her church. I have to live with her and she has to live with me." Indeed, the Catholic Church has lived with homosexuality for centuries, although throughout most of them the relationship has hardly been maternal. As early as twenty-five years after the death of Christ, St. Paul was telling the Christians in pagan Rome to avoid the perversity by which "men give up their natural intercourse with women and burn with lust for each other." This antipathy grew from a pastoral attitude to a variety of heavy sanctions in the Middle Ages—from excommunication to torture and burning at the stake (the latter practice supposedly produced the pejorative "faggot," since faggot was a measure of sticks bundled together for a fire). Church leaders justified much of this treatment by references to Holy Scripture (Genesis, Leviticus, and Paul) as well as to medieval theologians like Augustine and Thomas Aquinas who argued that homosexual acts were sinful against nature.

Pro-gay theologians today attack the Bible's anti-homosexual passages on several fronts, including the claim that some passages like the famous ones on Sodom and Gomorrah (in Genesis) were mistranslated and never referred to homosexuality at all. These theologians also argue that the passages in Paul and Leviticus are not to be taken literally.

Gay Catholics furthermore say that the church finally began to yield ground in its argument that sex was meant only for procreation back in 1968, when Pope Paul XII pronounced the rhythm method of birth control. The gay defenders say that the church supported the position that intercourse could have another purpose other than for procreation.

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support. It opened the door, in the words of one writer "to apply the same reasoning to the question of homosexual love."

If the door was opened, however, the leaders of the Catholic Church haven't encouraged homosexuals to walk in. When the bureaucracy in Rome issued its most recent statement on sexual ethics in 1976, it did distinguish between two kinds of homosexuals—the transitory ones, whose tendency comes from a lack of normal sexual development, and the incurable homosexuals, whose sexual orientation stems from "innate instinct." However, the statement virtually bristled at the notion that moral justification might be available for the acts of either. "Homosexual relations are acts which lack an essential and indispensable finality. (They are) intrinsically disordered," the Catholic leaders concluded, "and can in no case be approved of."

One can find within the Catholic Church, however, every shade of opinion on the spectrum of the homosexual debate that one finds anywhere today in Christendom. Thus at one extreme, an East Coast priest and nun last year founded a national ministry for gays, a few Eastern bishops have appointed chaplains to the local Dignity groups, and one bishop even reportedly has ordered all his parish newspapers to publicize Dignity. At the other end of the spectrum, however, a Peoria bishop recently actively forbade any of his priests to say Dignity masses. Gay Catholics also point with a shudder to chancery activities in places like Dade County, New York, and Wichita, where the local Catholic Church has openly lobbed against gay civil rights bills. In San Diego, if Bishop Maher hasn't sauntered among the pro-gay fields of opinion, he also hasn't led the charge across the opposing battlegrounds. The bishop hasn't issued any statements about the Briggs Initiative, and if he won't let Dignity use any

diocesan churches, Maher also hasn't forbidden his priests to say mass for the gay Catholics, stating that individual Dignity members may not be sinful—if they've privately pledged to God to refrain from any more homosexual activity. Dignity nonetheless has avoided asking any local priest to become too exclusively involved with the group, instead rotating the regular masses among about a dozen priests.

If Maher has maintained a low profile on the issue, however, one organ of his diocese has spoken, the diocesan newspaper, headed by Michael Newman. In addition to regularly attacking homosexuality on his editorial pages, Newman also has scrupulously barred announcement of any Dignity activities from *The Southern Cross*. "I wouldn't print anything to promote them any more than I'd promote any organization that stands in contradiction to the teachings of the church," he says crisply.

A dapper, bearded man whose voice still clearly reflects his British origins, the editor's tone is scornful when he discusses the gay Catholic group. He finds the very name paradoxical, he says. "In my opinion there is very little less dignified than homosexuality in practice—than sodomy to beating each other!" While Newman declines to speak as a theologian, he makes it clear that in his opinion most homosexuality is curable; most gays consciously choose their lifestyle, he believes. "I think we all go through a brief period, perhaps when in school, when we find ourselves tempted to practice homosexuality. But one doesn't have to choose to give in to the temptation! This modern world is so filled with instant gratification that that's all everyone sees. The current generation says if it feels good it must be good. Well, that's just not so," he thunders. "After all, if you make punk rock your god, you're in trouble."

At the heart of the editor's outrage is

what he calls Dignity's "promotion of the homosexual lifestyle." If it weren't for that, he could envision a role for gays in the church—"if they worked within the established framework." But for the present, it is clear that he has no enthusiasm for those who "have the temerity to argue with the Church's teaching."

At the international Dignity headquarters on upper Sixth Avenue, Carla, the national secretary, clearly is a woman brimming with temerity. Slender and tanned, she starts like a nervous cat when I refer to Dignity as a separate Catholic organization. "We're not a separate organization," she lectures. "We're an integral part of the Catholic Church. We're no more separate than some Knights of Columbus chapter."

Carla was elected national secretary of the group last year in Chicago, at which time the national headquarters moved to San Diego. (The office follows the officer and I happen to live in San Diego," she explains flaily.) Next to her desk, multicolored pins punctuate a large map of the country; the secretary apologizes that there aren't enough pins to mark all the chapters. But here she mails out communications to all of them, as well as to the church hierarchy nationwide. "I was baptized a Catholic. I believe in the Roman Catholic Church. I will be a Catholic," she says with grim determination. "It's up to me to help change the Catholic Church."

David Farrell, who now runs the San Diego branch of the Metropolitan Community Church which began ten years ago as a separate Christian sect specifically for gays, was also baptized a Catholic. Born into a strict Irish family in San Diego, Farrell even worked for Bishop Maher's predecessor, Bishop Buddy, and took a few seminary classes while doing so. But he says he always knew he was gay, so he always saw the church's teaching in black and white terms; thus he never really considered studying for the priesthood. "I just didn't feel in good conscience that I could remain in a church that in effect excommunicated me because of my sexual orientation."

Today he respects the people who remain in Dignity. "I'm glad that men and women are there to fight for gay rights," he says. Yet he points out that the church which he left wasn't the same one which exists today. "That was before we knew that protest within the church was possible."

It was before anybody dreamed that you could dissent and not be struck by lightning.

But even if bolts from the heavens no

longer strike down dissenting Catholics, why do the Dignity individuals continue to tolerate the personal rejection from within their spiritual home? Why do so when there are alternatives like the MCC, or even closer spiritually, the Eucharistic Catholic Church, a true splinter church which one group now is trying to establish in San Diego?

When I ask Cas, the local Dignity chapter president, why she doesn't leave, she fidgets slightly for a moment. "I guess you feel guilty for the thought of leaving it," she says. "Plus it's the only church I've ever known." Mike, her fellow officer, converted to the faith and he says it's a matter of "Do you believe in the structures—in the externals? If you do, then this set of structures is what you need." Carla, however, explains it more vividly. For a moment, her thick shell of reserve breaks, and she lets me see her struggle with the words. She says she sometimes thinks, "With Catholics, it's like I have this thin gold string around my neck that keeps pulling us back." Subconsciously, her hand moves to her throat and the bond is almost visible. "And if we didn't have it, maybe we might not come back. But we can't break it, and so we always return."

At the home mass in North Park, the worshippers struggle in from the warm evening slowly, and the waiting men and women chat quietly to pass the time. One by one, the newcomers mention the newly named pope, John Paul.

"How do you think he'll be?" someone asks. "If he's like Paul, I think we're not going to be able to expect much," replies another. The gay visiting priest cautions that the last two popes surprised the world once they got in office. "Power did strange things to both of them," he remarks.

Across the room, a balding man in working clothes named Bud asserts that the only hope for the church is for the new pope to allow heterosexual priests to marry, and the room explodes in discussion. One silent young man comments that even the most conservative theologians have no argument against priests marrying, while the priest interjects that fifty percent of the priests in the Washington area are now gay, as well as thirty-five or forty out of the fifty seminarians around the capital.

Bud adds, "Celibacy is the reason why so many priests left in droves." Do you realize that now the San Diego diocese is only ordaining about seven a year? I don't see what's going to happen in the future."

For a moment, everyone is silent, thinking not at all about the gay issue, but only of the lost and estranged Catholics, and of things of something else which Carla said earlier. "Everyone else is leaving the church," she had exclaimed in exasperation. "But here we are in Dignity, pounding on the doors to get in." For a moment, the paradox seems overwhelming. Then, shortly, the lights begin to flicker. For a moment there's no earthly way to tell whether the worshippers are gay, but I can almost see the gold chains gleaming off the candlelight.

Straight from the Hip

MATTHEW
ALICE

Dear Matthew Alice:
I move only once or twice while sleeping a typical seven to eight hours. Is this unusual? I understand that a person moves quite a few times while sleeping.
Jack Yamaguchi
Point Loma

I think you and I have seen the same science movie: the one with time-lapse photography that shows a sleeping person who twists all over the bed. People who do that generally are poor sleepers, whereas you, who move hardly at all, must be a very good sleeper indeed. Normal sleep begins with a period of deep, dreamless rest. The body's internal activity rises in a couple of hours to the stage of rapid eye movement (REM), when dream occur, usually lasting no longer than twenty minutes. Then the body sinks again into blank unconsciousness. Poor sleepers often wake during their dreams and stir restlessly, waiting for their bodies to succumb again to sleep. But a deep sleeper remains unconscious and does not move more than an occasional twitch as the body settles and readjusts itself. Indeed, deep sleepers are often unable to move about, because the REM period renders the sleeper paralyzed. The body's lack of muscle tone is characteristic of REM sleep, so that, ironically, when your dreams are transporting your mind, your body's muscles relax to the point of being useless. And the longer one sleeps, the



longer the REM periods become. It is believed that the periods of deep sleep restore the body, while light, dreaming sleep restores the mind.

While thinking about your sleeping habits, you might also take note of your favorite sleeping position. In a book that appeared last year called *Sleep Positions: The Night Language of the Body*, psychotherapist Samuel Dunkell theorizes that our movements at night bespeak our attitudes toward our waking lives. He says that an arrogantly independent person may adopt the "royal" position—flat on his back, making no attempt at adjust-

ment or accommodation. In contrast is the fetal position assumed by persons who want security, and the "spoon" position in which one's knees are tucked behind another's knees—the most pleasant position for sleeping with a loved one. A copy of the 200-page book is available at the city's main library, if you should want to check it out.

Dear Matthew Alice:
While Ford Pinto Runabouts are being recalled because of problems with exploding fuel tanks, Pinto station wagons are not. Is this because Pinto wa-

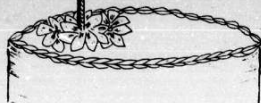
gons are completely free of the problem? Insecure Pinto Wagon Owner
Pacific Beach

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

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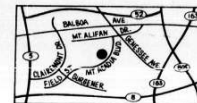
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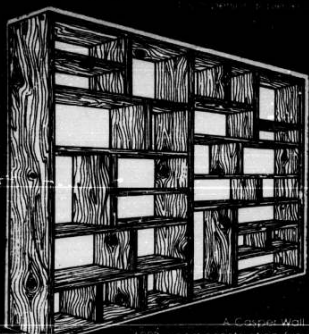
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Local Events

Sports

SURFING CONTEST, with elementary, junior high, and senior high divisions, will be co-sponsored by Santa Clara Point Recreation Council and Select Surf Shop, Saturday, September 8, 7 a.m., Santa Clara Place, Mission Beach. 688-9393.

THE CASA DE ORA San Diego Bicycle Club Track Meet will be held Saturday, September 9, 2 p.m., San Diego Velodrome, Mirley Field, Balboa Park. 298-1570.

CHARGER FOOTBALL, our San Diego Chargers start out with a big game as they play Western Division tough guy Oakland Raiders in the first home game of another difficult season, Sunday, September 10, 1 p.m., San Diego Stadium. 283-4444.

PAIDRE BASEBALL, the San Diego Padres, on route to their best season ever, come home to play the Atlanta Braves, Monday and Tuesday, September 11 and 12, at 7 p.m., and the Cincinnati Reds, Wednesday and Thursday, September 13 and 14, at 7 p.m., San Diego Stadium. 283-4444.

THOROUGHbred RACING, the 39th Del Mar horse racing season continues with nine races daily, except Tuesday, through September 13, first post at 2 p.m., Del Mar Fairgrounds, Del Mar. 755-1411 or 299-1340.

Film

"CREATIVE FILM FESTIVAL", featuring films of black America and Africa, will include "Black Modern Art" and "Que Negro Carlos Linares," Thursday, September 7, 8 p.m., "Last Grove in Dimbaza," Tuesday, September 12, 8 p.m., "A Luta Continua" and "Oyore Oigantando," Thursday, September 14, 8 p.m., "The Autobiography of Miss Jane Pittman," Saturday, September 16, 5 p.m., and "The Other Francisco," Saturday, September 16, 8 p.m., Community Arts Gallery, 870 Third Avenue, downtown. 235-0141.

"STEPPENWOLF", this film version of Hermann Hesse's novel of Harry Haller, a man torn between bourgeois respectability and antipathetic impulse, will be screened Tuesday, September 12, 7 and 9 p.m., Hepler Hall Theatre, SDSU. 286-5855.

"THE BROADWAY MELODY", an early MGM musical which won the first Academy Award for best picture, will be shown as part of the "Film Subjects" class at Palomar College, and is open to the public, Wednesday, September 13, 4 p.m., room P-32, Palomar College, San Marcos. 744-1150 or 727-7521.

"ALORSE", the official French entry in the 1975 Cannes Film Festival, starring Delphine Seyrig in a portrayal of the Swiss primitive painter Aline, and "A Woman's Place in the House," a 1975 American film about women in the Massachusetts State Legislature, will be both screened as a benefit for the Center for Women's Studies and Services, Wednesday, September 13, 7 and 10 p.m., Unicorn Cinema, 7456 La Jolla Boulevard, La Jolla. 524-1111.

"TUNES OF GLORY", a film by Ronald Neume starring Alec Guinness, will be shown as part of the "Art of the Cinema" series, Wednesday, September 14, 2 and 7 p.m., room P-32, Palomar College, San Marcos. 744-1150 or 727-7521.

"THE KINGDOM OF TONGA", a travelogue film on this South Sea island near Samoa, will be personally narrated by author and photographer Clint Dem. Thursday, September 14, 2 and 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-1700 x321.

