



## Floating Crap Game

After being "notified by Harbor Patrolman Michael Russell, the police department's observation post, the boat was towed through binoculars for a couple of hours. Officers later testified that they saw a large group of people gathered on the sick deck of the boat, and that they were making hand motions as if they were throwing dice. They figured they had enough evidence to cause the boat without obtaining a search warrant. "The half dozen were thinking it was a waste of time," says one of the thirty-six sailors who was issued a misdemeanor citation for being on premises where gambling was taking place. But the boat was lightened up when they saw it was just a bunch of regular guys having a party. "On the other hand," says the captain, "if Gary Moore (a real estate broker) and three of the four dealers — were arrested on the boat, the other four gamblers and being in a place where gaming is going on, both of which carry a maximum sentence of six months in jail and a \$500 fine, would be who got the citations called out."

**DEL GORHAM** felt with just a fifteen-dollar fine, but about half of them are fighting it by pleading not guilty. But the city attorney was willing to settle with the other four men arrested and him if they all paid a \$300 fine and agreed to six months probation. I said, 'I'm gonna find out once in my life if I have any rights.' " He found out he might. Gorham's attorney, David Green, filed a motion to prohibit the police from acting improperly in boarding the boat because they did not have probable cause to believe the boat was going on the water. The police did not have any money or dice or gambling tables. Judge Napoleon Jones granted the motion on the spot.

"But the judge means if the case does go to trial, the prosecution will have no evidence because it was ruled to be gathered improperly. The judge said that. But the jury yet decided if they'll appeal the charges of the motion.

"That's the legal genius of the case, and one disposes those cases. But I don't know, as expected, ask the forty-one people who were on the boat what happened that day and you get forty-one different stories. But I don't know what Del Gorham's version, since he owned the boat, didn't drink during the festivities, and could not be most distressed party. He was not drinking and had nothing to do with

organizing the event ("I told them for \$800 you get the boat, the skipper, a deck hand, and toilet paper.") Also, he feels he has nothing to lose by telling the story. "I've made my money; nobody can fire me," he boasts. "They're not gonna quit renting apartments from me because of this, and they'll probably play more racquetball at my place because of it." (Gorham built the first racquetball spa in San Diego in 1971. He claims it was the first in the world.) There was just one stipulation: "You gotta mention my girlfriend's name if you want me to tell you this story. It's Maureen Moriarty."

Possibly because most of the other men who were on the boat have wives and jobs and reputations to lose, their stories often differ from Gorham's. The issue of the gambling on board is one. "Two-thirds of the guys were on the top deck sunning themselves and weren't gambling at all," says one passenger, a real estate broker. "I myself have never gambled in my life," claims another participant. "I didn't know how to play craps and was afraid to admit I didn't know the difference between jacks, queens, and kings; so I couldn't play blackjack, either." Gorham saw it differently.

"Everybody was gambling," he chuckles. And then he adds in a gleeful whisper, "There was a hundred thousand dollars on that boat." The police confiscated only \$2900, most of it out of the pockets of the three dealers they arrested. The rest came from a suitcase under one of the tables, according to Gorham. But if there were four dealers brought in from Vegas, why did the police arrest only three and not find the remaining cash Gorham claims was there?

When the one guy who was perverting the blackjack table (w the police coming)," relates Gorham between fits of laughter, "he ran down below with eighty thousand dollars and took off his white shirt and ran on one of the blue T-shirts. He stuffs the money into his pocket, the cops, unbeknownst to him, and tells her to act as if they're living together."

Gorham can't contain himself any more and his story waits for him to stop guffing away. "They were living together. The cops were searching her purse. The cops never searched her purse. When they released the dealer asked her to give him her purse and she hands out the eighty grand. She almost died!" Gorham again falls into laughter. "So he gives her five hundred dollars and she says, 'I thanks.' And he got away with a fifteen-dollar reputation."

Gary Moore, who Gorham says organized the party, refuses to talk about it. But in answer to a question about the \$100,000, Moore exclaims, "That's the biggest joke I ever heard in my life." Gorham says he never saw one penny on the table, but was told about the money by the dealers. And where it came from, he says: "I don't know and I don't want to find out."

There are also conflicting stories about the women on the boat. One real estate salesman who received a citation says,

"Yeah, there were four or five girls, but they were ugly and bigger than you and me put together. Any guy who'd plug one in front of forty other guys would have been out of his gourd." Gorham, again, has a different story. "Yeah," he says giggling, "there was hanky panky going on." And the women? "They were beautiful."

Gorham says he would never do the same thing again, but if he had it to do over, he would. "It was the funniest thing that ever happened to me in my whole life," he says, "and I been there. The day after, a friend called me from Miami and said it made the front page in the papers out there. The headline was 'Southern California Gambling Ring Busted.' " After another minute of laughter Gorham goes on, almost screaming,

"They only gave Gary Moore a citation, but he saw the police carrying away the tables and chairs. Hey, you guys can't take those tables and deposit on 'em!" And this vice squad guy goes, "You're under arrest!" He again explodes, "You're taking my tables and chairs! You're taking my life!" He's screaming into the air. The real question is, "What's the deal?" This real estate company went down and hid under all these life preservers. When we reached the boat, the vice squad guy says, "Hey, we're saving somebody," and they go down and find him and pull off all this life preservers. And here's this guy sitting down there with a vice squad guy, and the vice squad raises it and says, "You want a drink, officers?" Gorham's in fits by this time, but after he calms down, he says, "I want to control he turns the boat around and goes to the next part about it is we made ten million people laugh. We have so many serious problems today."

"If you make people laugh, you're a good person to be good about it. The only two comments I get from people is, they laugh, and then they ask me why the hell I didn't invite

—N.M

# City Lights

Ten years ago, newly planted trees sprang up around San Diego like mushrooms in a forest after the rain. "I think it probably peaked in 1969," says Karl Schnitzler, general supervisor of the city's tree maintenance section. "That was the city's 200th anniversary year and you saw a lot of civic activity then." In addition to the citizen groups which contributed to the greening of San Diego, state and federal money also helped buy trees. But Schnitzler says all three sources have since slowed to a trickle, and at the moment tree plantings on city streets are rare.

City money itself never goes for the purchase of street trees, Schnitzer says, although he says city personnel do plant trees purchased with state and federal monies, such as that which flowed into San Diego from the Johnson administration. Today the supervisor says some private developers are planting trees on public property in areas like Peñasquitos at Mira Mesa. ("Of course, the subdividers are interested in selling homes and one way you sell homes is by having trees around.") Port District beautification programs

A large black and white photograph of a palm tree trunk in the foreground, with a smaller inset photo below it showing a street scene with houses and palm trees.

"I just went out of my mind," the lady from La Mesa was saying matter-of-factly, recalling her first exposure to Bubba Caldrón. Bubba's image emblazons her powder blue, lace-trimmed T-shirt, which matches the navy blue "Bubba Caldrón San Diego Fan Club" windbreaker hanging over the

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**BUBBA CALDRON**  
back of her chair. She is explaining that not all of Bubba's fans are life-long Elvis addicts; she, for instance, had Elvis back in the Fifties, when her own kids worshipped the singer. "I just knew he was gonna ruin my children," she says, shaking her dyed, shoulder-length curls and smiling at the memory. "I didn't discover him myself until two weeks after he died." But then she devoured Presley's music and after she finally caught Caldron's show, "I wrote him a note and told him he'd made Elvis come alive for me." A tear glistens behind her

plastic-framed spectacles. "He told me later that was the kindest thing anybody'd ever said to him."

An explosion of noise rips her attention away to the stage. Trumpets blare out the first chords of *Also Sprach Zarathustra* (the theme from 2001). Kettle drums thunder, spotlights slice the room, and the Bubba Caldrin Fan Club goes mad. "Isn't he beautiful!" the fan from La Mesa screams as the Presley look-alike bounds up to the stage. Her face and



that of her fellows reflect joy, excitement, and a touch of knowing glee. Outside the Country Bumpkin, the lights above Palm Avenue in Imperial Beach glow harshly, but inside, you can practically touch The King.