"TO FLY", a film tribute to the history of flight in America, and "Skyline," a special effects planetarium show on visual phenomena in the sky as lightning, rainbows, St. Elmo's Fire, and the aurora borealis, enjoy their West Coast premieres through November 1, Reuben H. Fleet Space Theatre, Balboa Park. 283-1233.

SAND SCULPTURE AND WATER SAFETY will be featured in "Sand" and "Water: Friend or foe," Saturday and Sunday, September 9 and 10, 1:30 and 3 p.m., Natural History Museum auditorium, Balboa Park. 325-3021.

"CRIES AND WHISPERS", Ingmar Bergman's exploration of the relationships among four women, will be shown Sunday, September 10, 6 and 8:30 p.m., Montezuma Hall, SDSU. 286-5855.

Galleries

OLD GLOBE ART BENEFIT, members of the San Diego Art Institute, the San Diego Art Guild, and the San Diego Watercolor Art Society will participate in a joint art media art exhibition to benefit the Old Globe Theatre, opening Sunday, September 10, and continuing through September 30, Central Federal Plaza Gallery, 225 Broadway, downtown.

OLDE DEL MAR ART FAIR, first established by the old Hotel Del Mar in the 1920s, offers the works of artists and artisans every weekend through September, Camino Del Mar and 15th Street, Del Mar, through September 27. 243-6666.

FREE-STYLE REPRESENTATIONAL WATERCOLORS by Barbara Siegel will be exhibited through September, H. Henry Fine Arts Gallery, 3837 Park Boulevard. 297-5773.

CHINESE PAINTINGS, "Studies in Immensity," 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. 283-7931.

"WOMEN IN POSTER ART", from the turn of the century to the present, will be exhibited through October 5, at the Woman's Bank (California Coastal Bank), 400 Camino de La Retra, Mission Valley. 454-6330.

PAINTINGS AND DRAWINGS sent by school children in Okinaka, Japan, to the children of San Diego, will remain on exhibit through September 9, San Diego Public Library, 820 E. Street, downtown. 236-5849 or 236-5850.

DECORATIVE TILES, from 1875 to 1925, will be showcased by the San Diego Historical Society, through September 10, Villa Montezuma gallery, 1925 K Street. 239-2211.

PERMANENT COLLECTION, selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mime" (1971), Elsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Good Humor" (1975), Saul LeWitt's "Floor Piece #4" (1976), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard Artschwager's "Untitled" wall construction (1966), and Richard Serra's "Drawing for Documenta VI" (1976), through September 12, La Jolla Museum of Contemporary Art, 703 Prospect Street, La Jolla. 454-9717.

ALL-MEDIA COOPERATIVE GROUP SHOW, featuring members of Sirius, including Nathan Weidman, Clark Wooding, and David Bateman, and San Diego artists, including Clark, Kay Whitcomb, and Cleveland Montgomery, will run through September 27, Mike Stamm Gallery, Village Hotel, 1110 Prospect Street, La Jolla. 454-2240.

"BLISS BALLOONS" is a new work by Thylis Murphy, whose drawings and paintings, which portray floating, spherical images, will be exhibited Friday, September 10, through September 29, DeSideris gallery, 1262 Kettner Boulevard. 236-1916.

"IMAGES OF WOMEN", an exhibition of reproductions of portraits of women by Cassatt, Gauguin, and Whistler, will continue through September 30, Love Library Lobby, SDSU. 286-6742.

THE COLLAGE, COLORED PENCIL, color zero, and paintings on wood of Mini Berni will be exhibited through September 30, Spectra Gallery, 407 Goldcrest Street, Mission Hills. 295-7275.

LARRY McCARTHY

The outfielder shifts nervously, thumping his glove while the huge, barrel-chested batter looks out in his direction, menacingly waving his bat. The delivery is made. There is a loud crack, and the white baseball sails through space on its lonely trajectory. Higher and higher it goes, higher than Greg Luzinski's popups, higher than Dave Kingman's home runs, and the outfielder backs up farther and farther until his feet make contact with the dirt warning track. He cautiously backpedals a few more feet until he is nestled against the fence. He looks up now as the ball descends, picking up speed until it finally comes down with a satisfying thud in his glove. The outfielder casually tosses the ball back in to the infield and gets ready to catch another of Rollie Fingers' patented sky-high fungoes.



ROLLIE FINGERS

"Just look at those arms if you want to see the secret to Fingers' success with a fungo bat — they're gorilla arms!"

Fans who don't regularly show up at Padre Stadium an hour or two before game time may have difficulty imagining what Rollie Fingers looks like with a bat in his hands. Rollie, of course, is the Padres' most familiar face and could arguably be called the most imposing figure in baseball today. Even the baseball skeptic who probably recalls him confidently striding in from the bullpen during one of Oakland's pressure-packed World Series games to get the job done. Call it his "presence." Fingers attribute it to his wicked breaking ball, or even his waxed handlebar mustache, but when Rollie Fingers enters, he dominates a baseball game the way few players ever have. Like Clark Kent and Bruce Wayne, however, Rollie is not satisfied with having merely one identity. So every evening about an hour before the game begins, Rollie Fingers — possessor of a lifetime major-league batting average in the low .180s — picks up his special "Rollie Fingers Model" Louisville Slugger fungo bat and — presto — he emerges from the dugout as Rollie Fingers, one of the National League's premier fungo artists, going forth once more to do his thing.

Hitting fungoes (a manner of batting in which the batter himself tosses the ball into the air and hits it as it falls) is a widely practiced, time-honored and essential part of baseball's warm-up proceedings. It is almost never done by any of the team's regular players; they need to be out of the diamond practicing their fielding. Consequently, fungo-hitting chores are usually given over to coaches or pitchers, who have little to keep them busy during the pregame activities. To make their jobs a little easier, fungo hitters use a special bat, which is considerably longer, skinnier, and lighter than a regular bat — one which increases bat speed and thus allows them to hit the ball farther and higher than they ordinarily could. Like home-run-hitting shortstops or a catcher who can drive in runs, skilled fungo artists are a prize that clever managers are always on the lookout for. A talented fungo hitter — one who can consistently deliver the goods — can get his infielders and outfielders warmed up and ready to go with the same sort of effortless precision that we admire in a deft brain surgeon. Rollie Fingers, it

should be emphasized, is not just an ordinary fungo hitter, but an exceptional one. Not only can he make baseballs dance to all the ordinary tunes, but he has worked a few novelty items into his routine that are downright show stoppers. His specialty is the "sky ball," an extremely high fly ball hit to his outfielders. To get an idea of just how high Rollie Fingers can hit a baseball with a fungo bat, imagine the roof of the Houston Astrodome. When the Astrodome was completed the builders put forth a challenge to fungo hitters around the league to come to the park and see if they could hit the roof. A steady stream of hopefuls, looking for instant immortality, tried and failed. (If memory serves me, Whitey Ford, a gritty little left-handed fungo hitter for years with the Yankees, eventually succeeded.) But on a recent trip to Houston, Rollie succeeded in hitting the roof of the Astrodome five consecutive times, a feat which surely ranks with DiMaggio's hitting streak or Maris's home runs.

Last week I ventured down into the Padres' clubhouse to discuss the art of fungo with Fingers. While we spoke, Randy Jones and John D'Acquisto, who were changing into their uniforms, occasionally dropped over to add their own observations. Although he was quick to admit that he hadn't yet perfected his fungo technique ("I'm learning every day," he said modestly), Rollie seems to have a bright future ahead of him. "He's got all the tools to be a really great one," said a passing player who wished to remain unidentified. "He can't let success go to his head, though. He's always some coach waiting in the wings to take your job. But he's got the height (6'4"), the weight (210), and the stamina to last as long as I last in this league. And hell, he's just a kid (32). With any kind of luck he can last for another thirty or forty years." Randy Jones offered another insight into Rollie's physical makeup when he noted, "Just look at those arms if you want to see the secret to Fingers' success with a fungo bat — they're gorilla arms!"

All the physical tools in the world won't necessarily mean that a man can make it as a major-league fungo hitter, of course. As with good hitting and good pitching, good fungo hitting requires a willingness to dedicate oneself to a goal, an inner desire to reach for the stars, and no matter if the reach exceeds the grasp. Rollie obviously has such dedication and desire. Certainly the road up to the big times was not an easy one for him. "When I first played in the minors I never even thought about fungo hitting for a while," he recalled. "Then one day I started hitting the ball around and I noticed that the workout seemed to help me loosen my back and shoulder muscles. I've been hitting them ever since." Of such small, seemingly insignificant moments are major-league fungo careers made.

Rollie's fungo experience on the rambunctious Oakland Athletics was an interesting, often tumultuous affair. Paul Lindblad was already a star fungo performer for the As when Rollie joined the team in 1969, but as soon as the players saw what Rollie could do with a bat, the two began to share duties. Soon they formed one of the most talented fungo duos in the league. These were the glory years for Fingers. While he may be best remembered today for his brilliant relief pitching during Oakland's three consecutive World Series victories, he was also building a solid and equally flamboyant reputation as one of the American League's most spectacular fungo hitters. If there were any special pressures on Rollie during those years, though, he doesn't acknowledge them. "You know, a lot of those rumors about the fighting and disension on our team were overblown," he claimed. "I never had any special hassles from my teammates when I wanted to go out and hit a few to them. And, despite what the press reported, Lindblad and I remained friends and never felt jealous towards each other." Fingers also quashed any rumors to the effect that Charlie Finley was personally calling the shots as to when fungo hitter would be used before each game. "To my knowledge, Charlie never directly interfered in these matters," said Rollie, al-

though he added caustily, "Of course, you'd have to ask Dick [Williams] or Alvin [Dark] about that." When Rollie came over to San Diego in 1976, it was clear that one of the attractions of the Padres was the fact that they had no established fungo hitter. "Oh, Dave Tomlin would usually do the job," he explained. "But no one on the Padres seemed really all that interested. Remember, not only can most players not hit fungoes very well but a lot of managers won't even let their pitchers hit them at all." When I asked what would happen if a gifted fungo hitter showed up on a team that already had an entrenched regular, Rollie noted that only rarely would the players have a contest or let the manager decide things. "Usually the fungo hitters just decide things among themselves, split up the duties in some way. We try to keep it friendly." Fingers has seen a lot of top-flight fungo artists come and go through the years, although he seemed a bit reluctant to identify them. (Unlike regular major leaguers, some fungo hitters can persevere for forty or fifty years. Building up personal grudges is not advisable.) After listing a few of the current National League stars (see Nickno with the Astros, Richie Hebner with the Reds, Dave Tomlin now with the Phillies, his voice became almost wistful when he mentioned the one man generally acknowledged as the best fungo hitter in the American League — and one of the greatest men to ever toss a ball in the air and watch it. That man is Jimmy Reese, currently a coach with the Angels. "Yeah, Reese is probably the best," he said, admitted Fingers. At this point D'Acquisto leaned over and nodded his head vigorously. "You can't believe what that guy can do with his bat," he said. "He can pitch-bat practice with it."

When the discussion turned to the actual techniques of fungo, Rollie had plenty to say. "What you look for — the ideal, mind you — is a guy with a versatile bat who's also got accuracy." By versatility, he went on to say, he meant someone who could hit grounders, liners, popups, and fly balls — all to specific spots on the field. Accuracy is definitely important, but it's difficult to instill in a young fungo hitter the patience and discipline required. Rollie has witnessed many youngsters who come into the league, smash the ball around the park for a few weeks, and then disappear into the anonymity of the clubhouse. Like the franchise who can't find the plate, such a player is useless until he begins developing control. Fingers claimed that his own specialty, the "sky ball," was really all that difficult to hit and that the toughest maneuver is the fly popup for the catcher. "But those popups are special cases," he continued. "The balls I have the most trouble with are the hard grounders and line drives to my infielders. I'm always hitting them over their heads." Rollie's in-fielders, like every major league hitter, have a special, prodigious gift — Babe Ruth's home runs, Sandy Koufax's fastball, Brooks Robinson's glove, Rollie Fingers' sky-high fungo — it's easy enough to pick out some minor flaw (Ruth's spindly legs, Koufax's knighting, Robinson's bald head, Fingers' ground balls) and roll it over them.

Like every major league hitter, Rollie has suffered through the agony of a prolonged slump, and like every major league hitter, he has a number of theories about what causes them. "Usually I get into a slump when I either have had a bad day for a few days or when I'm doing well. I'm usually when he's slumped over," chimed in Jones, who pointed out that earlier in the year Fingers had plunked Don Kestner in the eye with a ball. So far Fingers has hesitated to take his fungo problems to a batting coach, preferring instead to battle his way back completely on his own. But, then, that's always been Rollie's way.

There seems to be a great disparity between the burdens and pressures placed on a fungo hitter and the reward he receives. Rollie, for example, receives hundreds of thousands of dollars a year to be a mere relief pitcher, but receives not one cent for his fungo work. And he acknowledged that fungo hitting doesn't directly help either his pitching or regular batting since, as he put it, "All three of those things require completely different types of skills." But Fingers is also well aware that the satisfaction he receives from doing his job well can't be measured in dollars. "Fungo hitting helps me get loose and gives me something to do before the game," he said. "Besides, I'm helping the outfielders do their job better, then I'm helping the team. I figure that every fly hit may be the one that improves their fielding enough to make a good catch, thereby receiving help me or one of the other pitchers."

As Rollie got up and headed for the runway which leads to the actual techniques of fungo, I watched the back of his uniform until he had disappeared into the dugout. A few minutes later the distinctive sound of ball meeting bat signaled Fingers' arrival at the edge of the infield, doing what he does so well.

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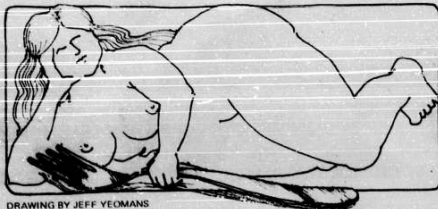
ELEANOR WIDMER

The Restaurant: Skinny Haven
The Location: 4344 Convoy Street (560-8151)
Type of Food: Diet gourmet.
Price Range: Entrees from \$1.95 to \$3.95
Hours: Open daily, Monday through Friday, 11 a.m. to 10 p.m.; Saturday, 11:30 a.m. to 10 p.m.; Sunday, 11:30 a.m. to 9 p.m.

Advice on how to stay thin is only good for thin people. Those with a weight problem, who may euphemistically be called overachieved eaters, compulsive eaters, or problem eaters, know all about their condition. They've read the articles warning them that excess fat is injurious to health, and they buy dozens of books on the subject, detailing new diets and new strategies. Still, too often they go on eating.

I have had friends who have put themselves through a variety of diets in an attempt to lose extra pounds. Some have tried many nostrums; some have tried all of them — psychotherapy, transcendental meditation, yoga, et al. They have read *How To Be Thin* (by a Formerly Fat Psychiatrist), and they have taken to music as well as to heart the no-salt, no-sugar, no-protein diet, and the drinking-man's diet, and the fat-and-protein diet, and the steak-and-grapefruit diet, the all-juice diet, the rice-and-tea diet, and the ultimate — the water-only diet.

They invariably succeed at one of three and for a short while they appear blissful with success. But three months or six months later they backslide and have to repeat the process. This is not to say that some can't surmount the problem permanently, only that in our society, which proffers food on all the television commercials and which equates dining with social interaction, the temptations set before the overweight are difficult to resist. Ideally, overweight people should be able to dine at the most fastidious restaurant and have the will power to eat only one-fourth of whatever is presented. Un-



DRAWING BY JEFF YEOMANS

fortunately, few of us have that much self-discipline. Hence, dieters' restaurants have sprung up, and one that I visited the other night has distinct possibilities for everyone who is self-conscious about calories.

The place is called Skinny Haven and the original one was begun in 1970 in the Los Angeles area. There are now eight Skinny Havens; the one operated on Convoy Street is a franchise. In the San Diego establishment they make their own sauces, hamburgers, salads, chicken, and spare ribs. But two out of the three entrees I sampled came from Los Angeles. This is not to fault them, only to explain that like most chain restaurants, they serve some dishes which have been assembled elsewhere.

The menu is based on concepts proposed by Weight Watchers — every day you are allowed a certain amount of protein, carbohydrates, fats, etc., but every item is allotted in terms of ounces. Thus, at Skinny Haven all the entrees are listed by weight.

Many people come to Skinny Haven for its salad bar. A small salad costs eighty-five cents with lunch or dinner, and \$1.25 by itself. Or you can purchase a large one for \$1.95. Among its items are chopped zucchini, low-calorie munchies such as onion wafers, and low-calorie dressings that taste very fine, especially the green goddess. However, you are al-

lowed only one trip to the salad bar. I suppose it was this restriction that accounted for dieters carrying plates bearing minor pyramids of salad.

There are at least eighteen hot items to choose from and the prices are very reasonable. Six ounces of liver and onions plus a vegetable and cole slaw costs \$3.55, and the spare ribs, which are all meat and no fat, cost the same. I had the veal cabbage rolls for \$3.75 and they were delicious. Ground veal was wrapped in thin cabbage leaves and had excellent flavor, as did the cole slaw and the accompanying broccoli.

Believe it or not, manicotti, a pasta dish normally associated with calories, is also available at only \$2.45. The amount is huge, more than I could normally eat. I and the veal rolls are prepared in Los Angeles, but the manicotti is not improved by the sauce, which is prepared in the kitchen. It relies too heavily on tomato puree. In fact, all the sauces were so brown in color that I asked whether any additives went into them. I was told by the manager that they just simmered a great deal, hence the darkness of hue. But these sauces lack subtlety and are too heavy. I scraped all the sauces off the spare ribs, the manicotti, and the veal rolls. I was with a dieter friend who informed me that these "homemade" sauces are a great luxury to dieters. Nonetheless, they don't enhance the food.

The pride of Skinny Haven rests with its desserts, and thus I tried two: apple pie a la mode and chocolate ice milk sundae with hot fudge sauce.

The apple pie (\$1) is served without crust and consists of baked apple slices prepared with cinnamon and an artificial sweetener. The sweetener leaves an aftertaste such as you get in diet carbonated drinks. But this taste is mitigated by the vanilla ice milk on which the apples float.

The ice milk has a nice flavor. It won't serve as a fix for dieters who are allergic to sodium, and a substance called carboxymethyl cellulose. The chocolate topping again employs cocoa, but its base is a dairy product that dieters count as part of their nonfat milk allowance.

One of the interesting aspects of Skinny Haven is how few overweight people I saw there. The room is nicely decorated with murals and plants — two large plastic ones reach the ceiling, but the rest are real — and most of the diners were families. The children were swooshing down floats and sundaes and shakes and obviously were not counting closely (the banana split contained two and three-fourths of the daily fruit allowance and six ounces of milk).

Everything on the menu is available for take-out, and Skinny Haven also sells frozen Weight Watchers dinners as well as their own salad dressings, which do contain artificial sweeteners. The waiters and waitresses are all pleasant, and the manager showed great forbearance when I asked her so many questions. In fact, she asked me whether I was a "spotter," someone sent in by the parent company to pose as an ordinary diner and then report on the quality of the food and service. She kindly provided me with the recipe for the ice milk and answered all my questions with honesty. Incidentally, there's a happy hour between two and four-thirty p.m. when you get one free sundae if you buy two. It is a far better method of dieting than waiting for the heavens to descend.

JONATHAN SAVILLE

Farce is a very old theatrical genre, and its authors have tried out just about every imaginable plot device. But surely no one before Terrence McNally ever conceived of having a farce in the series after all. The result is currently on view at the Coronado Playhouse, where you may judge whether the new is necessarily the good.

Mr. McNally's scheme has been to take two diverse sets of clichés from the contemporary theater and cinema, and to combine them. Mario Puzo and Francis Ford Coppola have made godfathers, hit men, vendettas, "the family," and the Sicilian-American accent familiar to millions of filmgoers. Also, scarcely a year goes by nowadays without some comical, tragic, satirical, or pathetic treatment of homosexuality on stage or screen. The large majority of theater and moviegoers belong neither to the Cosa Nostra nor to the gay world; hence, each of these affords the interest and amusement of an intriguing, exotic culture. The follies of the natives can be treated as laughable eccentricities or as instructive examples of the bizarre forms in which human nature can shape itself. We can find out about ourselves while watching people who are wildly different from ourselves. And of course the sight of mass gangland murders and men wearing dresses carries a potent whiff of that sensationalism by means of which certain kinds of theatergoers get their kicks.

What could be a clever device then than fusing two such exotic and sensational cultures in one play? Here is what happens, in the words of the Coronado Playhouse's publicity flyer: "Get Proclo," a dying man's wish. And when that man is the patriarch of an old Sicilian family, the eldest son is duty bound to carry out Poppa's final request. Gaetano Proclo is the target and he knows it. So where in New York City can a hunted man find a haven? Ask any cabbie and he'll deliver you to the Ritz. A men's bathroom complete with night club, movies, TV, swimming pool, steam room, sauna, discotheque, amateur night, and free blood tests every Wednesday. What more could Proclo, a fat, slightly hysterical garbage contractor on the run from his brother-in-law ask for? Peace and quiet! A commodity generally lacking at the Ritz! Terrence McNally has brought together a score of notorious characters in one of the most unlikely settings in the modern theater.

The trouble is that neither the notorious characters nor the unlikely setting are sufficient to make this promising farce a good one. There are two chief types of flaws in Mr. McNally's material. First of all, there is a lack of genuine funniness in both of the exotic cultures he has dragged together. The most Mr. McNally can do to mock Sicilian attitudes is to have Gaetano Proclo's wife and her brother utter histrionic lamentations whenever their dead father is mentioned. "Poppo!" they cry, and embrace each other with a brief tear. This is funny?

The gay personnel of the bathroom are even less amusing. To tell the truth, I am tired of the gay theme in the modern theater, especially in its "comic" variety, couldn't the writers of farce go back to adultery, or to transmuta-



THE RITZ

A Farce of a Farce

Is a young man dressed in balloons and doing bumps and grinds like a stripteaser really funny? Is a middle-aged homosexual who is compulsively drawn towards fat men a true object of laughter?

fathers, or identical twins, or any of those other ancient devices that have proved themselves over the centuries to be inherently and lastingly funny? My objection is not due to the fact that the derogatory, stereotypical treatment of homosexuals in our popular theater — mincing, nattering, dyeing their hair, talking like Bette Davis — heaps an additional load of dung on the most beleaguered group in modern society. Farce has never been concerned with the welfare of its victims, and the writers of farce are no more likely to treat homosexuals with kindness and justice than they are to preach the human dignity of cuckolds or to uphold the civil rights of the mentally defective. Farce is deeply savage; if we ask it to be liberal, tolerant, and kind-hearted, we are asking it to cease being farce. But if farce cannot be expected to convey the world views of Albert Schweitzer or the ACLU, the one legitimate demand we can make of it is that it be funny. Is a young man dressed in balloons and doing bumps and grinds like a stripteaser really funny? Is a middle-aged homosexual who is compulsively drawn towards fat men a true object of laughter? And can the repertoire of effeminate gestures and speech habits purportedly characteristic of homosexuals sustain its capacity to tickle an audience's sense of humor when we have seen the same rignamole a hundred times before? The Ritz might go over well if it were still produced in a gay bathhouse, but its con-

appeal of its gay setting is anything but universal.

Still, playwrights have before this fashioned glittering costume jewelry out of the most unpropitious materials, and farce is above all the theatrical genre in which skill at play-making regularly triumphs over vacuous or even repulsive subjects. A successful farce is like an intricate mathematical game in which the very cleverness of the intrigues, the coincidences, the contrived misunderstandings, and the intertwined cords are often sufficient to sustain an audience's interest, even if the characters have no relation to reality at all. Mr. McNally tries his best. When Gaetano enters the bathroom, he signs the register "Carmin Vespucci" — the name of the brother-in-law who is trying to kill him and from whom he is hiding. The real Vespucci has hired a detective to find Gaetano, but the detective has never seen either man, and supposes that Gaetano (alias Vespucci) is his boss. Vespucci himself then arrives at the baths, and... But you get the picture. This is precisely the stuff farce is made of, and if Mr. McNally had brought it off well we could have overlooked the fundamental chintziness of the gay and Mafia stereotypes. But the playwright's comic inventiveness is defective. He never achieves that wonderful complexity of incident that farce requires, where every event unexpectedly juxtaposes a whole series of conflicting plot lines, and the interlocking points

are fitted together with perfect calculation. Mr. McNally's plot devices are just not clever enough to justify his play. *The Ritz*, in short, is an eight-hour attempt unsuccessfully to do the job of a Cuisinart.

Still, a good production might have made this play tolerable; Mr. McNally is no Plautus and no Feydeau, but he is not entirely devoid of comic talent. I wish I could say that the Coronado Playhouse had lived up to its well-deserved reputation. But I am afraid they have come a cropper with this play.

There are many things wrong with the current production, and one of them can be summed up with two little examples. Gaetano's wife, member of a Sicilian-American family obsessed with ethnic consciousness, at one point declares that her situation is just like that of Gilda, and her brother can't figure out what she is talking about. No wonder, since the character from Verdi's *Rigoletto*, whose name the actress pronounces as though it included a fish's gill, actually called her brother in-law who is trying to kill him and from whom he is hiding. Similarly, one of the inhabitants of the bathroom refers to some kind of gay activity occurring at Park, to the actor, the name rhymes with "miss," while any New Yorker knows that it rhymes with "peace." Now, if there is one thing *The Ritz* needs it is an authentic sense of atmosphere, both Sicilian-American and New York gay, and that means a

meticulous attention to details such as these names. The lack of such attention is pervasive in the Coronado production, and it is fatal.

The same lack of authenticity extends to the acting. There is not a single person on stage at the Coronado Playhouse who is not an accomplished actor, but at the same time there is scarcely anyone who knows anything about the part he is playing. Most of the actors playing gay roles seem just that, actors playing roles. They are not effeminate or campy; they are merely pretending to be effeminate or campy, or — to put it another way — they are not modeling themselves after real effeminate and campy persons, but are imitating other actors playing gay roles. The "Sicilians" are doing very much the same thing, and none more neatly than the production's director, William Bruce, who himself plays the contrived role of Gaetano. Mr. Bruce is not to be completely blamed for this unhappy performance. Philip Manescahi was to have played Gaetano, but he fell gravely ill and Mr. Bruce was forced to take his place. Mr. Manescahi, to judge by his name, presumably knows something about Italians. Mr. Bruce, to judge by his performance, has never met an Italian in his life. I have admired Mr. Bruce's acting abilities in a number of other roles. *The Ritz*, he shows in just whatever of what a Gaetano Proclo in the garbage business in Cleveland, would look like, walk like, talk like, and use his hands like. This is in other respects a decent performance: a poor, clumsy schlep, driven near to frenzy with anxiety, but utterly Americanized, with a dozen generations of pure mid-Western blood coursing in his veins. And for a play like *The Ritz*, that is simply not enough.

Yet even with a poor play and inauthentic acting styles, the Coronado production could have attained some sort of success if it had been directed properly. Farce needs speed; it needs complete accuracy, total integration, the precision of a fine, twenty-four-carat, quartz-look, overhead camshaft, solid state, digital-analogical loop-feedback perpetual motion machine. The production at the Coronado Playhouse is limp; it drags. Everything seems to be off by a second or two; the entrances are not quick enough; the pauses are too long; the tension is always sagging just a bit, like a spring that has lost its elasticity. The whole production reeks of a Paganini scuffle being played on a double bass.

There is one exception to the general debacle, and that is the performance of Gaetano Collier as Puerto Rican entertainer named Gogie Gomez. If the gays in this production do not seem gay, and the Sicilians do not seem Sicilian, Miss Collier seems totally Puerto Rican; and there is nothing at all in the matter with her timing. She is, in fact, extremely funny, nowhere more so than in a scene where she shows us how absolutely dreadful the whole plot is, lack of talent, but Miss Collier brings off this tour de force with real theatrical fire. It would be delightful to see her in a vehicle more appropriate to her ability, as it is, she seems like a patsy inserted in to ruin the show.