In fact, when Bubba croons "I Can't Help Falling in Love with You," a middle-aged blond actually leaps up to take his hand. Returning to her seat, she hysterically kisses the point of contact. If Bubba reminds them of The King, however, he looks like he's nearing the end of his reign. Under the black forelock which hangs over the

Presley imitator's brow, and under the distinctive sideburns, the familiar face is pudgy; a paunch presses against the flashy white jumpsuit. The fans pay no heed. "He's the best impersonator I've ever seen," asserts another young woman who confesses to years of Elvis devotion. Besides, as the fan club president, Eleanor Weidow, points out, "Even if Elvis brings 'em in, Bubba brings 'em back."

Weidow, an iron-faced blond from Paradise Hills, says she fell in love with Bubba last December, when she saw him perform at the Bostonia Ballroom in El Cajon. She met him at the club in July and already she claims a membership of 150 to 200 people who've pledged to "promote . . . the advancement of 'Bubba' Caldwell and his career." It is the biggest Bubba fan club in the country. Members meet at his house for a meal and, sometimes, several times a week, socializing and dreaming up ways to help out their idol. Recent opportunities have been plentiful. Although the performer claims to be based in Memphis, he's spent most of the last three months in San Diego, where he says the fans have dutifully turned out to see him in clubs like the Catamaran.

Wetlow, like most of the fans, insists that Caldron represents more than just an Elvis clone. "Bubba's his own person," the president says staunchly. Early in his show,

streets of Kensington, the college area, San Carlos, and the older (pre-1965) areas of Claremont have the most, while neighborhoods like Mira Mesa and University City still have surprisingly few. The coastal communities contain the greatest concentrations of trees on private property, he says, but there are trees in Point Loma and Pacific Beach, too. The soils are surprisingly scarce—at least until one considers their potential for blocking views. "There are controversies over trees blocking views all the time," Schnitzer says. "Some subdivisions in the city even have deeds which restrict the planting of trees over a certain height." He says, for example, Muirlands section of northern Pacific Beach as one example.

The current infrequency of new plantings doesn't seem to worry the tree supervisor, who sees it as the low point in a cycle. "Frankly, I think we're in a period now where people say, 'I've got mine. I want to hold on to it while I see what's going on in the world.' But I think when it shakes out, they're going to say, 'I think one thing that's important is living in an area that's attractive.' So you haven't seen the end of people planting trees."

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the entertainer repeats the theme. "I know that the way I'm dressed and the way I sound and the way I look might give you the idea that I'm an Elvis Presley imitator," he begins somberly. "And if that's what you think, that's all right with me. I'm just proud if I can do something of his magnitude." Humbly, he avows that he doesn't consider himself to be a Presley impersonator, but he promises nonetheless "to try my best to bring back some of the dearest memories that some

of you hold in your heart."  
In the audience, the club-  
owner, Ann Browne, Berna  
Mesa, tries to put the feeling  
into words. A sharp-jawed  
woman who wears a black  
evening gown and gold lame  
shoulder scarf, she recently  
named her infant daughter after  
Bubba. "It's not the first  
name, but it's right there on the  
birth certificate," she says.  
Bubba fell in love with  
Bubba for his own self. "I've met  
him and I've talked to him and  
he's just precious!" she says  
longingly, yet she never  
saw him perform in person.  
Now she never misses Bubba  
at all. "Bubba was a real  
good boy," she says.  
"I don't think he slurs the  
memory of Elvis. He just gives  
me the memories that I need."

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— Jeannette DeWyzé and  
Neal Matthews





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## Silva Lining

Sue Carson's story ("The World Owe Me a Living," September 14) was extremely well written and superbly done. I think there is a little bit of Brandon in all of us, except we never have the guts to be as adventurous as he. Wherever you are, or whoever you're with, be a son, good luck, but keep your Mercedes running.  
Anne Silva  
San Diego

## No Problem Solving

Sue Carson's witty insightful, delightfully provocative tale, "The World Owe Me a Living," is the best lifestyle feature the Reader has ever printed. May we continue to expect more of equal caliber and charm?  
Joanne and Marty Solving  
San Diego

## Come Up And Sashimi Some Time

Re: the letter from Robin Pacey September 14, the reason why such a mishap occurred was that we were caught up in the deluge of customers that followed the review on Kyo's in the Reader ("If You Could Only Sashimi Now," August 31). We had run a steady but rather small business which required few waitresses. We now have sufficient help to offer good service to our customers.

We hope you can forgive us and give us another chance in the future.  
Kyo's Matsumoto  
Kyo's Restaurant

## A Critic To Boot

A couple of solid boots to the palid academic ass of Jonathan Saville for having perceived the performance here of *For Colored Girls* as an opportunity to write about the excesses of the women's movement in general. A couple more for having failed in his obligation to grasp what was unfolding in front of him (assuming he attended) and a couple more for failing to relay to readers any sense of the depth and passion of Shange's work as performed. He saw and heard only his mind's own parody of the more strident and sapphic strains of "movements literature." He conjured cast and ideology and called it *For Colored Girls*.

Of course, yes, males were

hitched about and often portrayed as psychotic heels or fools (but not

# Letters

without exception, as Saville should have been honest enough to point out). Hurt and psychic damage is what the play was intended to convey. Should Saville expect author Shange to make life appear hunky-dory for the black woman just because males aren't on stage? Isn't it fairly obvious that if women's lives can be so screwed up, then men's will necessarily also be, and that another playwright's job is to play that?

Finally, I suspect the Reader has used one of the most elitist and narrow, smug and embittered pieces of personal whimsy in its history. You people are missing the point where you should be content to just sit and read. Sashimi some of those shrewd in your own air-conditioned and hermetically sealed office.

Bob Dorn  
San Diego

## Tried A Little Genderness

It is really too bad that Jonathan Saville in his review (word used because I guess that's what it was supposed to be) of *For Colored Girls* allowed his defensiveness of his race and gender to obscure one of the finest pieces of theater to dawn on the theatrical midlight of San Diego.

Perhaps Saville should begin writing political commentary and leave theater commentary to someone more objective and less threatened.  
Don Johnson  
San Diego

## Out Foxed

As I left the Fox after seeing *For Colored Girls*, I wondered how a man might react to it. Now, having read Jonathan Saville's somewhat biased review, I have one man's answer. I, a white woman, loved it and regret that its San Diego engagement is over, because I would heartily recommend it to anyone who wants to experience, in a unique and affirming way, much of what it means to be a woman.  
Jen Semren  
Escondido

## Obtuse Company

Enough is enough. For a person who so strenuously abhors Ntozake Shange's "propagandizing" and "fraudulence," Jonathan Saville capably transforms a theater critique into fraudulent propaganda. No doubt, Saville is entitled to his professional opinion regarding Shange's work. His credibility as a critic is lost, however, amidst an insultingly simplistic diatribe against women's studies programs.

Need I remind Saville again that women's studies exists because professors like himself tacitly ignore women writers and "women's subjects" in their classrooms? Surely Saville doesn't believe that a single novel written by or about a woman in a list of thirteen (for one of his own classes, without qualification, "Adolescence and Literature") constitutes "academic objectivity, intellectual disinterestedness, and worship of factual evidence?"

My initial reaction to the article was anger. Now I only feel astonishment that the professional judgment of a clearly gifted man can be so obscured by offense resentment.  
Kathleen Gross  
La Jolla

## Purple Prose

My former colleague, Jonathan Saville, has the town abuzz with his "review" of Shange's *For Colored Girls*. Well, Jonathan never was one for measured, restrained understatement, he the product under scrutiny acceptable or not. I found both the poetry and the stage production of *For Colored Girls* to be ambitious, adventurous, and artistic. I suppose that makes me "white, male, liberal, and guilt-ridden." Last time I checked in on Jonathan he was of that, too — perhaps more on several counts.

Why Jonathan can't understand that Shange lends a voice to many women (and men) — black, white, young, old — I don't know. Since he devoted so much space to psychoanalyzing her motives and innermost feelings, maybe he'll use a future column to bare his own emotional inadequacies. I don't know Ntozake Shange, and I don't pretend to know how she'd respond to Jonathan's review. Her Lady in Purple,

though, did speak lines which were not "foul-mouthed, illiterate, totally undisciplined." And these lines show a side of Shange which Jonathan seems content to ignore: "so much love will you take it from me this one time please this is for you let me love you."  
Paul Krueger  
San Diego

## Mocca Mends

To be a liberated woman in society is very difficult, and to be a black woman is even more difficult. To be exposed to discrimination is confusing. There is a constant battle, both internal and external.