There is a good seat, by Mr. Bruce, once again, which exploits the stage's possibilities in the full and gives an excellent sense of atmosphere and a good sense of the play's comic inventiveness, and that means a

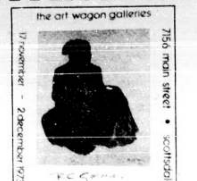
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Sermon on



WILLIE SHOEMAKER

ELEANOR WIDMER

Among spectator sports, there can be little doubt that horse racing is one of the swiftest and most exhilarating. Football and baseball require of their fans hours of dedicated watching, but in horse racing the outcome is known within a few intense minutes. If a better loses on one race, there are always several more on which to place one's knowledge, one's hunches, and one's blind luck (there's more superstition involved with racing than with virtually any other national sport).

To be sure, there are always some who study the racing form and who follow the P.P. (past performances) of both the horse and the jockey as if it were a science. But most often picking a horse is tied up with the personality of the bettor. Some people rely on the advice of handicappers and routs; some chance their money only on longshots, while others won't risk their money on any but favorites. Favorites don't pay much, but they more often

allow one to go home a winner.

Many bet on jockeys—Shoemaker, Pincay, McFargue, Toot, and the famous young Steve Cauthen. Still others care less about the jockey than the horse itself, often for irrational reasons. I have a friend who will always bet on a gray horse, even if it looks as if it will collapse by post time; and another who cannot resist the number four, though the nag may be relegated to the worst post position and ridden by an apprentice. Like many, I am a sucker for names, a schleppler among bettors who can't resist the reverberations of certain sobriquets. More than once this year, Conscious of Art has been able to lure two dollars from my thin purse, which hardly can be called "system" betting.

In these sophisticated times, when horse racing appears on television, few hold to the myth once perpetuated by the movies, namely that the jockey and the horse represent a symbiotic relationship. Who can forget those old flicks in which the jockey would nuzzle up to the horse and tell it that it had to win, for the sake of the jockey's girl, or for the aged dying

mother, or for the crippled child who would instantly be cured of polio if only the horse would win the derby or the special stakes?

What most people are not aware of is that jockeys have very little to say about their mounts. The horse the jockey rides during any particular day and for any particular race is arranged by the jockey's agent; and while the jockey may express an opinion, or even tell his agent about his desire to ride a certain horse, he abides by the decision of his agent.

Horse racing's top riders also have top agents, men with savvy as well as clout. Clout in this case means reputation. There are certain agents whose reputations are so firm that they and their jockeys are like hyphenated names. Willie Shoemaker has had the same agent, Harry Silbert, for twenty-nine years. Harry Silbert does nothing but manage Shoemaker and obtain mounts for him, which is to say, winning mounts. Also, Silbert and Shoemaker have worked with the same trainer, Charlie Wittingham, for almost two decades.

George O'Bryan, on the other hand,

has been Laffit Pincay's agent for only three years. And while the Panamanian rider is certainly brilliant in his record, he has recently been involved in a controversy, and this creates problems for his agent.

Harry Silbert has consistently kept Shoemaker on winning horses. Last year alone, the venerable jockey rode \$4,000,000 worth of winners. Of this, he earned ten percent, or about \$400,000. His agent, Silbert, who has no written contract with Shoemaker, may receive as little as twenty percent of Shoemaker's earnings and as much as twenty-five, plus bonuses. Silbert wouldn't reveal the exact amount ("Do you want the IRS should get on my back?"). Most agents, however, receive one-fifth or one-fourth of their jockey's earnings.

Harry Silbert is sixty-seven years old and looks at least fifteen years younger. His ruddy, suntanned face is punctuated by an ever present cigar which he waves around like a George Burns prop. His manner is formal and dignified, but once he warms to his subject, he frees himself from wariness. His eyes miss nothing. Even as he talks to me from his box at Del Mar he pauses to greet passers-by: "My, you're looking good today," or "How are you, darling?" The comments are ritualistic—one isn't quite sure about the effect, though the words sound warm, and little else. In 1938 he moved to California and in 1949 he acquired young Willie Shoemaker's contract from George Reeves. Shoemaker had no say in the transfer, and the eighteen-year-old jockey accepted it much as a baseball player accepts the fact that his contract may be sold to another ball club. Yet it developed that the pairing of Silbert and Shoemaker was ideal. In fact, Shoemaker is almost a clone of his agent. The jockey is sometimes called "Button Lip" for his taciturnity. Silbert, who obviously knows his business well, will volunteer to answer only what's asked—he plays it close to the silk.

"Agents keep a lot of things to themselves—they have to—but also we have to get along with each other. So if you ask me if we 'shoot for a mount' or yell or scream to get the horse we want, we don't. We work with the trainers and we don't get mad at the agents."

"Sometimes I get aggravated and sometimes I don't sleep. But most of you can't tell this happen to you. Every day I'm watching the performances of the horses. Every day I'm talking to trainers. Every day I'm thinking of Bill."

At this moment a race starts on the track below. His jockey is not riding, but

the Mounts

PHOTOGRAPHS BY JIM COIT

Silbert follows the race with his small and accurate binoculars, and as the horses come into the home stretch, he rises to his feet. He doesn't take notes, but seems to be memorizing every move of the race, which he records with the blink of an eye. Some day Shoemaker may be on one of these horses and he has to keep every performance in mind. Harry Silbert still remembers the names of the horses that Shoemaker rode at Santa Anita in 1969 after a thirteen-month absence from the track (Shoemaker broke his thigh bone in 1968 and was idled while the injury healed). When he returned he won three for three—three mounts, three wins. "The horses were Princess Endeavor and Racing Room, and the third will come to me soon. My wife says I got a great memory for horses; the rest I don't remember."

After an association of almost three decades, do Silbert and Shoemaker have a father-son relationship?

"Absolutely not. Of personal problems, he don't tell me and I don't tell him. That's the best for our business. You ask me what I do when Bill gets depressed. He's human, he don't feel good, I just put him on a winner. That's the best thing for depression, a winner. What I say to him is, 'This horse can run. Don't worry about it.'"

Every morning Silbert appears at the track at six a.m. Whether he's Del Mar, Oak Tree, Hollywood Park, or Santa Anita, he watches the horses work out beside. "You have to know all the horses, not just the famous ones."

Silbert and Charlie Wittingham, the trainer, do not have a contract, but their verbal agreement is that Shoemaker will ride Charlie's mounts. For one thing, this makes the working lives of all parties easier. Wittingham doesn't have the hassle of worrying about the vagaries of less talented jockeys. He knows that Shoemaker brings home winners year after year. Shoemaker and Silbert are equally pleased with Wittingham, one of the foremost trainers in the country. But because of the informal commitment to Wittingham, Silbert may not get the horse of another trainer that he might like for Shoemaker. The agent is aware of it, the jockey is aware of it, but it's part of the system.

However, if for some reason one of Wittingham's horses is not available, then Silbert has to obtain the best mount possible for his man. Trainers usually approach Silbert, who keeps a condition book, a schedule of the jockey's races for the next week to ten days. If Shoemaker is available and the horse seems to have winning potential, Silbert agrees to the mount.

But many imponderables arise: the horse may be scratched, or the trainer may decide to pull the horse out of a certain race, or the owner in conjunction

with the trainer may decide not to run the horse on a certain day. Conversely, some jockeys are injured or they are suspended, and the horses then need new riders. Should an excellent mount suddenly become available for one of these reasons, Silbert might approach the trainer or vice versa. If Shoemaker is committed, Silbert may then call another agent, say George O'Bryan, and tell him of the availability of a particular horse. O'Bryan then has to negotiate for it for his rider, Laffit Pincay, Jr. This means that the condition book can only approximate the jockey's mounts for the coming week. But the jockey may not know of these changes until he gets his "overnight," his entries for the next day, or under certain circumstances, he may not know until that very day.

Perhaps a more cogent example of the speculative nature of obtaining mounts would be that of the horse Affirmed. Steve Cauthen, scheduled to ride Affirmed in the Santa Anita Derby last spring, was placed on suspension. The agents of jockeys Pincay and Angel Cordero both wanted the mount and they flipped a coin for it. George O'Bryan called tails, and thus won Affirmed for his jockey. Pincay brought Affirmed into the winner's circle for that prestigious derby. Such dramatic methods of obtaining mounts are rare, but they indicate what agents sometimes have to do.

The recent controversy over Pincay at the August 19 running of the 109th Travers, the oldest continuously run stakes race in the country, at Saratoga, New York, demonstrates the hazards of agency. Steve Cauthen could not ride Affirmed in the Travers because of an injury. George O'Bryan was able to obtain this mount for Pincay because he had twice ridden Affirmed to victory. Although Affirmed was ahead one and three-quarter lengths at the finish of the nationally televised race, the track stewards ruled that Pincay's sudden move to the rail, in which jockey Jorge Velasquez was almost pitched from his mount, Alydar, was a foul. Alydar was declared the winner and Affirmed dropped to second. Pincay was placed on suspension for six racing days beginning Friday, August 25th. While Pincay accepted the suspension as gracefully as he could, his agent knew that he would not be able to make up the deficit at the Del Mar meet, where Pincay had been expected to ride more winners than any other jockey.

It is only natural that agents are affected by the fortune and misfortune of their jockeys. When I first spoke with George O'Bryan, a married man of fifty-eight years, he was most articulate about Pincay's psychology of winning.

"Laffit is thirty-one and has lots of drive in his own behalf. He's a married man and the head of a large family. I mean Panamanian-style, which includes



HARRY SILBERT, GEORGE O'BRYAN



LAFFIT PINCAY JR.

his mother and brothers. Pincay [he pronounces it Pin-cay, though the rider prefers to be called Pin-ey] has a tremendous desire to win. I don't have to psyche him up; he loves to be in the winner's circle. He's one of the fittest athletes I've ever met. If an athlete drinks too much, he weighs in heavy one day and too light the next, so a good athlete can't fool around with his weight. Laffit jogs every morning. He won't eat red meat; he eats fish and chicken. He keeps himself in perfect shape. And the more races he gets, the more he's in the winner's circle, the more he wants to race. It's like hitting home runs in baseball. He loves the applause. He loves to feel he's a winner.

"I've been with Laffit three years. He is a rider's rider and positively the best rider I ever worked for. I knew it when he first came over from Panama and I saw him riding in Florida."

O'Bryan holds up a heavy gold-link bracelet with his name engraved on the front and that of his jockey printed on the back. When he fingers his golden link to his golden rider, he exudes high spirits and confidence. Once a jockey himself, O'Bryan gave it up because of the weight problem, and after a turn at being a trainer, he found his metier as an agent.

"It's really very simple. The best of the best gets the best. A jockey who is below tenth place nationwide is very chancy. He has to take an agent who's just starting out. And a young agent has to take the jockey he can get and work with the trainers he can get."

"We all love the life. Sure we start at six a.m. and we sit through all nine races every day of every meet, but it's not like we're working every minute. Every day is a new day. Every day we are trying to spot the horse that will become the champion of champions. And when you've got a rider like Laffit Pincay... it makes me feel happy to be associated with him."

After the incident with Pincay at Travers, George O'Bryan was noticeably subdued. "The stewards in Saratoga said that Laffit's riding tactics may be all right for California but they won't do in the East. As an agent, I felt the same as Laffit. It was a judgment call and a borderline case. I think he rode a good race, but now with the suspension, it breaks up Laffit's momentum. But that's why he has me. I have good rapport with the trainers and do business with all of them. It's up to me now to get Laffit those winning mounts. That's my job."

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American Hot Wax — An accordion-like compression of early rock-and-roll history, sociology, and mythology. This Memory Lane movie pushes a goodly number of nostalgia buttons, and it hopes that the subject matter and the tone feeling for that subject matter are alone sufficient to carry an audience along. It hopes also to camouflage the sheer silliness of the script by affecting a hectic pseudo-documentary style. With Tim McIntire as the legendary deeply Alan Freed, Laraine Newman as a doozy-singer Carol King-like singer called "Teenage Louise," and cameo appearances by Chuck Berry, Jerry Lee Lewis, and Screamin' Jay Hawkins as themselves. Directed by Tony Muxus. 1978. (Cabrillo)

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

Casablanca — The city of intrigue is converted into a large Camp ground, as Bogart reigns broken-heartedness and moral rehabilitation in this feminized thriller. Directed by Michael Curtiz. 1972. (Rox, 9/13 through 15)

The Cheap Detective — Neil Simon's Bogart parody gets underway with a verbose prologue which reads more like Woody Allen and which brings a smile to one's lips only by missing the Philippines. Simon's unnatural marriage of medium good, cult-like Bogart (THE MALTESE FALCON) and medium bad, bleeding-heart Bogart (CASABLANCA) is necessitated not because Simon has so many ideas, but because he has so few. The women in the picture (Marsha Mason, Madeline Kahn, Eileen Brennan, Louise Fletcher, Stockard Channing, and Ann-Margret) succeed in liberating themselves from their role models much better than the slavishly imitative men do, and they are the brightest spots in this dully colored movie which takes its overall look as well as its cinematographer, John Alton, from Dick Richards. FAREWELL, MY LOVELY, with Peter Falk, Dom DeLuise, Nicol Williamson, Fernando

Avantage — Disaster movie set in a sex resort with Rock Hudson and Mia Farrow. (Cinema Plaza 5, Flower Hill Cinemas, Rancho)

The Children of Trench Street — Documentary on the Russian dance school. (Guild, from 9/8)

Close Encounters of the Third Kind — Steven Spielberg surpasses all of his sci-fi forerunners in the only way he knows how — in material things. He has costlier, more spectacular special effects, including some really wonderful night-time skies; he has bigger and brighter spaceships; he has louder sound effects and background music; and he has the largest number of world-renowned cinematographers ever assembled on one set of credits (six in all — Vilmos Zsigmond, William Fraker, Douglas Slovicke, Jaco Swaen, John Alton, and Frank Stanley). But basically his movie is just a jarringly 1950s-style invader from space story, a RED PLANET MARS swollen up almost beyond any recall by 1970s inflation. It's also a somewhat two-faced movie, which, all along the way to its uplifting message ending, tries to menace you'd a nervous wreck with noisy, superficial, and usually superfluous thrills. Richard Dreyfuss, Melinda Dillon, Jeff Goldblum, and Francois Truffaut. 1977. (University Towne Center)

Corvette Summer — Glimmering movie which demands that the audience go ga-ga over customized sports cars and vans, garish paint jobs, hydraulic lifts, waterbeds, rigs, the night lights of Las Vegas, and others of the little extras. It uses two massaging actors — Mark Hamill as a glibbie garage monkey and Annie Potts as an inept prostitute with a voice better suited to a telephone operator — to play Fred Piper to the youth audience, and lure them into a spree of consumerist gluttony. Madeline Robins wrote and directed with a pretty sure sense of what he's doing, and with a seemingly clear conscience. Funniest scene involves a caravan of towed trailers traveling to Vegas at 17 mph. 1978. (Babcock, Center 3 Cinemas; New Valley Drive-In; Rancho del Mar; Sports Arena Sixplex; UA Cinemas; Vogue)

The Deep — "I can't afford to pass this up. It's an experience!" enthuses the sun-baked jock in this faint-hearted girlfriend, who only wishes to find home safely from her Bermuda holiday. The so-called experience is Tom Swillan's adventure involving

Lamas, and John Houseman, directed by Richard Moore. 1978. (Sports Arena Sixplex; University Towne Center)

The Duellists — Novice director Ridley Scott's adaptation of a Joe Conrad short story. With Harvey Keitel and Keith Carradine. San Diego premiere. 1975. (Ken, 9/10 through 12)

Eaten Alive — Formerly called SLAUGHTERHOUSE HOUSE, and by any other name would smell as much. This is Joe Hooper's encore to the TEXAS CHAIN SAW MASSACRE, and this one is a little more off-beat, a run-of-the-mill caricature of redneck morose and animalism. Certainly the roads leading to his horrific situations are traversable only by utter numbness. Here, the main message is a headbanger hotel keeper (Neve Brand), who has shoulder-length gray hair, a wooden leg, a scythe for a weapon, and a proclivity for a pet ("Together they make the greatest team in the history of mass slaughter," boasts the promotion). His vacant hotel sits in a permanent stage smog and is in such an advanced state of disrepair that no passerby in his right mind would come within a scream of the place. Nevertheless, a vacationing family is willing to make a pit stop in order to use the restroom, and after the little girl in the group discovers a deceased monkey in a cage on the porch and then witnesses her pet puppy swallowed whole by the croc, the distraught family is persuaded by their stubbornly apologetic host to stay the night. They deserve what they get. 1977. (Cineplex, Frontier Drive-In, New Valley Drive-In; Rancho Drive-In)

The End — But Reynolds conducts a muttache and beard which serve to muffle, or muzzle, his charm as a comic actor, and also serve to enhance his image as a serious film director — exactly like Jerry Lewis, with his sun-baked jock in WHICH WAY TO THE FRONT? Also like Lewis in that ill-begotten movie, Reynolds further demonstrates his seriousness by handling a subject of doubt, if

MOVIES

not defensible, come possibilities the subject of terminal illness and suicide (A typical lunatic and a "I thought I'd wake up dead," cracks Reynolds, regarding consciousness after swallowing an overdose of sleeping pills.) And also like Lewis, Reynolds seems to have become so intrigued or consoled that he is forced to delegate the most energetic comedy business to an eager second banana. Leon LeBlanc, Will Stryker, Joanne Woodward, and Kristy McNichol. 1975. (Sports Arena Sixplex; University Towne Center)

Foul Play — Comedy thriller assembled by the Dr. Frankenstein method, from the assorted body parts of past invaders. This sort of grave-robbing, scissoring, and sewing procedure is getting 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. Heater laughs are raised by Dudley Moore when he is supposed to be a swinger who has acquired his technique from men's magazines and adult book stores. (Not to be confused with Burgess Meredith when he faces off against Robert Roberts in a life-and-death waste duel. With Goldie Hawn, Eugene Roche, and Billy Barly, written and directed by Colin Higgins. 1978. (Cinema Plaza 5, Cinema 1)

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 the submarine 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. This is strictly mechanical stuff, but well-oiled and smooth-running. With Charlton Heston, Stacy Keach, David Caradine, directed by

David Greene. 1978. (Campus Drive-In, Claremont; Parkway Sports Arena Sixplex)

Grease — Pastitized, inflated, and badly grotesqued replica of the 1950s — a distinctly 1970s replica with 1970s music, and condescension pillaging the Byrnes and Bobby Sox milieu. There are some pleasant musical numbers, a poorly constructed plot that pivots between John Travolta at the football stadium bleachers and Alana Newton-John at the high school lunch tables. Frankie Avalon's "Beauty School Dropout" fantasy sequence, and Travolta's "Stared at the Drive-In" lament. (This last number memorizes once and for all, the classic double-entendre snack-bar advertisement in which a hunky but unworldly waiter is to be sent home to enter his copy kids.) Travolta is given rather little to do, although he is encouraged to do over and over again, his oldest, and funniest, moments come when he is put

through a series of athletic tricks almost identical to Buster Keaton's in COLLEGE. This noisy, bawdy musical is so cliché-minded (summer party, Lovell's Lane, high school pop, drag race, etc.) that it inevitably sinks a few resounding cultural chords, but it has no idea how to develop them into a meaningful whole. With Stockard Channing, Eve Arden, Sid Caesar, directed by Randal Kleser. 1978. (Depot, Fashion Valley)

Heaven Can Wait — Warren Beatty's atavistic remake of HERBY 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, modern, liberal, irreverently roquent, and refreshingly gay. Such qualities were rampant in the Depression years when this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specific joke with current California interests: industrial pollution, the dwindling porpoise population, health foods, and

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the L.A. Rams' Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the blandly traitorous villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a latter-day Katharine Hepburn or Jean Aron, is patronizingly patted on the head for being a woman who takes an interest in politics, speaks her own words, gets a hearing, and, and, and displays deep maternal instincts to



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Movie Directory

DOWNTOWN	
Amco, 605 5th (239-6236)	The Sentinel, The Deep, and Night of the Bloody Apes, through 9/9
Cal Theater for program information	Cal Theater for program starting 9/10
Babcock, 4th and E (233-3308)	Corvette Summer, A Small Town in Texas, and Eaten Alive
Broadway, Broadway at 8th (233-4600)	Cal Theater for program information
Cabrillo, 329 Plaza (239-6711)	Saturday Night Fever, American Hit: Wile, and The One and Only
Cinema, 643 5th (239-6878)	Pravda, War Lords of Atlantis, Simbad and the Eye of the Tiger
Guild, 3627 5th, Hilcrest (269-2000)	The Children of Trench Street
Plaza, 323 Plaza (232-0601)	Cal Theater for program, Seniors, and March or Die
BEACHES	
Cove, 7730 Grand, La Jolla (459-5404)	The Man Who Loved Women
Five Arts, 1818 Garnet, Pacific Beach (274-4000)	Six Madcap Spooks
Frontier Drive-In, 3601 Midway Dr. (222-6996)	Theater 1: Corvette Summer and Telfon
Theater 2: One Flow Over the Cockoo's Nest and Go Tell the Spartans	
Loma, 3150 Rosecrans (224-2344)	The Sound of Music
Midway Drive-In, 3601 Midway Dr. (222-6942)	Hot Lead and Cold Feet and Freely Friday
Reilly Drive-In, 4600 Mission Bay Dr. (274-1400)	Reilly Drive-In, 4600 Mission Bay Dr. (274-1400)
Pacific, 4642 Case, Pacific Beach (488-3303)	The Maltese Falcon and Treasure of the Sierra Madre, 9/8 and 9
Jazzell and Beyond the Forest, 9/10	White Heat and Jay Leno, 9/11 and 12
Casablanca and The Adventures of Robin Hood, 9/10 through 15	
Sports Arena Sixplex, 3350 Sports Arena Boulevard (222-5333)	Theater 1: The Cheap Detective
Theater 2: The End	
Theater 3: Smokey and the Bandit	
Theater 4: Corvette Summer	
Theater 5: One Flow Over the Cockoo's Nest	
Theater 6: Revenge of the Pink Panther	
Strand, 4950 Newport, Ocean Beach (223-3141)	Go Tell the Spartans
Unicorn, 7454 La Jolla Village, La Jolla (459-4341)	Roseland and Next Stop: Greenwich Village
MISSION VALLEY	
Center 3 Cinemas, 2120 Camino del Rio North (452-7788)	Theater 1: Hot Lead and Cold Feet and Madcap
Theater 2: Smokey and the Bandit	
Theater 3: One Flow Over the Cockoo's Nest	
Theater 4: Close Encounters of the Third Kind	
Theater 5: The Buddy Holly Story	
Theater 6: The One and Only	
STATE UNIVERSITY	
Campus Drive-In, 1147 El Capon Blvd. (582-1771)	Jaws 2 and Gray Lady Down
Century Twin, 54th and El Capon Blvd. (582-7890)	Theater 1: Jaws 2
Theater 2: The Cat from Outer Space and The Theater 3: One Flow Over the Cockoo's Nest	
Cinema, 5885 University Avenue (583-6201)	Revenge of the Pink Panther
Cinema, 6303 El Capon Blvd. (296-1455)	Go Tell the Spartans
Ken, 4661 Adams Ave. (283-5909)	Lolla and The Loved One, 9/10 through 12
The Duellists and Mary, Queen of Scots, 9/13 and 14	
State, 4712 El Capon Blvd. (284-1429)	Saturday Night Fever and The One and Only
EL CAJON/LA MESA	
Ace Drive-In, 8000 Broadway, Lamon Grove (469-5328)	Theater 1: Smokey and the Bandit
Aero Drive-In, 8th and Broadway, El Cajon (444-8800)	One Flow Over the Cockoo's Nest and Go Tell the Spartans
Alvarado Drive-In, 7910 El Capon Blvd. (469-8008)	Revenge of the Pink Panther and Grand Theft Auto
Grossmont, 5500 Grossmont Center Dr. La Mesa (465-7100)	Hooper
Parway Theaters, 1286 Fletcher Parkway (444-7800)	Theater 1: Hot Lead and Cold Feet and Madcap
Theater 2: Smokey and the Bandit	
Theater 3: One Flow Over the Cockoo's Nest	
Theater 4: Close Encounters of the Third Kind	
Theater 5: The Buddy Holly Story	
Theater 6: The One and Only	
SOUTH BAY	
Big Sky Drive-In, 2245 Main, Chula Vista (423-3377)	Seniors and Pravda
Pleasant Drive, 475 5th, Chula Vista (422-5287)	Cal Theater for program information
Harbor Dr. In, 32nd and D, National City (477-1392)	National Lampoon's Annual House and Stage Show
Paradise Twin, 1001 Harborview Ave., National City (475-9080)	Theater 1: Fajito movie
Theater 2: Fajito movie	
South Bay Drive-In, 2170 Coronado, Imperial Beach (423-2771)	Jaws 2 and Gray Lady Down
Village, 820 Orange Ave., Coronado (435-6161)	September 10, 1955 and Smokey and the Bandit, from 9/8
Vogue, 226 3rd, Chula Vista (425-1436)	Corvette Summer and Coach
NORTH COUNTY	
Bijou, 508 East Grand Ave., Escondido (747-6635)	Heaven Can Wait
Cinema Cinema, 4, 2253 El Camino Real, Oceanside (433-9144)	Theater 1: Go Tell the Spartans
Theater 2: Revenge of the Pink Panther	
Theater 3: Heaven Can Wait	
Theater 4: National Lampoon's Annual House	
Cinema Plaza Theatre, 5, 2555 El Camino Real, Carlsbad (722-7171)	Theater 1: Hooper
Theater 2: Hot Lead and Cold Feet and Freely Friday	
Theater 3: Assault	
Theater 4: Grease	
Theater 5: Foul Play	
Crest, 102 N. Freeman, Oceanside (722-6561)	Seniors and Pravda
Del Mar Drive-In, 349 Stevens Avenue (755-8757)	Cal Theater for program information
Escondido Drive-In, 722 W. Mission, Escondido (745-2331)	Corvette Summer and September 30, 1955
Flower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-5511)	Theater 1: Saturday Night Fever and The One and Only
Theater 2: Smokey and the Bandit	
Theater 3: Assault	
Theater 4: Assault	
La Paloma, 471 1st St., Encinitas (436-7469)	Tomlin and Sunset, from 9/10
New Valley Drive-In, 3840 Mission Ave., Oceanside (757-5505)	Theater 1: Corvette Summer and Telfon
Theater 2: Sgt. Pepper's Lonely Hearts Club Band and One to Billy Joe	
Theater 3: September 30, 1955 and Smokey and the Bandit	
Theater 4: One Flow Over the Cockoo's Nest and The Last Heat Men	
Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5087)	Theater 1: Fajito Play
Theater 2: Fajito Play	
Poway Playhouse, 12845 Poway Rd., Poway (745-5087)	Cal Theater for program information
Star, 402 N. Hill, Oceanside (722-2865)	Saturday Night Fever and The One and Only
Towne, 217 N. Hill, Oceanside (722-2155)	Special Delivery, Deep Throat, and Moving Violation, through 9/8
Steel Arena, Little Girl Who Lives Down the Lane, and Homecoming Connection, 9/10 through 12	
Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222)	Theater 1: National Lampoon's Annual House
Theater 2: National Lampoon's Annual House	

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Lolita-Sun.-Tues.-9:35
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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

The Centre City Summer Jazz Series will have its penultimate concert this Monday night featuring what is, for me, its most enticing attraction yet — Storm. Storm has been around a number of years in different guises. The band is well versed in the sort of disco-funk that pays the rent these days, but they are better known (and better appreciated) for being this town's number-one Latin jazz band. Locally, their appearances in this capacity have been woefully sparse, but that's one reason this show is so inviting. The concert will find the band augmented by a horn section, in addition to their rotating percussion crew and mainstays like vibraphonist Kiko Concio, guitarist Guy Gonzalez, and bassist Andy Espinoza. Those with even a passing interest in this vital style of pan-American music (which, sad to say, isn't offered enough around here) ought to mark this freebie down on their calendar.



STORM

With the cancellation of the Frank Zappa concert at SDOU, the musical savings, for a second week, are again meager. Thus, I am left holding the proverbial tin cup in hopes of finding something to say.

The Catamaran resumes its "Jazz '78" series Tuesday with guitarist Charlie Byrd. While I stubbornly refuse to accept Byrd as a jazz artist, his comfortable position doesn't surprise me. For an instrument with such a pervasive influence on American music, there have been very few guitar stylists who have significantly shaped the direction of jazz. Only the madmen (Charlie Christian,

Diango Reinhardt, Tal Farlow, Wes Montgomery, John McLaughlin) really count. Most of today's jazz guitarists are either emulators (Larry Coryell, Philip Catherine), pedants (Joe Pass, Pat Martino), or polite essayists (Kenny Burrell, Gabor Szabo). Byrd is a member of the last group, though with a vengeance.