I am very proud of Ntozake Shange for turning black women into their universal selves. As for Shange coming from a middle class family, you better believe that her parents and their parents before them worked triply hard to get there. (In the black race there are no Du Pons, Rockefellers, or Rothschilds.) By the way, Saville, there is a difference between being from the middle class and being rich. There are a lot of middle class black folks who haven't forgotten where their ancestors came from. I'm glad Shange is in a position to come back home and help balance the black male and female.

Saville failed to see that there is a cultural difference between blacks and whites. We all know internally and in the absolute that the soul is not bound by color or sex, but in this temporary reality there are cultural differences between the races and we should look at these differences as an opportunity for limitless growth.

Blacks have always used dance, music, art, sports for self expression. Art is a constantly transforming experience which is rooted in the past but is not bound by it.

America is an ethnic Mecca. Here we have the opportunity to lead the world in unity, so let us immerse to a higher level of experience, which is forgiveness, love, and great compassion for all sentient beings.  
Marianne "Makela" Cheatum  
San Diego

(continued on page 11)

## Just Thought I'd Mention It

From his glass-walled bunker in the Union's Mission Valley headquarters, Al Jacoby hurled a salvo last week at the eighth floor of the Central Federal skyscraper, downtown encampment of the San Diego edition of the *Los Angeles Times*. Jacoby, who is the Union's ombudsman, packed his punch in a column he wrote about *Times* reporter Phil Garlington and a story Garlington wrote which appeared August fifth on the front page of the *Times*. It was one of Jacoby's rare sorties outside his duties answering people who complain about inaccuracies in his own paper. And it marked off a new perimeter around territory that was previously out of bounds in the cross-town rivalry between San Diego's two major morning dailies.

Jacoby's column (which never mentioned Garlington by name) questioned Garlington's ethics in not explaining that the information in his story about the eleven-month-old report. While he was at it, Jacoby dredged up an incident that took place last June 18 in which Garlington used a fake name in a story about Encanto gangs without explaining that the name was fabricated.

The effect of Jacoby's criticism of the *Times* was mainly eyebrow raising — at both papers. One *Times* staffer, who claims he had heard of Jacoby's article in her own newswoman until a friend called her and told her about it, said, "I don't even read that claptrap he writes. What gives a shit? We hold up our end with what we do, not what we say about them. It isn't worth taking the time to worry about." Other reporters at the *Times* shrugged it off, as did *Times* San Diego editor Dale Fetherling. "I was not terribly charged



AL JACOBY

by the deadpanned. "I don't think we define ourselves in relation to Mr. Jacoby's column." Fetherling was a little more explicit when he told another observer that Jacoby's column "was a fourth-rate piece of journalism."

Reporters at the *Union* are not in unanimous support of Jacoby pointing out their competitor's blunders. "I questioned the thing," says one. "Maybe that's something that should be done by a third party." Another of Jacoby's colleagues at the *Union* expressed qualified support. "My feeling is as long as we don't get caught about it and start nipping, it could be a good thing."

Jacoby feels very strongly that his job is to write about problems in the media, no matter which medium is having them. And he gets agitated when he talks about the *Times*, which he says he doesn't consider a major competitor of the *Union*. "I'm a little dismayed with the attitude of those people from L.A.," he grumbles. "I hear

from third parties that they're saying, 'What right does Jacoby have to write about us?' Who the hell are they? What right have they got to be writing about San Diego? We've all got the right to write about ourselves." Jacoby also apparently feels it is his mission to keep an eye on the *Times*. "Who else is going to criticize them?" he muses. "They apparently consider themselves above an ombudsman."

Fetherling might wish he had one now. "We don't have here in San Diego a media critic," he muses. "If we did we'd have plenty of targets."

## Here's the SWAT Team With The Weather

Last July, when a youth took three hostages and held them at gunpoint at Rolando Park Elementary School, the police special

weapons and tactics (SWAT) team was called in. When the fifteen police arrived they found themselves outnumbered by thirty-seven newsmen. "The press got so close," says Sergeant Ken Hargrove, "that they exposed themselves and the hostages to the possibility of being shot. The suspect became annoyed and pointed his weapon at the cameramen and told them to get out." After one of the hostages was released, reporters were interviewing him before the police had a chance to detain him. According to police spokesman Bill Robinson, newsmen themselves somehow located the parents of one of the hostages and informed them that their son was being held by a gunman.

The mission of the newsmen has interfered before with that of the SWAT officer. On several occasions news camera crews have turned on their camera lights to show their viewers color pictures of the SWAT team moving in, just when the officers needed cover.

Coincidentally, at a meeting last week between police sergeants and newsmen, the sergeants suggested the TV people come and observe and participate in a SWAT training exercise. The police also expressed interest in touring newspaper, radio, and television stations to see what kind of pressure the news people put under. "We're going to set something up in about a month," reports Channel Eight assistant assignment editor Barbara Lange. "Art Armstrong [an S.D.P.D. sergeant] told me that they'll take us out on one of the days to watch and experience a mock SWAT situation, let us get right in there and find out what they do. If both sides have a working knowledge of what the other is trying to do, it'll work out a lot better. I do not want my crew getting shot."

Neil Matthews

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# Off the Cuff

Is it good for San Diego to be California's fastest growing city?



**Thomas Joseph Keating**  
Machinist  
Pacific Beach

There's too many people, too short a time, and not enough space. Not to mention not enough jobs for them. For the answer we should go to Disneyland, where they are people movers. If you've ever noticed, they know how to get people in and out in a hurry; they've got the method. When you've got as many people as we do, you need mass transportation to get them around. And we need to develop more low-cost housing because all these people without jobs are having a hell of a time. I've been here since '49 and seen these changes, but they let me in so we have to let the others in. All I can say is I just wish it wasn't happening so rapidly and without needed developments.



**Betty Johnson**  
Law Student  
Pacific Beach

It sure isn't doing this beach area any good and I don't have much use for these tourists, and for all the tourists who visit and decide to stay. But I did the same thing seven years ago so what can I say, except I will probably leave in a while. When you come here for the same reasons they do, you can hardly turn around and say no to them. But I don't like huge cities and the growing problems that come with them like crime and congestion. I guess the only good thing I can say about it is it's probably healthy economically; but from a selfish point of view, no, it isn't good for San Diego to be growing this fast.



**Marc Worthington**  
Student  
San Diego

Culturally San Diego is behind other cities that have been around a long time. There's a large number of these housing developments growing which have your middle-class white-flight sort of people, so we don't have the cross section of people in a real city like Los Angeles or San Francisco where you have quite a variety of people concentrated in a relatively small area. You don't really have this area where it freaks like Hollywood. The closest we can come here is Ocean Beach. The traffic is increasing much too rapidly and our environment can't support this either. There's no way San Diego can support so many people well in a lot of these areas.



**Judith James**  
Unemployed  
San Diego

I just arrived a week ago from the Virgin Islands and I'm going to try to get some kind of general job for the time being. I'm going to have to find a place to live after I get the job, but right now I'm staying with a friend of mine. I guess it will get pretty congested here after a while.



**Jerry Roseborough**  
Retired Plasterer  
Pacific Beach

We've got growing pains for sure. The crime rate has stepped up all of a sudden because of it; it's just too hard for people to find apartments they can afford. I came from Idaho seven or eight years ago just visiting and I'm still here because I like the weather so much, which is why they all come here I guess. I dislike all this congestion as much as the next guy, but it's restricting free movement too much to put limits on anyone staying; that just seems impossible, really. We're just going to have to go along with it until whatever it is they come here looking for, they just don't find. It could be with everything going up and jobs being so hard to find this will happen.



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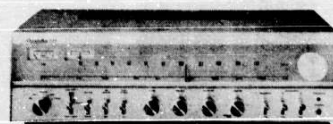
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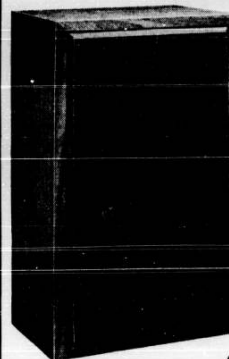
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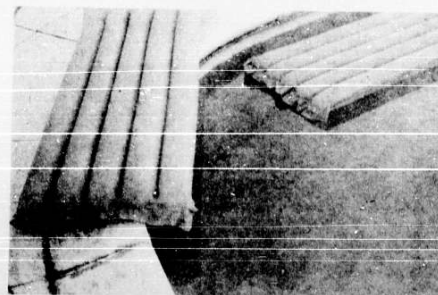
# THE THIRD PHOTOGRAPHY AWARDS EXHIBITION

The Center for Photographic Arts and the Reader would like to thank the San Diego County photographers who submitted works to the Third Photography Awards Exhibition. A total of 786 entries were judged by Betty Gold, director of the Arco Center for Visual Arts, Los Angeles, and Michael Smith, director of the Baxter Art Gallery, California Institute of Technology. Fifty-nine photographs were selected for exhibition. The six award winning entries are presented below.

The complete exhibition may be viewed at the Grossmont College Art Gallery, 8800 Grossmont College Drive, El Cajon. It will run from September 29 to October 27, Monday through Friday, 10 a.m. to 3 p.m. (also Tuesday and Wednesday evenings from 6 to 9 p.m.)



**First Award \$100**  
Untitled, Kim Klosterman, Black and White, 11½" x 11½"



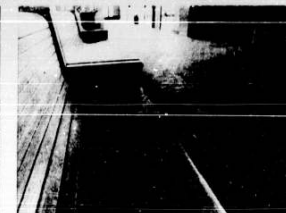
**Third Award \$50**  
Untitled, Andrea Bacci, Color, 5" x 7½"



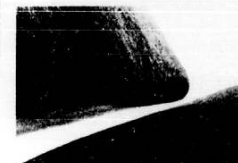
**Second Award \$75**  
Untitled, Craig Carlson, Black and White, 6" x 9"



**Honorable Mention**  
"Windmills," William S. Fields III, Black and White, 9½" x 6½"



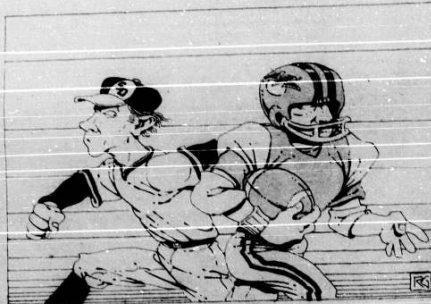
**Honorable Mention**  
"Early Pictorial," Leslie Smith, Hand Colored Black and White, 10½" x 7½"



**Honorable Mention**  
"Blacks," Kerry Newman, Black and White, 7" x 9½"

# Straight from the Hip

MATTHEW  
ALICE



Dear Matthew Alice:  
While attending the San Diego-Oakland football game with my fiancé and friends, I wondered how the groundskeepers manage to change the playing field for two completely different ball games. With the Chargers playing on Sunday afternoon and the Padres suiting up on Monday night, how do they eradicate the stubborn chalk that marks the yardlines? How it down? And what about the pitcher's mound they have to build out there? Doesn't a new one throw the timing off a pitcher's game?

D.A.C.  
Mission Hills  
It isn't chalk, but a special compound called Perma-White that marks the yardlines and baselines on the stadium field. The stuff dissolves in water. About 10,000 pounds of it washes into the grass and dirt on the field each year as groundskeepers erase one set of lines and lay down another. As to the pitching mound, its removal is hardly more difficult than washing out a line of Perma-White. Three men can dig the mound away in less than an hour. But replacing it takes at least five hours, or all day if the groundskeepers have that much time to make the mound perfect. The day after the San Diego-Oakland football game, the groundskeepers started building the mound at six a.m.

Carefully measuring the distance from home plate, they began by assembling a stack of 500 clay bricks. These form the heart of the mound, which is covered with dirt and pounded into shape. (The bricks are the same ones used in walls and buildings, except they're not baked to stone-hardness.) The grounds-men take great care to form the mound exactly to the specifications set forth in the National League rule book. An irregular mound would indeed throw a pitcher off his game. And so, from time to time, an umpire checks a freshly built mound at six a.m.

ten feet across at the base, ten inches high, and sixty-one feet from the back edge of the pitching rubber (the white block in the middle of the mound) to the back edge of home plate. In eight years the mound at San Diego Stadium has been checked twice—and both times it turned out swell.

Dear Matthew Alice:  
I often drive to Riverside and can't help noticing an error in the calculations of our highway engineers. While traveling north, through Escondido on Interstate 15, I see a sign stating that Riverside is fifty-three

miles away. Then further north is another sign on I-15, just past the Mt. Palomar turnoff, saying Riverside is fifty-eight miles away. Please clarify this point for me.

Dave Lupo  
Crown City, Ore.  
The sign in Escondido is wrong. It should read sixty-three miles to Riverside, not fifty-three. Caltrans (the state highway department) calls this a "signing error," whereas we in the newspaper business would have said it's a typo to be corrected in the next edition. Months have passed since the typo was brought to Caltrans' attention. "That's an overhead sign that requires special equipment (to mount)," said Gene Marshall, in charge of signs for the local Caltrans district. "We sent in a notice a couple of months ago, but the guy with the truck hasn't had time to come down here and make the repair." When he does, Caltrans may expect a couple of calls from motorists wondering why Escondido is suddenly ten miles further away from Riverside.

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.

(continued from page 4)

## I Hate What You Say So Well

Jonathan Saville has outdone himself. His review of *For Colored Girls* was as brilliant a piece of writing as we have seen from him. One thing I like about Saville is that he makes no attempt to conceal his prejudices and inconsistencies. They just hang out there like Saturday's wash, for all to see.

It is interesting to speculate, for example, on why he considers black women (*Colored Girls*) and boy soldiers (*Streamers*) essentially boring, but is captivated by the famous two-dimensional nitwits in *A Chorus Line*. But no matter. The subject of this letter is not his opinion but his writing style.

Saville is a find. Critics are everywhere, but unfortunately, inarticulate critics are an endangered species in this country. I turn eagerly to Saville's column every week for my literary "fix."

Regardless of the topic, I can always count on him to remind me of the

easily forgotten fact that there is at least one person in San Diego who understands the power and beauty of the English language. In a city in which "Mission Beachese" is the predominant dialect, this is heartening.

What Saville says is not half so important to me as the way he says it. My occasional disagreements with content do not dampen my appreciation of his style. I love his reviews, even when I abhor his opinions.

Jean Lowerson  
Pacific Beach

## White Of Him

How a reputable publication can retain a writer like Saville who raves about a farcical piece of superficial trash in one edition and then pass a sensitive, serious exploration of life in another is quite beyond my understanding of journalistic politics. Saville is inarticulate, not theatrical. His cultural heritage and growth does not allow him to look at the objects of his

moderation without the white man's horn-rimmed glasses. As a white man, as any white man, I cannot fairly criticize a black woman's work. I feel Saville's violent reaction to the theater piece expresses much the same feeling. Instead of coming to grips with his lack of background for the endeavor, he merely showed his grid of values over it, exposing further his personal attitudes toward women and blacks.

In the interest of professionalism, Saville is an embarrassment. In the interest of human rights, he is an outrage.

Lake Wesley Reiche, Jr.  
San Diego

## Catching Reyes

My first reaction to Jonathan Saville's critique was to discuss it as distorted and culturally void. However, the Reader's impact on San Diego public opinion is such that a response is called for.

I encourage everyone to see *For Colored Girls*. The performance was deeply moving and truly a work of art. The genuineness of the performers and beauty of expression was a sharp contrast to the journalistic sarcasm employed by Saville. The "cultural plunge" seems to have made Saville so uncomfortable and defensive that he missed the essence of the production. "Enuf is Enuf," unfortunately, says more about Saville than *For Colored Girls*.  
Deirdre Reyes  
Golden Hills

## Hell Morey

Just a short note to let you know how much we all enjoyed your cover story on the Morey Boogie ("Less is Morey," August 24). We have had some interesting letters in response to the story, and

general comments have been that it was excellently written. Again, on behalf of the Morey Boogie gang, thank you.  
Patti Serrano  
Morey Boogie Division

## Bogey Man

I think Duncan Shepherd is the most intelligent movie reviewer I've ever seen in print. I often disagree with his relative ratings, especially of the older classic films like the Bogart masterpieces, but I seldom disagree with what he has to say about them.