But your buns and pass the instrument. Jan and Dean, second only to the Beach Boys in my mind, California as a land of endless surfboards, skateboards, souped-up cars, blond hair, and tanned skin, will perform Friday at the Roxy. Because of the occasion lavished on the television movie "Dead Man's Curve" (which was a loosely based biography), interest in this duo has been momentarily revived. I never bought any of the group's records (nor Brian Wilson's, for that matter), but it should be interesting to see how time has affected their delivery.

— Steve Esmeding

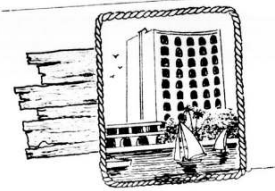
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Music Scene

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San Diego Concerts

Jan and Dean: Ray Theatre, Friday, September 8, 7:30 and 10:30 p.m. 4442 Coast Street, Pacific Beach 488-3303.

Storm: City College Theatre.

Clubs

Annex, 1602 Palm Avenue, Imperial Beach, 429-1161: Fox rock, Tuesday through Saturday.

Anthony's Bar-B-Que, 1355 North Harbor Drive, 232-6358: Danny Salinas, pop, Tuesday through Saturday.

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

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Daniel Chamberlain and Feelin', disco, rock, and oldies, Tuesday through Saturday.

Beachfront, 8222 Clairemont Mesa Boulevard, Clairemont, 560-8022: The Stephens Brothers, top 40 and disco, Tuesday through Sunday, La Jolla, top 40 and disco, Monday.

Bahia Mercedes Room, 998 West Mission Bay Drive, 452-0251: Kix Bates, contemporary, Tuesday through Saturday.

Bar X Branch House, 117 East Broadway, Vista, 724-0502: Who's Drivin', country and Western swing, Tuesday through Saturday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-4030: Shine It On, disco and top 40, Monday through Saturday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Justus, country rock, Friday and Saturday.

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

Belly Up Tavern, 143 South Cedros, Solana Beach, 491-0022: Milton Dekker Band, rock, Thursday through Saturday.

Black Angus, 411 Kearny, Chula Vista, 426-9200: Magic, contemporary, Tuesday through Saturday.

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

Black Angus, 5427 Kearny Villa Road, Kearny Mesa, 279-3100: Gabe Lopera Band, pop, Tuesday through Saturday.

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

Boatman's Old Place, 1205 Prospect, La Jolla, 459-8262: Captain and Crew, pop, Wednesday through Saturday.

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zappa fans

We are very sorry to announce that due to unforeseen scheduling complications the FRANK ZAPPA CONCERT set for this Saturday night at San Diego State has been CANCELLED. Refunds will be available at the Artex Center box office through Monday, September 18. We are hoping to reschedule Frank Zappa later this year. We apologize for this inconvenience.

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5046 Newport Ave. Ocean Beach 222-5300

Reader's Guide to the Music Scene

Comedy Store, 914 Pearl Street, La Jolla Plaza Mall, in Burton, Charlie Hill, and Robert Aguayo. Thursday through Sunday.
Community Arts Gallery, Third and I streets, 233-0481. CEJA VI, jazz and chamber music. Wednesday through Saturday.
Crossroads, 345 Market Street, Downtown, 233-7856. Daniel Jackson Group, jazz. Thursday through Sunday.
Daley's, 1396 Third Street, Chula Vista, 427-8683. Bill Bower, light rock. Thursday through Sunday.
Daley's Lounge, 4195 Clairemont Mesa Boulevard, 272-5667. Lela Moriel, guitar, Friday and Saturday.

Dick's at the Beach, 327 North Highway 101, Solana Beach, 755-7072. Bratz, rock. Friday through Sunday. Johnny Almond, Sunday. Dave-Rose-Strawhead, Sunday. Tony Mash, bluesgrass, Sunday.

Don Verde's, 1221 Broadway, El Cajon, 444-1345. Sandy Stewart and Company, contemporary. Tuesday through Sunday.
Etienne's, Torrey Pines Road at La Jolla Shores Drive, 459-0541. John Small, piano. Thursday through Monday.

Fat Cat's, 450 First Street, Encinitas, 753-2175. Stagecoach, country. Thursday, Favorite Son, Friday and Saturday. David-Rose-Strawhead, Sunday and Monday. Who's Driving, country, Tuesday.

Freddie's, Warrington at Center City Parkway, Escondido, 745-1031. Dr. Downs, Thursday. Disco King, Friday. Kent, Saturday.
Rah House West, 2633 South Highway 101, Carlsbad, 753-6438. Real and Dave, folk, rock. Wednesday through Sunday.
Frenchman's Creek, 421 West Felicitas Avenue, 747-4531.

Passenger, rock. Tuesday through Saturday.
Harpoon Henry's, 2725 Shelter Island Drive, 276-4070. Homegrown, variety music. Friday and Saturday.
Hilton Cargis Bar, 1775 East Mission Bay Drive, 276-4070. People Movers, contemporary and top 40. Tuesday through Saturday.
His Place, 740 South Escondido Boulevard, 741-1965. Richard Turner and the Circle Up Magic, Thursday. Michael Ray, Saturday. Juggler, Thursday. Soul Purpose, disco and top 40, Friday.
Armando, mime and magic, Saturday.

Holiday Inn, Harbor Drive and Ash Street, 239-0771. Ralph Carlin, Revue, music and comedy. Wednesday through Sunday.
Hungry Hunter, 1221 Vista Way, Oceanside, 433-2533. Lighthouse, soft rock, country rock and originals. Thursday through Saturday. Checkfield, soft rock, Sunday.

Hungry Hunter, Interstate 5 at Taylor Street, Mission Valley, 291-8074. Jamie Faust, contemporary. Thursday through Sunday.
Walt's Country and Western, 1643 Palm Avenue, Imperial Beach, 423-3479. White Lightning Express, Tuesday through Saturday. Ice Palace, Mission and Metcalf, Escondido, 741-9793. Rock, Friday and Saturday.

Islands Lounge, 2270 Hotel Circle North, Mission Valley, 297-1101. Travlers, Latin music. Wednesday through Sunday. Dick Brown's Big Band, Friday and Saturday.

Irishman, Delandale, Sunday, 14240 Poway Road, 748-1331. Sounds of Friendship, contemporary, Monday through Thursday. Dick Brown's Big Band, Friday and Saturday.

John Bull, 2200 Highland Avenue, National City, 474-2201. Heartline

Connection, pop, Wednesday through Saturday. Autumn, light jazz. Sunday and Tuesday.
Jelly Bagger, 157 Loma Santa Fe, Solana Beach, 755-2917. Fred Lahmann, Friday and Saturday.
Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. Thunberg, the Wanderlark, rock, Thursday through Sunday. Joe Morillo, Quarell, jazz. Sunday afternoon. Rose and the Scramones, Sunday and Monday. Earl Cotton, Tuesday and Wednesday.

Journey, 5475 Kearny Villa Road, 275-2040. Disco and top 40 bands. Friday through Sunday.
King's Bottle, 1333 Hotel Circle, 297-2231. Linda La Velle, Jack Cloyd, Chris Herpethamer, and Don Loper, old English ballads and Renaissance music. Tuesday through Sunday.

L'Chaim Vegetarian Cafe, 134 West Douglas, El Cajon, 442-1331. Craig, classical guitar. Tuesday through Sunday.
Le Chateau, 5046 Newport, Ocean Beach, 222-5330. Gary Mule, Co. and Azz 12 jazz ensemble, Friday through Sunday. Fama, Folk, jazz. Sunday afternoon and Monday. Flores and Friends, Tuesday and Wednesday.

Little Bavaria, Carmel Valley Road, Del Mar, 755-1583. Bratz, rock. Wednesday and Thursday. Swing Band, Friday. German Polka Band, Saturday.

London Opera House, Corner of Balboa and Genesee, 279-2390. Aspen, contemporary, Tuesday through Saturday.
Macho's, Midway and Rosecrans, 224-2401. Callitania, Tuesday through Saturday. Songwriters Showcase, Sunday.

Magnolia Mulvaney's, Magnolia and Mission Gorge, 448-8550. Disco, Thursday through Saturday.

The Gateway, top 40 and disco, Friday and Saturday.
Mandolin Wind, 308 University Avenue, Hillcrest, 297-2017. King Biscuit, blues. Thursday through Saturday. Ron Surry, guitar. Sunday, auditions, Monday.
Mother's Kitchen Natural Foods Restaurant, top of Palomar Mountain, 742-3456. Mother Grundy's Possum Band, bluesgrass. Saturday.

Mix, 6142 University Avenue, 583-5700. Monty Jordan and disco fever, nighty except Thursday.
Mexican Village, 120 Orange Avenue, Coronado, 435-1922. Oscar Avila, Friday and Saturday. Leslie Gold, vocals and piano. Sunday through Thursday.

Miki's, 2424 Fifth Avenue, 235-6144. Frankie, piano, Friday and Saturday.
Mississippi Room, 2243 El Capon Boulevard, 295-5556. JackConfante Quartet, contemporary. Wednesday through Saturday. Dave Torsillo, Dave, Sunday through Tuesday.

Mom's, 943 General Avenue, Pacific Beach, 488-9436. Shaky Joke, rock. Tuesday through Sunday. Dazzle Review, 50a music, Monday.

Monks, 10475 San Diego Mission Road, Mission Valley, 563-0080. S.R.O., top 40 and disco. Tuesday through Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 565-2400. Harrier Gibson, Tuesday through Saturday.

Monterey Whaling Company, South Side of Interstate 5 at Mission Center Road, 291-1638. Oni Ridge, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road, 465-1730. Joint effort, contemporary, Tuesday through Saturday. Bill Gibson, disco, Sunday and Monday.

Organ Power Plaza, 5375 Kearny Villa Road, 560-8998. Tommy Starr, Monday, Wednesday, Thursday and Friday. Chris Gonsch, Tuesday, Saturday, and Sunday, auditions, Monday.
Patillon Pub, 7828 Broadway, Lemon Grove, 464-9284. Bardana, dancing music. Friday and Saturday.

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

Possidon, 1670 Coast Boulevard, Del Mar, 755-2545. Felix, disco. Thursday through Wednesday.
Poway Mine Company, 12735 Poway Road, 748-7276. Songbird, pop. Thursday through Saturday.

Prophet Vegetarian Restaurant, 4401 University Avenue, 235-7448. Orion, guitar duo. Tuesday and Thursday. Bill Coleman and Fred Hill, jazz. Wednesday. Ian Bell and Pam Lopez, classical and jazz. Friday and Saturday.

Quinn's, La Jolla Boulevard at Turquoise, 488-0848. Fanny, Nook, and Grammy, variety music. Wednesday through Saturday.
Rainforest, 10450 Friar Road, 290-1141. National Groove, disco. Tuesday through Saturday. Scogie Man, disco. Sunday and Monday.

Raspullin's, 4230 West Point Loma Boulevard, 223-1653. Ron J, disco, nighty.

Red Candle Lounge, Mission Valley Inn, 675 Hotel Circle South, 298-8281. Ridge Powers Trio, contemporary. Tuesday through Saturday.

Reuber's, E. Lee, 880 Harbor Island Drive, 291-1880. Blue Sides, contemporary disco. Tuesday through Saturday.

Reuber's Flankhouse, 805 at Balboa Avenue, 278-7373. Don Livingstone, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa

DICK'S AT THE BEACH

BRATZ

JOHNNY ALMOND STAGE COACH BELLY DANCER

JAMIE'S SHIPWRECK CAFE (at the back of Dick's)
 327 N. Hwy. 101 Solana Beach 755-7672
 (2 bks north of Loma Santa Fe)
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Good for you it's Broasted

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Three pieces Chicken Dinner
 Served with Jo Jo Potatoes (a real treat) and buttered roll.
\$2.99

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Bacon at W. Pt. Loma at entrance to Robb Field
 Open Daily 11:30 a.m. to 9 p.m., except Sundays
 in OB 224-1270

MONKS' S.R.O.

featuring Lynda Wakefield
 Tuesday thru Saturday 8:30 - 1:30

Sunday 8:30-1:30
JOE JAGGI & COMPANY

MONDAY NIGHT FOOTBALL
 Big Screen TV - Soft Shell Tacos 50c

Happy Hours 12-8:30 with Hors d'Oeuvres 4-7 Well doubles Mon.-Fri.

Starting September 3rd
BUFFET SUNDAY BRUNCH
 at Monk's 10 a.m. - 2 p.m.

Open 11 a.m.-2:00 a.m. daily 10475 San Diego Mission Road
 563-0060

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 563-0060

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During our
ANNIVERSARY SALE
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 Save hundreds of \$\$\$\$\$\$ on quality instruments and accessories
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 7:00-10:00 p.m.

German Polka Band

Sunday
 1:00-4:00 p.m.

Divided Jazz
 7:00-10:00 p.m.

Divided Jazz
 7:00-10:00 p.m.

Million Dollar Band

Thurs., Fri. & Sat. nites
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 seven days a week starting at 7 a.m.
 Weekdays and 9 a.m. weekends.

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 Unique Song
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 Paul Sammon
 Guitar Originals

Fri.
 Lisha Rees-Autoharp
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Sat.
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 Patricia Taylor, Violin
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 English/Scottish Folk Singers
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We sell guitars, drums, electric keyboards, band instruments, pianos, organs, and a bunch of other stuff at discounted prices; and we service what we sell in our own shop.

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Every Tuesday

\$100
 EACH WEEKDAY

For 12 winners...
 You must be voted on by 30-40 Random People in P.O.

The 12 winners compete on the 13th week for \$100. The 6 finalists compete on the 14th week for an all-expense-paid weekend in Puerto Vallarta

Raspoutine's
 In the French Quarter 4230 W. Point Loma Blvd

PHONE 223-1693

Reader's Guide to the Music Scene

Road 277-7937. BBC, dancing music. Wednesday through Saturday.

Rudy's Heartbeats, 5530 La Jolla Boulevard 454-0215. 7 p.m. featuring Janelle, jazz, Friday and Saturday, Ray Cora, Tuesday through Thursday.

Sand Piper, 6608 Mission Gorge Road 240-6261. Eddie Rapaci and Bacha to la pop. Thursday through Saturday.

Sandy's Fiesta Room, Centre City Parkway at Mission, Escondido 743-0920. Salsa, reggae, top 40 and disco. Wednesday through Saturday.

Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, 291-5720. Elements rock. Tuesday through Saturday.

Shelter Island Inn, 2051 Shelter Island Drive 222-0561. John Campbell and Crystal, dancing music. Tuesday through Saturday.

The Shepherd, 1126 South

Highway 101, Encinitas 753-1124. Peter, dalmatian, Thursday, Doug, croquet, guitar, Friday, George, folk, guitar, Saturday, Greg, folk, guitar, Sunday, Charles, harpsichord, Monday, Steve, piano, Tuesday.

Sheraton Harbor Island, 1310 Harbor Island Road 291-2000. Fred Thompson and the Guadalupana Philharmonic, Tuesday through Saturday.

Spunky's Saloon, 2855 Midway Drive 233-3154. Disco, Thursday through Wednesday.

Spirit, 1130 Buena Avenue and Moreno Boulevard 276-3993. Tuna, rock, Thursday, Tuna, rock, Friday through Saturday.

Springfield Wagon Works, 690 North Second, El Cajon 440-5757. Rock, Thursday, Tuna, rock, Friday through Saturday.

Mike Stone, guitar, Sunday through Tuesday.

Springfield Wagon Works, 5255

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Veal Parmigiana or Shrimp Scampi with antipasto salad and a basket of bread. Good every night. Expires October 1, 1978. Limit - two dinners per ad.

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Mini-Lectures, Demonstrations, Refreshments
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Mini-Lectures, Demonstrations, Refreshments
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A great finish (or beginning) to any evening is a late night repast at Moonlight's... from our regal roast Duck to more simple fare, such as our famous French Onion Soup. Menu variety is a Moonlight's specialty with terrific libations for any occasion. Join us any time... lunch, dinner or late 7 days a week.

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Thursday, Sept. 11
MAROJA
featuring Mike Pineda
9:30 p.m. \$2.95

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Featuring Dutch Corned Eggs Florentine, Crepes Omelette (shrimp & crab), the Garden Omelette, Burro con verde, Moonlight Gardens' own "trousse" (fresh squeezed orange juice & champagne) \$3.95

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Sun. Thurs. 11:30am-10pm
Fri. & Sat. 11:30am-11pm

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With nearly 100 stores in 61 cities, Pacific Stereo is the largest retailer of name brand music equipment in the U.S.A. With purchasing power that's unsurpassed! And that means when we take advantage of manufacturers' discounts, we pass our savings along to you. So come on in and save big. Save with #1... Pacific Stereo!



\$240
NEW! Sony STR-V2 AM/FM stereo receiver. 25 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.3% total harmonic distortion. Sony power through and through, with special attention to FM sensitivity.

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Philips GA-312 turntable with base and dust cover. Super smooth belt-drive ensures clean reproduction of your favorite records. Look at this price!



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TransAudio 1008A 2-way speaker with 8-inch woofer. At an unbelievably low price, you can put rich, clear sound in every room of your home.

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More Super Savings!

Kenwood KA-3700 control amplifier, with Kenwood KT-5300 AM/FM stereo tuner. Amp delivers 20 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.08% total harmonic distortion. Super performers!
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Acoustic Research 18 2-way speaker with 8-inch woofer. Get fantastic realism with low distortion, from the inventors of acoustic suspension design.
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Sony PS-T3 turntable, with base, cover and Shure M73PE II cartridge. Accurate direct-drive design with convenient fully-automatic operation.
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Pioneer KP-8005 in-dash cassette player with AM/FM stereo Supertuner. We've added Jensen 6 x 9-inch speakers with huge 20-oz. magnets. Super car system!
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TDK Mavelick 90-minute cassettes. Your money gets you more when you buy the 3-pack. A unique, low-noise formulation makes music better.
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For under \$200, you can get this fantastic Technics system. It's got all the features you need for superb FM reception, flawless record handling and crisp, clear sound reproduction. We've even included our written Service Agreement—5 years free parts, 3 years free labor. So you're assured of great stereo for years to come.

Technics SA-80 AM/FM stereo receiver. BSR 2260 record changer. Base, dust cover and ADC QLM-30 cartridge included. Sonic 469E 2-way speakers with 8-inch woofers.

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DINNER SALAD	1.25
FRIED ZUCCHINI	1.75
CARIC BREAD	.95
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FETTUCINI ALFREDO DI ROMA	4.95
FRESH SAUTEED MUSHROOMS (for two)	2.85
SPINACH SALAD (for two)	3.25
ANTIPASTO	1.95
LARGE ANTIPASTO	3.45
Garbanzo Beans, Tomatoes, cherry Peppers	



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LASAGNA AL FORNO	4.95
EGGPLANT PARMIGIANA	4.95
CHICKEN GERALD (Boneless Breast of Chicken)	6.95
Prepared in Cream Sauce with Bell Peppers, Onions, Mushrooms, Sweet Red Pepper and White Wine	
VEAL CANNELLONI - ROSSINI	6.25
Homemade Cappelletti, stuffed with Veal, Onions, Carrots, Celery, Spinach, covered with Cream Sauce	
VEAL PARMIGIANA	6.95
Served with Side of Linguini	
VEAL PICCATA	7.25
NORTHERN ITALY STYLE - Butter, Lemon and White Sauce	
SICILIAN STYLE - Green Pepper, Onions, Capers in Olive Oil	
Served with Side of Linguini	
VEAL ROMANO	7.45
Tender Slices of Veal Sauteed in Butter, covered with Brown Sauce and Artichoke Hearts	
Served with Side of Zucchini	
VEAL AMANDINE	7.45
Tender Slices of Veal dipped in an Egg Batter, Breaded with Fresh Sautéed Almonds, Butter and White Sauce and Fried Zucchini	
1-lb. BEEF SHORT RIBS	4.95
Braised to Perfection, served with Pine Zucchini and our Special Sauce	
FILET MIGNON	7.95
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NEW YORK STEAK	8.95
Served with Side of Linguini and Zucchini	

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"CHICAGO STYLE DEEP-DISH"

CHEESE	3.95	5.45	6.95
SAUSAGE	4.45	5.95	7.45
MEAT BALL	4.45	5.95	7.45
PEPPERONI	4.45	5.95	7.45
GREEN PEPPER	4.45	5.95	7.45
ONIONS	4.45	5.95	7.45
BLACK OLIVES	4.45	5.95	7.45
FRESH MUSHROOMS	4.45	5.95	7.45
THE WORKS	5.95	7.95	9.95
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CREAM OF SPINACH	5.45	7.45	8.95
CREAM OF ASPARAGUS	5.45	7.45	8.95
CREAM OF ARTICHOKES	5.45	7.45	8.95
VEGETARIAN	5.45	6.95	8.95
(Green Pepper, Onions, Black Olives, Fresh Mushrooms)			
For Each Additional Ingredient	50	60	75
Please Allow 20-25 Minutes for Baking Perfection			



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For the children from the Chicago Miner: Any Dish you like 1/2 order 1/2 price (children only please)
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PASTA

(Served with Choice of Soup or Salad, Bread and Butter)

"LINGUINI" or "RAYOLI"	
BUTTER	3.45
BUTTER & GARLIC	3.45
MARINARA	3.45
GARLIC & OLIVE OIL	3.45
MEAT SAUCE	3.95
MEAT BALL	4.45
ITALIAN SAUSAGE	4.75
1/2 and 1/2 COMBINATION	4.25
MEAT SAUCE	4.75
SAUSAGE	4.95
Side of MEAT BALL	1.75
Side of SAUSAGE	1.95
FETTUCINE ALFREDO DI ROMA	5.45
FETTUCINE ALLA MICHELANGELO	5.95
(Prosciutto, Onions, Green Peas, Butter Sauce and Romano Cheese)	

SCAMPI and FILET MIGNON	9.95
Served with Side of Linguini	
STEAK JONATHAN	10.95
Braised New York Steak, topped with Prosciutto Ham, Red Sweet Peas and Mixed Mushroom Sauce	
Served with Side of Linguini	
SCAMPI	7.95
White Shrimp Prepared in Butter, Garlic, White Sauce	
Served with Side of Linguini	
WHITE or RED CLAM SAUCE	6.50
Served over Linguini, bordered with Fresh Clams	
SHELL FISH - WHITE or RED SAUCE	6.95
Combination of Shrimp, Scallops, Clams, served over Linguini	
CIOPINNO	7.45
Combination of Crab, Shrimp, Fish, Clams, served in a Tomato Wine Sauce	
"FRESH FISH OF THE DAY"	
Please ask your Waiter or Waitress	

CHICAGO SPECIAL "THE MINE"
Baked Bread stuffed with Mozzarella Cheese, Bacon, Pepporoni, Hard-Boiled Egg, Black Olives, Sausage and Meat Sauce.
(Served with Vegetable and Fresh Fruit when in Season)
Please Allow 20 Minutes 4.25

SPECIAL OF THE DAY

CHICAGO MINING CO. "Chef Papa Leone"
Each evening our chef prepares a very special dish...
Please ask your waiter or waitress.

TO THE BAR WITH LOVE

STEAMED CLAMS	4.45
BROILED SCALLOPS	5.25
with sautéed butter, lemon, white sauce	
NEW YORK STEAK SANDWICH	4.45
served with fried zucchini and sliced tomatoes	
ITALIAN SAUSAGE SANDWICH	3.75
served with fried zucchini, bell peppers, onions and meat sauce	

Clubs

Backlot Theatre, 657 Robertson,
Santa Monica, (213) 659-0472
Heavenly Theatre, Thursday through
Sunday.

Concerts by The Sea, 100
Fisherman's Wharf, Redondo
Beach, (213) 379-4998: Mongo
Santamaria, Thursday through
Sunday.

Golden Bear, 326 Coast Highway,
Huntington Beach, (714) 535-9600:
Lee Rittner, Thursday through
Sunday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach, (213) 372-6911:

Valley Sunset, Thursday through
Sunday.

Palomino, 6907 Lankershim
Boulevard, North Hollywood, (213)
765-9256: Mickey Gilley, Friday,
Ronnie Blakely and Mystery,
Saturday, Jesse Campbell and
Jerry Eugene, Sunday; Asleep at
the Wheel, Monday.

Roxy, 9009 Sunset Boulevard, (213)
878-2222: Evelyn "Champagne"
King, Saturday and Sunday;
Wendy Waldman, Tuesday;
Scandals, Corner of Hollywood
Boulevard & La Brea, (213)
651-8881: Rita Moreno, Thursday
through Sunday.

Starwood, 8500 Santa Monica
Boulevard, (213) 656-2200: Jack
Cassidy, Saturday and Sunday.

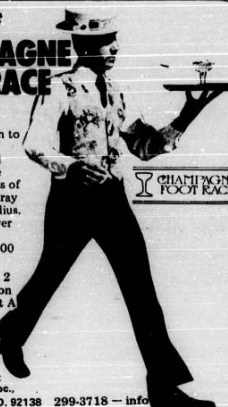
ENTER* CHAMPAGNE FOOT RACE

It's a madcap dash to the finish for San Diego waiters and waitresses! Come balance a full glass of champagne on a tray over a 1-block radius. Prizes totalling over \$700! 1st 100 entries only, \$15.00 entry fee.

Date: Mon., Oct. 2
10 a.m.-noon
Place: 1250 6th at A

Deadline: 9/15

Send entries to:
Doering & Assoc.,
Box 81702, S.D. 92138 299-3718 — info



READER FREE CLASSIFIED ADS

Notices

DISCUSSION GROUP on contemporary living for open aware couples. Meet bi-weekly. No membership fees. For meeting details, call 578-1885, best 7-9 p.m.

ARE YOU weary of diets and dieting? Then are you ready? Respond Mondays 8:00 p.m., 3889 28th St., S.D. The Institute for Healthy Change's Open Clinic, 255-1984 for details.

SIERRA CLUB needs people concerned about the environment to volunteer a little time for worthwhile projects. No experience necessary. 232-7144, 11-5, 222-5138 unit 9 p.m.

SAN DIEGO WOMEN for Shelter is having a rummage sale, Saturday, September 9, 9 a.m. to 4:14 P.M. at Del Monte Avenue in Ocean Beach.

INTERESTED in volunteering in a non-sect, non-racist community oriented school? Work with students ages 5 through 18, at Exploring Family School. Call 281-5567.

WANTED: POOL PLAYERS, 21 or older. Cash prizes every Tuesday, 7:00 p.m. Men, women, mixed, and beginners. The Sport, 276-3993.

FREE STITCHERY KITS available at the Red Cross. Ask about 1 for 1, needpicks, 291-2620 X30.

LIKE TO REALLY know about Parapsychology? The University for Humanistic Studies has courses and advanced degree programs in "Parapsychology." Call 232-3171.

INTO PSYCHOLOGY of the body? Phone the University for Humanistic Studies and ask about its course in "Psycho-structural Balancing." 232-3171.

S.D. JAPANESE School: Lessons for adults and children. Individual and classroom. Call for information, 233-5858.

SAN ONOFFRE nuclear power plant is a crime against humanity. Reactor creates Plutonium, raw material for bombs. Get active or be radioactive. Community Energy Action, 295-2084.

RESPONSIBILITY TV — The ethics to respond. Are you ready? Respond Mondays 8:00 p.m., 3889 28th St., S.D. The Institute for Healthy Change's Open Clinic, 255-1984 for details.

DON'T BE "At Effect." Join us Mondays 8:00 p.m., Inductive Healing Center, 3393 28th St., S.D. Health, Compassion and Capacity can be achieved through body energy. 295-1984 for details.

LEGAL SURVIVAL SEMINAR: Divorce. What to Expect Legally. Property Rights? Support How Much? How Long? City College, A-101, Saturday, 9/9/78, 8-12, 234-8263 or 291-9008, \$20.

INTERESTED IN SPACE technology? Join a space research organization. Free membership. Write UFA, P.O. Box 17059, San Diego, CA 92117. Include phone number if any.

FREE SEMINAR — "Psychogenesis" — a synthesis of Eastern and Western philosophy, psychology, theology, metaphysics, meditation and psycho-drama. The Quadratic Society, Van Smith, 284-5495.