Of course, a reviewer who is often satiric and properly negative about today's pop culture is going to rub a lot of young people the wrong way, but let's keep in mind that they've never known anything better, and hopefully someday will.

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# WILDE MAN



VINCENT PRICE

JONATHAN SAVILLE

Vincent Price gave a one-man performance as Oscar Wilde last week at the East County Performing Arts Center. Mr. Price's performance was characterized by an unrelenting artificiality. At all moments it was clear that there was someone playing a role, putting on an act. Each previous hand gesture seemed contrived, each ironic raising of the eyebrows seemed the result of endless fustian rehearsal. The lilt of the voice, the intonations, the rounding out of sentences and paragraphs—all had the air of being preordained according to a musical score; not a single phrase came from the heart. Even Mr. Price's makeup had the appearance of being a mask, something pasted on the surface and having no connection to a life underneath. Every element of the performance seemed

motivated by nothing more than the effect it would produce on an audience; throughout the evening one had the sense of being manipulated, of being taken in by a cynical performer who was relying purely on superficial technique and was interested only in relieving the public of some cash.

The whole thing, in short, was a theatrical triumph, and probably the finest piece of acting Mr. Price, a very accomplished artist indeed, has done; it was Oscar Wilde in the flesh, uncannily reproducing the looks, the manner, and the spirit of that consummate master of the artificial. Author John Gay has prepared a script made up substantially of Wilde's own words—reminders, clever epigrams, extracts from his poems and parables—strung together with authentic-sounding connective material, and given coherence by a dramatic setting: a lecture (quite fictitious) given by Wilde in Paris in 1890, the last year of his life.

The purpose of the lecture is practical—to earn money to support Wilde's expensive tastes in his sickness and exile; and its method is cynical—exploiting the public's prurient interest in the notorious homosexual scandal that had led to Wilde's disgrace and imprisonment. It provides a perfect setting for a portrayal of Wilde's personality, for all his life he had been indulging his tastes, turning himself into an object of curiosity, using his own eccentricities to shock the public and at the same time to fill his pocket.

It is remarkable how little of Wilde's literary work has remained viable. Of the plays, only *The Importance of Being Earnest* still holds the boards (it is, of course, a masterpiece), along with Richard Strauss's version of *Salome*, while the poetry, the novel, and the prose tales all have a sickly, dated odor, like last week's perfume in a shabby bordello. Wilde's most lasting work of art was himself—an aesthetic creation over which he took as much time and care as a Byzantine craftsman over some exquisite piece of jeweled enamel. Even his very real passions and sufferings (he was victimized by insane English laws against homosexuality and by his own atrocious taste in lovers) are turned into means of self-pity, self-display, and manipulation of his public image. It is this aspect of the writer—the essential Oscar—that is captured so brilliantly by Mr. Gay's script and Mr. Price's incomparable performance. If *Oscar Wilde: Diversions & Delights* comes back to San Diego—and there is a strong likelihood that it will—you ought not to miss it.

I unfortunately cannot say the same for violinist Hiroko Yajima, who appeared with pianist Luis Battle in the young artists series at San Diego State. This was by no means a completely disagreeable concert, but there was a lot wrong with it. First of all, a program including sonatas by Beethoven, Prokofiev, and Schubert cannot in any way be considered a concert for violin soloist with piano accompaniment; in works of this sort, the two instruments are equal partners and must be treated as such. From a personal standpoint, it is wrong to give Miss Yajima top billing and to treat

the concert as essentially hers. Mr. Battle, in fact, seemed to be the more accomplished musician. From a musical standpoint—and this is even more important—it is ridiculous to balance the instruments so that every little accompanying figure on the violin overwhelms whatever the pianist is playing; we are not dealing, in a Beethoven sonata for piano and violin (that is the way Beethoven titled it), with a piece of virtuoso violin display by Fritz Kreisler.

More damaging to the quality of the performances were certain defects in Miss Yajima's technique and taste. A typical example of these defects was to be found in the opening of Schubert's C Major Fantasy, D. 934, one of the composer's greatest and most astonishing chamber works. Over mysterious shimmering tremolos in the piano part, the violin sings in immensely long, soft, sustained notes; the effect is even more overwhelming when the introductory section returns later on. Miss Yajima's intonation is not sufficiently accurate for a passage of this sort, and she cannot make up her mind whether to use vibrato or not. Her vibrato, in any case, is quavery and uneven; but her vibratoless notes, which appear far too frequently in all her playing and which indicate a real lack of musical discernment, are unpleasantly grating. As a result, the whole passage lost a great deal of its evocative power, and this was true of much else on the program.

Nord Miss Yajima succeeded in making a case for the Prokofiev F Minor Sonata, op. 80, a heavy, brooding, difficult work far less accessible than the composer's better known Second Sonata (often heard in its version for flute and piano). Mr. Battle's contribution was exemplary, but the piano lid should have been raised to its highest point so that his part could have been more thoroughly audible. It is a shame that the concert's imaginative programming could not have been matched more consistently by the quality of its music-making.

Imaginativeness and quality of execution were beautifully matched in a show called *The Musical Magic Revue*, which I saw in a performance at United States In-

ternational University. This is essentially a set of nightclub acts—magic, mime, music, and dance—integrated by the theme of imagination and dreaming. It is one of the best things of its kind I have seen. Dominating the show is magician Brandon Scott, an unusually gifted performer with a unique background: an American, brought up in Mexico City, and with performing experience in Mexico, Holland, Italy, and the Bahamas. Mr. Scott's "magic" is really terrific, whether he is using elaborate machinery or practicing plain sleight-of-hand; it has the speed, the accuracy, the polish, and the panache of Earl Wild playing Liszt or Nureyev dancing *Le Corsaire*. I make these two comparisons because of a certain demonic quality in Mr. Scott's person and gestures: the flashing eyes, the suave smiles, the diabolical smile as he suspends innocent girls in the air or plunges tables into baskets where they are hiding. He also has the wit, charm, and quick

responsiveness that give some entertainers an almost hypnotic control over their audiences; he rushes in like a tempest and immediately has taken over everything and everyone. He is sensational fun.

Equally sensational is the dancing—among the four dazzling young ladies who whirl and shimmy irresistibly about the stage (when they are not being stuffed into baskets by the magician). I was particularly taken with Carol Reynolds, who does a belly dance that is something to behold. A four-man rock band, led by Dan Aakhus, provides loud and energetic music—much too loud for my tastes, but filled with vitality and ingeniously tailored to the antics of the other performers.

Finally, there is a talented pantomimist, Jeff Brown, who has twice been a national champion in a competition called "Masters of Mime." It is easy to see why, for he is clearly a technical master of his craft, evoking the glass walls, inflated balloons, and tugging ropes of the mime world with

such a palpable sense of reality that you have to remind yourself that he is actually performing with nothing more than empty air around him. It must be admitted, however, that the familiarity of the kinds of things Mr. Brown does somewhat detracts from the effectiveness of his act, in a show about the power of dreams, ought not the miming to be a little fresher and more unexpected? Mr. Brown also lacks consistency in the character he projects: sometimes he is a helpless clown, sometimes he is a feisty fellow giving his opponents the finger, and occasionally he is a sophisticated dancer. It is hard for the audience's imagination to reconcile all these diverse identities, and the result is that for all the perfection of his technique Mr. Brown does not quite establish himself as a personality—in contrast to Mr. Scott, who is always (and memorably so) the domineering, elegant, devilish master of illusion.

But even with these slight reservations,

*The Musical Magic Revue* is a terrific show, well worth your seeing at its next booking in town. It is rumored that the show is about to receive an award for the best stage act of the year, given by the same people that arrange the Jerry Lewis Telethon (on which the troupe recently appeared). It will be an honor justly deserved.