NEEDED: ORIENTAL male actor, 16-35 for a musical production. Experience not necessary. Call 382-3917 or 288-0541.

WANTED: DANCE partner, female, no strings, just good honest fun dancing, call 276-5218. Rando, serious inquiries only.

SCIENCE OF MIND teaches thinking that produces success. Sunday, 11:00 a.m., Masonic Temple, 1401 Windsor, Carlsbad. Offices, classes, books, 230 Birmingham. Carlsbad, 439-0335 for information.

RAW FOOD FRIENDS — Let's get together! Send stamp for more information to: Raw Food Friends, P.O. Box 8626, S.D. 92109.

TEACHING COMMUNE now being organized. The Quadratic Society, Van Smith, 284-5495.

BICYCLE RALES: San Diego, Wednesday, September 9, 7:00 p.m. and at the Naval Training Center, September 10, 7:00 a.m. - 2:30 p.m. For information, call 488-0273, or ask at your bike shop.

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454-9549
hairstyles designed by glenn - jacki

DISC JOCKEY looking for extra work. Will use own or your equipment. Parties, weddings, school shows, disco, garage bands. The Lock Exchange, 148-5875.

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ELECTRICAL SERVICE: Call West-Elect. 777-7777. Commercial residential, trouble-shooting, installation and repair. Any thing between the meter and you. 7 day, 24-hour service. Licensed, equipped with free estimates. Play on Call West-Elect. 777-7777.

NEED A DIVORCE? Mid-City Legal Services offers attorney assisted divorces. Donors need your ability to pay. Call 563-0252 for appointment.

NEED HELP FOR VOY Gay or straight, welcome at a public health VD clinic. Confidential, no appointment, no charge. Several locations including Coahuila Health, 104 S. Barnes St., Coahuila, Wednesday, 5:30-8:30 a.m. and South Bay Health Center, 203 E. Ave. Chula Vista, Wednesday 5:30-8:30 a.m.

LEGAL PROBLEM? Mid-City Legal Services offers legal advice and court representation. Donations based on your ability to pay. Call 563-0252 for appointment.

GARDENING: lawn care, mow, edge and trim. All power equipment, reasonable rates. Call 560-8788.

BOOKKEEPING for small businesses, reasonable, prompt, experienced. No charge for preliminary conference. Call for appointment. 724-6111 or 218-161-2090.

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TEMPERATURE: Send \$1.00 for your 250-page, mail order catalog. 10-250 topics listed. Prompt delivery. Call 250-8778, Los Angeles, Cal. (213) 477-8226.

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BE THE FIRST to entertain your friends with your very own Fantasy Discotheque. Destination Disco has the most advanced and unique sound and light systems, and dance lessons. Professional photos. For more information call 560-8630.

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DIRTY CARPET? Try us. We have the best price estimates. Furniture move free. Odors, stains, and flea removal. Please call 275-1020, ext. 368. Thanks.

JOHN US every Monday, at the Inductive Health Center's Open Clinic, 8:00 a.m. - 3:30 p.m. S.D. Relax and enjoy a sample treatment in supportive surroundings. 295-1984 for details.

DON'T BE ALONE! Join us Monday, 8:00 a.m. Inductive Health Center, 3300 28th St. S.D. Health Center, Call Elton Hebel, 297-0006. We'll meet you at your door (North County). 753-2425.

HOLISTIC COUNSELING by licensed M.F.C. professionals. Personal growth, natural self-development, dream analysis, interpersonal relationships, etc. Call Elton Hebel, 297-0006. We'll meet you at your door (North County). 753-2425.

NEW HAIR for school. Precision cutting, style, color, perms, natural coloring. 1045 E. La Jolla, at Penny's Arcade Design in Hair. 6945 E. Capon Boulevard, 481-1190.

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COUNSELING of personal life style problems: couples, families, individuals. Substance abuse, sexual adjustment, and communications by licensed professionals. Call 231-3865.

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HARMONIOUS COUNSELING SERVICES can help open communication in your family. Located conveniently to north county residents. No fees, although donations are appreciated. Call 560-8670.

COMPULSIVE GAMBLING has caused many people to be jailed. Help for this addiction is available. Call 275-0212.

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SEXY LONG NAILS: Fabulous new potential nail method, the same as the movie stars wear. They are super strong and completely safe. Learn how to top, channel, direct and come in for a free demonstration. 295-1120.

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WEAVING, beginning class starting September 12, Wednesday evening 6:30 to 9:30 at Starter Junior High School in University City. North City, 274-3422, six week session. \$18.

ZEN MEDITATION every Wednesday night in La Jolla, and every morning in Del Mar. Start your own meditation class. Call 275-5995 or 409-4537.

IF YOU MISS around with prescription and over the counter drugs, and feel safe because they're legal, then you're only fooling yourself. Call CRASH at 275-2440.

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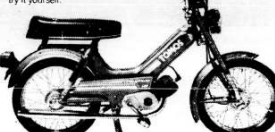
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Riviera Bistrot
4110 West Point Loma Blvd. 222-1113

FEMALE ROOMMATE in Ocean Beach duplex. Own room. Student/working. non-smoking. 21 years or under. \$140 per month. phone. No pets or children. Call 442-3861. Call Leslie before 4:30. 223-2061.

I'M LOOKING for a mellow non-smoking caring person to share North Park house with. Please take sunny room with bath. For more information call 283-3817.

TWO PEOPLE wanted, who wish to share a room in a 3 bedroom apartment in Del Mar. \$92.50 monthly. Call Margaret and Guy. 755-4058.

FEMALE ROOMMATE to share large, newly house in Mission Beach. Jerry, 295-1903.

COUPLE with large happy home, small children, seek warm home as permanent family member. Commuters. No pets. Children okay. Write us: P.O. Box 7243, San Diego 92107.

FEMALE ROOMMATE if wanted in October. Call now for a look. For \$180 a month you get your own room with a private entrance. It's near the beach. Call 225-0402.

ROOMMATE to share 2 bedroom, 2 bath unfurnished apartment. View, pool, Jacuzzi. South Claremont. Considerable male or female. \$150 plus utilities. 442-3438.

SERRA MESA female roommate wanted. 1200 sq. ft. bath, fireplace and view. Close to freeways. \$150 per month and 1/3 utilities. Call after 6:00 p.m. Dinah or Kathy.

FEMALE ROOMMATE wanted. Large three bedroom house. front yard and back lawn. No smoking. Easy access to 805 and 94. \$115 plus utilities. Call 255-8428.

MALE WANTS to share with female two bedroom two bath condominium in Del Mar. \$150. 455-5313 or 755-0953.

FEMALE HOUSEMATE for nice two bedroom Crown Point cottage wanted. Non smoker only. quiet area near Del Mar. \$110. 455-5313 or 755-0953.

NEED A ROOM? Non-smoker needed to share house with female and daughter. \$300 a month plus utilities. 442-7785 after 6:00 p.m.

FEMALE ROOMMATE wanted. 23-30. 2 bedroom condominium with air conditioning, washer-dryer, pool near Hwy. 67 and I-15. \$130 utilities paid. Please call 448-0088 after 1:30 p.m.

MALE OR FEMALE roommate to share quiet La Jolla 2 bedroom house with male SDOU senior. Yard, garage. \$195 plus utilities. Call days. 459-9254.

LOOKING FOR responsible female roommate to help 2nd bedroom house or share rent in same. Prefer La Jolla or Del Mar. Evenings. 270-9870. Cathy.

ROOMMATE to share beautiful unfurnished apartment. Own room with bath. View, jacuzzi, pool. South Claremont. \$150 plus utilities. Non-smoker. 442-3438.

FEMALE ROOMMATE wanted, non smoker preferred. Available now, share 2 bedroom spacious unfurnished apartment near Mission Bay and US-10. \$133 a month plus utilities. \$50 deposit. Call Days at 255-4332 or 225-1489.

ROOMMATE NEEDED, for small two-bedroom house near Windansea in La Jolla. \$135 plus utilities. Rick, evenings 442-8026.

TWO ROOMMATES, male or female, to share 4 bedroom, 3 bath condo in Torrey Pines. 15 minutes from SDOU. Pool, jacuzzi and tennis courts. Dave, 277-2277.

FEMALE ROOMMATE needed \$175 to share 3 bedroom house in La Mesa close to State. Own room, prefer someone 20 or over. Call 461-4702 or 468-6545 after 4 p.m.

FEMALE-AROMA of eucalyptus song of white. Own room. Student/working. non-smoking. 21 years or under. \$140 per month. phone. No pets or children. Call 442-3861. Call Leslie before 4:30. 223-2061.

PERSON to share nice comfortable home near State. Own phone, prefer musically. Call 283-3817.

MALE ROOMMATE wanted to share 2 bedroom apartment, close to State with swimming pool. \$115 plus utilities. 442-3861.

HOUSEMATE needed for 3 bedroom house in Pacific Beach. Available mid-September. prefer mature, reasonably responsible, non-smoking. call 270-7401.

TWO RESPONSIBLE adults or couple wanted to share 3 bedroom, 2 bath condo. Pool, family room, fireplace, washer, dryer, oven. \$200 plus share expenses. 277-5751.

ENCINITAS housemate wanted to share house. Very quiet, tennis pool, \$180 a month. 442-1087 evenings and weekends.

ROOMMATE to share two bedroom furnished house. Rancho Penasquitos, available now. \$120 a month. Includes utilities, own room, quiet, country atmosphere. Call Evelyn. 442-0202. 442-0202 after 6:00 p.m.

ROOMMATE wanted for large 3 bedroom 2 bath house with day view. \$160 plus 1/3 utilities. Call 276-6578 after 6 p.m.

FEMALE HOUSEMATE: Three bedroom house, includes some furniture, washer, dryer, air. Located in La Mesa Blvd. 442-3438. Inquiries, Pri or Lisa. 444-7234.

ROOM FOR RENT: For responsible person in Ocean Beach home with yard. Three bedrooms from ocean. \$100 a month. 280-8008 after 5:00.

COUPLE needed clean, quiet, professional. 20-35 for Rancho Penasquitos. Own bedroom and bath, pool, jacuzzi, sauna, fireplace. \$150 plus one third utilities. 576-1899, or 231-6911.

MALE COLLEGE student needed to share SDOU. Rent \$119. Non-smoker, serious student. Call 571-0375.

WANT ROOM (apartment or house) within walking distance to SDOU for September - November. \$500. 222-8008 nights. 565-0400.

INTERESTED in Krishnamurti? Our house is seeking two additional serious individuals who would like to live with us, exploring their own spiritual growth. For more information call Krishnamurti's teachings for daily living. information. 234-5967.

ROOM FOR RENT for clean, quiet, dependent person in beautiful house. 15 miles. A San Diego devotee or Self-Realization Society. \$135 a month. \$75 deposit. plus one third utilities. Call after 6:00 p.m. 277-5558.

Wanted

SD-2 KIT wanted. Will rent, buy, or trade. Call between 5 and 12 a.m. 237-9440. Room 2.

WANTED to buy, used cement mixer, used lumber, used fencing, used power pole. 3418 Nix. 280-6687.

WANTED: SIGN language tutor/teacher. urgent student interested in learning beginning sign language. call 452-7157.

WANTED: BEETLE memorabilia! Can spend \$250. 235-4081. ives. 280-5958.

MY BAD back and neck necessitates the use of a swimming pool. Must be heated during winter. Will pay \$10 month. Ron. 442-1857.

WANTED: PHD pong table, folding type, three quarters size, coin operated, pool table. 291-1842.

NEED TRUCK, 1 ton to 1 and one half ton, diesel or 1 used in good condition, older ok. call 284-0163.

WANTED: FREE-STANDING fireplace. 234-5335.

LAW: Need information on how to study for law. Please call by correspondence, which schools, which books, etc. Craig 227-7706.

WANTED: Sleeping bag of down/equivalent synthetic stuff for tall person (6'4"). 448-1812.

WANTED: male. \$1000. Call Mike 284-4601.

INTERESTED in living in a Green mountain range near Lupton for a month Spring 1979. Call 454-5171.

ELECTRICAL HAND BUFFER wanted to be used to buff auto finishes. Bryan 697-0787.

\$25 TO \$100 for Old Navy, Marine or Coast Guard Good Conduct medals with name and date on back. Other old military medals wanted. 232-8077.

WANTED to buy German and Japanese war relics, medals, badges, helmets, dog tags, swords, or anything else you might have. 280-7014.

TOP DOLLAR for war souvenirs, especially German and Japanese. Swords, daggers, uniforms, medals, citations, helmets, etc. Call for top offer. 232-8071.

WANTED to buy military stock for German 88K Mauser rifle, or any other parts. 232-8071.

WANTED by ARTIST to join informal, no fee, non-competitive painting group. San Diego and environs. Tuesdays and Thursdays. 287-8686.

NEED A WOOD STOVE for heating, any size or type, Franklin or whatever, box heater, etc. 284-0163 evenings.

WANTED: Spotters for first sold Trans-Atlantic balloon flight. Low cost. Due to use of large helium weather balloons. Light weight. New ideas, reliable. 274-9092.

TELEPHONE WANTED: Paper pushbutton model but will consider others. 452-8825. leave message if not home.

OLD DOLLS wanted, large or small, old dolls, or composition. Teri Lee dolls, old doll clothes. Carole. 270-3654.

OLD MILITARY medals, documents or papers, buy, sell, or trade. Tom 270-3654.

WANTED: Rattan day bed, rattan bookcase, other rattan furniture, sturdy, reasonable, looks not important. Lee 459-4706.

WANTED to buy, used cement mixer, used lumber, used fencing, used power pole. 3418 Nix. 280-6687.

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October 14 "I Don't Have a Thing to Wear"
November 18 "Starting Your Own Business"
December 2 "Holiday Cooking for the Busy Working Woman"
January 15 "The Selling Powers of a Woman"
February 17 "Gangsters" (and we don't mean cookies) - a dynamic physical fitness session

Admission: \$5.00 per seminar. Reservations are encouraged, but not required. For further information, call 292-5842.

SAN DIEGO'S 2ND WOMEN'S OPPORTUNITY CONVENTION
will take place October 28 and 29 at the Community Conference Center. It will feature speakers, financial institutions, real estate and insurance companies, universities and business colleges, and small entrepreneurs to promote their company. To thousands of women. Reservations for exhibit booths are now being taken at (714) 292-5842 or 278-8439.



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