I'd like to call your attention to an invaluable guide to the institutions and personnel of the arts in San Diego—organizations, galleries, clubs, service establishments, supplies stores, teachers, publications, and individual artists, actors, dancers, musicians, and writers. It is called the *San Diego County Arts Yellow Pages: A Cultural Directory*; it is published by Community Arts (860 Third Avenue); and it is available from the publisher for one dollar.

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# Local Events

## Film

FILM CLASSES at Palomar College, with screenings open to the public, will include Ingmar Bergman's "The Magic Flute," Saturday, September 28, 1 p.m.; the British musical "Evergreen," Wednesday, October 4, 4 p.m.; and Kevin Billington's "Interlude," Thursday, October 5, 2 and 7 p.m., all in room P-32, Palomar College, San Marcos. 744-1150 or 727-7529 x254.

"THE JUPITER EFFECT," a planetary program discussing the rare alignment of the planets in 1962, which has been proposed as a trigger for the most massive earthquakes of the century, will be presented Wednesday, October 4 and 18, 7:15 and 9:30 p.m., Palomar College planetarium, San Marcos. 744-1150 or 727-7529 x254.

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

## Radio-TV

CHARGER FOOTBALL, the San Diego Chargers travel to New England to play the Patriots, Sunday, October 1, 10 a.m., Channel 39 and KSDO-AM (1130).

"ABC MONDAY NIGHT FOOTBALL," the Dallas Cowboys and the Washington Redskins battle it out for first place in the NFC East, October 2, 6 p.m., Channel 10.

## Lectures

"CARRIE," starring Cissy Spacek and Piper Laurie, will be edited for television, Tuesday, October 3, 9 p.m., Channel 8.

"CINEMA SHOWCASE," a series featuring ten recent international films, begins with "Pumping Iron," starring Arnold Schwarzenegger, Tuesday, October 3, 9 p.m., Channel 15.

"AMERICAN LEAGUE CHAMPIONSHIP SERIES," the K.C. Royals play either the Yankees or the Red Sox of the American League East for the A.L. championship, with game one on Tuesday, October 3, 5 p.m.; game two on Wednesday, October 4, noon; and subsequent games appearing in next week's listing, all on Channel 10.

"NATIONAL LEAGUE CHAMPIONSHIP SERIES," the Dodgers play either the Phillies or the Pirates of the National League East for the N.L. championship, with game one on Wednesday, October 4, 5 p.m.; game two on Thursday, October 5, 11 a.m.; and subsequent games appearing in next week's listing, all on Channel 10.

"THE CABINET OF DR. CALIGARI," Robert Weine's 1919 surrealist horror film concerns a traveling hypnotist and his somnambulant assistant suspected of murder, Saturday, September 30, 9:30 a.m.; repeating Thursday, October 5, 1 p.m., Channel 15.

"TWILY THARP AND DANCERS," Tharp's piece "Sur's Leg," will be performed to the music of Fats Waller, including "Ain't Misbehavin'," "Livin' in a Great Big Way," and others, Saturday, September 30, 8 p.m.; repeating Friday, October 2, 2 p.m., Channel 15.

## Music

FOLK MUSIC CONCERT, presented by the San Diego Folk Heritage, will feature Jim Ringer and Mary McCollin, Thursday, September 28, 7:30 p.m., the Book Works, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido.

GERSHWIN WORKS written between 1919 and 1934, including the popular "Swanee," "A Foggy Day," "Strike Up the Band," and the not so popular "Promenade," "Three-Quarter Blues," and "Tazoo Brown Blues," will be performed by thirteen faculty members from the SDSU music department, Friday, September 29, 8 p.m., Music Building Recital Hall, SDSU. 268-3204.

CLASSICAL GUITAR AND FOLK CONCERT, featuring guitarist Mel Hallum and folk singer/humorist Bob LaBau, Saturday, September 30, 8 p.m., Bob LaBau Music Center, 1450 Rosecrans. 222-6666.

PIANO RECITAL, Nicolas Reveles will present a solo piano recital, Wednesday, October 4, 12:15 p.m., French Parlour, Founders Hall, USD, Akala Park. 291-6480 x426.

LOCAL DANCE COMPANY, the Johanna Weid Dance Company will perform a wide variety of dance styles from humorous to abstract, in a program sponsored by the Choreographers Ensemble, Friday and Saturday, September 29 and 30, 8 p.m., Studio Theatre, SDSU. 286-6947.

## Lectures

POETRY, Patrick Ojeda and Patti O'Donnell will read from their work as part of the City of San Diego Poetry Series, Thursday, September 28, 7:30 p.m., the Book Works, Vineyard Shopping Center, 1523 E. Valley Parkway, Escondido.

"ARAB TOURISM AND CULTURAL CONFLICT," a presentation by Mary Duncan, sponsored by the Middle East Studies Organization of SDSU, will be followed by Middle Eastern refreshments and Arabic folk dancing, Sunday, October 1, 2 to 5 p.m., Scripps Cottage, SDSU.

KINUTA-E, a newly originated art form developed in Japan ten years ago, will be featured in a demonstration by Tokio Tamachi, one of its few practitioners, Wednesday, October 4, National City Public Library, 200 East 12th Street, National City. Call 474-8211 for time.

GOLF TOURNAMENT, the Southern California Invitational Golf Tournament, a 36-hole contest, will take place Thursday, September 28, beginning at 1 p.m.; and Friday, September 29, starting at 8 a.m., El Camino Country Club, 3202 Vista Way, Oceanside. 722-1535.

PADRE BASEBALL, our San Diego Padres close out their best season ever with their final home stand against the Western Division champion Los Angeles Dodgers, Friday and Saturday, September 29 and 30, 7 p.m. and Sunday, October 1, 1 p.m., San Diego Stadium. 283-4494.

## Sports

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- Sony STR V-5 NEW \$469
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 Lux 1040, the Rolls Royce of Hi-Fidelity delivers 40 watts per ch. at a superior .03% THD. Crossover filter 33 speakers are the finest to be heard anywhere. The D1011 33 features a high compliance woofer, a transient free loaded mid range and a pressure dome tweeter. An overall frequency is 25 Hz to 28,000 Hz. Sony PST 2 is a direct drive with automatic return and unbelievable low rumble. Also included is a Shure H Track cartridge.

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**SYSTEM #3**  
 Technics 200 receiver features 25 watts per ch. and a 5 band graphic equalizer. JVC's JLS 201 turntable is built with a super low mass tone arm. RDS 1000 speakers have an amazing clarity and accuracy plus elegant cabinetry.

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**Hungry Hunter**

(continued from page 1)

The first person the three women contacted was Dr. Anita Figueroa, a La Jolla resident. They came to me as an older, established person, she says. In all, she says, the group had 20 members, and about twenty organizers were drawn the next day, thirteen of whom became the bank's board of directors. Only two women, Joan and I, were on the board. Joan, one of the organizers who later became a board member (she has since resigned and did not want her real name used here) says, "I always viewed it as an effort to help the community, but I didn't know each other. Most banks are put together by six or eight men who've worked together. You really ought to have a lot of women on the board. I expected, this banding together of strangers was not entirely harmonious. "We were seeking diversity," recalls Figueroa, "and we sure got it." The problem was, she says, that the majority of the organizers were Indians. They were all chiefs in their own field. It made it more difficult to get a consensus. Joan says that part of the problem was the wide age range on the original board and among the organizers. "If you were over forty, you were terrified of being tagged women's

One thing the board did agree on was the sex of the president they wanted — female. But as the only other women's bank that was operating at the time, First Women's Bank of New York City, had discovered, it's difficult to locate a woman who is both qualified to be a bank president and willing to leave her present employer. After finding no one in San Diego who would take the job, the search was expanded nationwide. Several women were interviewed, and the position was finally taken, in December, 1974, by Rita McCoy, a banker from Texas.

McCoy had worked in banking for nearly twenty years after finishing graduate school at Southern Methodist Uni-

versity. She had worked her way up to vice-president at a bank in Marshall, Texas, after filling nearly every position of responsibility below that. She appeared extremely qualified for the job. It wasn't until later that a particular aspect of her personality became evident to those she worked with. "She depended on them for their support," says a former colleague at the bank. "And she didn't have judgment when it came to them. When there were only women present in the bank, she'd make us close the drapes so we couldn't appear vulnerable. But the drapes would stay open if there was just one man there, no matter who he was. It was just the way she was conditioned." Other former colleagues have made similar comments about McCoy's judgment and leadership. But that realization isn't the caper here.

Before a bank is allowed to organize in California, a president must be chosen and that choice scrutinized by the state

Some of the blame for the bank's losses also goes to its first location in Mission Valley; it was tucked behind an office between Houllihan's Old Place and Flanagan's. "We almost went under as a result of the location," McCoy says gloomily. "It almost killed us. People could not get to us, and when they did they were harassed. There was no parking. Construction was going on every day. I had to get out there and fight to keep the trucks out of the drive-through lanes. Our customers and stockholders were threatening to close accounts. They were calling, saying, 'How do you expect us to get in? Do a mail drop?'"

After the initial rush of interest, in which depositors had flocked to the bank and left a million dollars in the first month, new accounts slowed to a trickle. "It was not a neighborhood bank; people had to come from surrounding areas, and if it was not convenient once they got there, what was the use? And many people, including disgruntled customers, founders, and shareholders, say the service they received was second-rate anyway. People phoning in would be put on hold and forgotten about. Records would be lost. Shareholder Maida Cooper says, 'I've gone down there after being put on hold for 15 minutes and saying, "What the hell is going on in this bank?" I'd tell Rita things. She'd thank me. I'd tell her the same things later on and she'd say, 'I've never heard that before.'"

Sitting quietly in the eye of this accelerating hurricane of disaster was Victor Diagarzanos. Only McCoy has anything remotely good to say about him. Women who were employees at the time and will talk about it say he was the reason a lot of people left the bank. "Victor was unprofessional and very temperamental," says Barbara, one former employee. Another one, Lucy (both women asked that pseudonyms be used), relates how much easier it was to work when Diagarzanos was around. "I think we'd be afraid, because Victor would be afraid of having too much to drink and he'd find some little mistake in balancing or something and he'd just be livid. He'd bare his teeth at us. We tried to speak up. One time we had a little meeting in the back

room and he yelled at the top of his lungs that it was sabotage." Lucy and Barbara say Diazgranados wasn't even in the bank very much. "He was no longer interested in banking," says Barbara. Lucy says Diazgranados and McCoy were out of the bank together much of the time. While it was part of McCoy's job as bank president to be out drumming up business, it was not the job of the vice-president. Lucy believes the relationship between Diazgranados and McCoy was more than a working one. "I can't prove it, but anyone who saw it knew what it was," she

says, "There were these constant emotional quarrels and that's why they couldn't get any banking business done; they couldn't concentrate on it. She wanted me to watch Victor when she wasn't there and tell her if he talked to this girl or that girl and where he went and how long he was gone. And he would do the same thing with me. And these fights! He'd be sitting here and she over there and she'd say to me, 'Tell Victor . . .'" Other former employees didn't see the relationship the same way. "I don't think there was anything going on between Rita

“If you were over forty, you were terrified of being tagged women’s libbers. And there were disagreements on a very personal level of trust. It was, ‘If you don’t like my idea you don’t like me.’”

and Victor," says Barbara. "She was in-  
fluenced by him. She would do anything  
he'd say. She would depend on some-  
body." McCoy says Diazgranados  
"didn't spend any time out with me, no  
during working hours. Victor and I didn't  
get along that well. We fought all the  
time. He would fire me if I didn't work  
right," McCoy does not know, however, if  
she went down to Colombia to visit Diaz-  
granados after he resigned. "Victor is a  
very intelligent man," she says. "He has  
a good personality; he made friends with  
people who came into the bank."

Ed Peterson, head of the state banking  
department, says he did not know Diaz-  
granados was the dominant person in the  
bank. And even though Diazgranados was

not the loan officer, he made several loans to one of the people he befriended. Krupp was not a professional stockbroker, but he was a professional stock collector, trying to collect. These loans, which amounted to approximately \$195,000, almost one-third of the bank's total losses, were made to a man who was supposed to keep his volleyball team, the San Diego Breakers, on the court. Krupp had purchased the majority of the stock in the bank in April, and the day after the Women's Bank had opened, it cost him one dollar and the assumption of the previous owner's debts. On June 24, 1976, a few months after Krupp had bought the club, the Breakers had to leave him from him because of the team's financial instability. There ensued a complicated series of legal actions between the league and Krupp, which ended with Krupp coming up back in Krupp's hands. He secured his first \$25,000 loan from the Women's Bank in August of 1976 after five women, including Krupp, had been evicted from the bank, out-gunned by the Breakers. (Part of the reason the league lost confidence in Krupp was that one pay day after the bank had opened, Krupp had lost exactly the best risk in town, but he had

being a "financial consultant," specializing in business mergers, so he knew how to make himself look good on paper.

How much when Krupp and Diaz arranged to undertake the deal? "I don't know," Krupp has disappeared; not even the Breakers know his whereabouts.

McCoy says she heard about him from Diaz's daughter long before she met Krupp. "I don't know if he was a friend of mine," she says. "I knew Krupp before he bought the Breakers and before the Women's Bank opened. An ironic twist to this ill-fated deal was that Mike Krupp was on the Breakers' board of directors. She can remember exactly when. "It was only for about one month." "Yes." "Before any of the loans were made."

McCoy says Mike Krupp did money work for her; loaning it out is a necessity. For a new bank it is more than a necessity; it is an imperative. Because of this, new banks usually attract such a mix of professional and nonprofessional money, she associated with the Women's Bank, because Krupp was one of these. "Mike Krupp was a terribly nice con man," recalls McCoy. "He was a very charming, very body loved him. He was a nice person. He came in at Christmas time and gave everybody twenty-dollar bills, and he was always giving away box sets to Breakers' employees. I could get sued for saying what I think about Krupp. I could get shot, too," she says. McCoy maintains that the relationship between Diaz, Krupp and McCoy was not a romance, but that Krupp, by giving the loans and allowing cents of thousands of dollars, became the kingpin in giving Diaz what he'd pay up. The law has given to Krupp the right to sue McCoy for the last 18 months after Diaz had resigned and left for Colombia. By that time

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# Quail's Tale

In the end, it's just a trifle

ELEANOR WIDMER

The Restaurant: Quail's Nest at the Quail's Inn  
The Location: Lake San Marcos (436-2445)  
Type of Food: Seafood, fish, and continental entrees  
Price Range: Dinners from \$6.50 to \$8.95  
Hours: Closed Sunday and Monday. Open for lunch, Tuesday through Friday, 11:30 a.m. to 3 p.m.; dinner, Tuesday through Saturday. No reservations accepted.

In a day when best-selling novels will fetch authors millions of dollars, why has no one written a spy/adventure thriller that takes place in California? True, California has produced unique writers of detective fiction, of whom the most notable are Dashiell Hammett, who centered his novels in San Francisco; Raymond Chandler, who immortalized Los Angeles; and Ross Macdonald, whose backdrop is Santa Barbara. But where is *The Spy Who Came in from the Beach*?

Since my writing schedule for the coming year is full up, I offer to anyone who wishes it the following possibility for a scenario. There's a spy operating in California who looks and sounds like Robert Redford and whose name is, in fact, Robert Redford. His secret mission is to see if using will fail and lead to arrest because he wishes to create a similar problem between West and East Berlin. Robert Redford is not a German, but in the employ of Transyluseldorf, a small country suffering from paranoid grandiosity. The object of this tiny land is to maintain street crime, inflation, and ghastly meals in local restaurants at a maximum so that all neighboring governments will collapse. This would allow Transyluseldorf, population five thousand, to become the reigning power in the world. Their primary weapon is Robert Redford, who cunningly reports on each and every California disaster, including hurricane Norman. Now if only they could produce a tidal wave in Eastern Europe... well, you get the picture.

The movie rights alone would run into the millions, and directors would be toasting their toupées into the ring begging to direct this epic. Now, why does the setting have to be California and not, say, New York? The answer is that everything that

happens in Marin, Los Angeles, Orange, and San Diego counties eventually happens to the rest of America, and by extension, to the world.

Our anti-hero, Robert Redford, has no difficulty in filching the secrets of our clogged highways, of the gold rush in houses, of the hamburger and taco stands that help corral our veins. But he falls in love with Patty Cindy or Judy Debby (all names end with Y in California) and she accidentally blows his cover. Where does our spy take refuge when he is waiting for the heat to cool down? At one of the spiffy Hiltons, disguised as Bobby Redd? At the venerable La Valencia Hotel? No to both of these. He flees to Lake San Marcos (east of Palomar Airport) where not a soul would think of looking for him.

Of course, you have to finish the novel yourself. I'm only providing the introduction and the setting. I thought of this as my young escort, a visitor from San Francisco, and I drove up to this man-made resort. The lake has been created in a rocky depression and then populated with ducks and picturesque sailboats. The Quail's Inn fronts the lake. There's a motel and a shopping center, all postcard pretty. Lanterns fringe the water's edge, and as if nature conjoined with this almost unreal setting, a voluptuous moon held the lake captive at our arrival.

"What a place for a rendezvous," I cried. And at once the novel blossomed in my head.

Inside, the dining rooms are attractive; the one downstairs, called the Quail's Nest, has a view of the lake from almost every table. The tables and booths are spacious, and there's a separate bar, also with

prawns were lovely. The prices at the Quail's Nest (part of the Frolander chain) are reasonable for these times. Salmon at the Triton in Car-diff will cost you nine dollars, which is approximately seven dollars, the salmon seemed a good buy, as it was well prepared. The night before I had been to Reuben's in San Diego, where for \$6.50 I had consumed myself with a piece of resuscitated (frozen) mahi-mahi and a handful of rice that went for \$6.50.

The menu advised us that the chef would select the vegetables as well as decide whether we had rice or potato. The meal began inauspiciously with a tray of cold French bread. I asked whether the bread could be heated and the waiter, dressed in a handsome red jacket and a ruffled shirt, willingly obliged. Nor was the salad particularly memorable. The house dressing proved extremely sweet and was heavily doused over the greens. Fortunately, I had inquired about it beforehand, and wanting a crispier palate, selected the blue cheese dressing.

However, I was pleasantly surprised with the entrees. My salmon was excellent, delicately poached, of good quality and size, and topped with a subtle hollandaise. It was served on a bed of white rice and had fresh carrots as an accompaniment. Though I am fond of carrots, they are not the most imaginative of vegetables, nor do they have the cool sensuality of broccoli. These carrots were cooked *al dente*, or on the hard side, but there were lots of them.

My friend had several large prawns, also served with rice and carrots. The

prawns were lovely. The prices at the Quail's Nest (part of the Frolander chain) are reasonable for these times. Salmon at the Triton in Car-diff will cost you nine dollars, which is approximately seven dollars, the salmon seemed a good buy, as it was well prepared. The night before I had been to Reuben's in San Diego, where for \$6.50 I had consumed myself with a piece of resuscitated (frozen) mahi-mahi and a handful of rice that went for \$6.50.

The menu advised us that the chef would select the vegetables as well as decide whether we had rice or potato. The meal began inauspiciously with a tray of cold French bread. I asked whether the bread could be heated and the waiter, dressed in a handsome red jacket and a ruffled shirt, willingly obliged. Nor was the salad particularly memorable. The house dressing proved extremely sweet and was heavily doused over the greens. Fortunately, I had inquired about it beforehand, and wanting a crispier palate, selected the blue cheese dressing.

However, I was pleasantly surprised with the entrees. My salmon was excellent, delicately poached, of good quality and size, and topped with a subtle hollandaise. It was served on a bed of white rice and had fresh carrots as an accompaniment. Though I am fond of carrots, they are not the most imaginative of vegetables, nor do they have the cool sensuality of broccoli. These carrots were cooked *al dente*, or on the hard side, but there were lots of them. My friend had several large prawns, also served with rice and carrots. The

## BANK ACCOUNT

(continued from page 19)

seems impossible that Krupp could have looked good on paper, especially since the breakers were losing money at a clip that eventually topped \$900,000 in two years. McCoy had had experience in Texas with people who showed plenty of credentials and no assets, but she trusted Diagrnanados, who in turn trusted Krupp.

Diagrnanados left for Columbia in December, 1976, telling McCoy it was because he wanted to go into business for himself. According to Dr. Figueroa, who was then chairman of the board, Diagrnanados "left on the best of terms. It was before we knew of the souring of those loans." The word around the bank, however, was he was working for Krupp somehow. No one knows the details, not even the state banking department, which entered the bank in February, 1977 for a routine audit, sniffed a rat, and stayed there for more than a year. Krupp had defaulted on all his loans and overdrafts; Diagrnanados, who had given them to him, had skipped the country; and now the banking department and the Federal Deposit Insurance Corporation were in the bank nearly every day, examining records. Still, Krupp was able to secure that last \$50,000 loan after the banking department had discovered his defaults.

"The attitude of the whole staff changed toward him [Krupp] after we found out about the loans," explains a former employee. The result was a loss of faith. "There was hardly any [personnel]

turnover before the auditors got in there.

The turnover suddenly increased; morale sank. Today there is only one person left from the original crew. "When a bank makes a bad loan, it creates a hysteria kind of attitude," remarks Ed Peterson of the state banking department. "It takes all the concentration of the officers." This left the employees feeling there was even less leadership than before. Tom Tolbert, the vice-president at the time, should have filled that role, but as another former employee now puts it, "We didn't respect him. His wife would call and he'd put her on hold for fifteen minutes; and if he didn't respect his wife, why should we respect him? If Rita [McCoy] put her trust in him, we thought, geez, we can't go to her." She adds that the workers were afraid of McCoy. "She seemed like such a strong person. We had so much respect for her. But she was on a different plane. I was afraid to approach her."

Amid the growing chaos, the board of directors failed to take decisive action. "No definitive issue was brought up or resolved," a former board member recalls. "The meetings weren't stormy; they just never jelled." The board was also straddled by its lack of banking knowledge. "Rita had to explain a lot to us," says the board member.

The bank trudged along in the red, shedding the education program, board members, and employees. It did move to new quarters about a half mile away, still in Mission Valley, in December, 1977, but two months later Rita McCoy resigned. Just as she had projected, the bank started operating in the black in May of this year. Overall it still shows a deficit, but it isn't losing money day to day.

Everyone involved, including the state banking department, feels the bank is in good shape now and is on the road to solvency. And Ed Peterson emphasizes that the saga of the Women's Bank is not that much different from that of other

minority banks, such as the Mexican American National Bank and the Pacific Coast Bank, started by and for blacks. But even now, all is not calm at the Women's Bank.

The name change last July has sparked a small insurrection among some of the stockholders. No one is really protesting the fact that a man, Lance Morton, has been named the new president. The voices of the shareholders are being raised now because the name, the symbol of a bank run by women and sensitive to the needs of women, has been done away with. And part of their ire is raised because the bank had its turn-around last May when it was still called the Women's Bank. "The name to me was important," says Lillian Polter, a shareholder. "I'd made the investment because it was a women's bank. If I'd just wanted to buy bank stock there are other banks I would have invested in." Polter is one of a group of dissident shareholders who together own more than ten percent of the bank's stock. This has allowed them to call a special shareholders' meeting, set for October 20, to take a new vote and try to change the name back. At the annual shareholders' meeting in July a majority of the shares, 75,001, most of which were voted by proxy, was garnered to make the name change to California Coastal.

"The name change is simply a way to do away with reverse discrimination. It'll make the bank more profitable," declares Dr. Figueroa. She and the rest of the board and an apparent majority of stockholders feel a large part of the blame for the bank's losses can be attributed to men who would not become customers because of the name. Those who want the original name reinstated claim the bank's problems stem from mismanagement and bad loans. And not only do the dissenters distrust the survey: the bank did which showed fifteen percent of the public would not bank there because of the

name, but some also distrust the counting of the votes at the shareholders' meeting. Shareholders at the meeting in July also voted San Diego resident Ingrid Croce, widow of deceased musician Jim Croce, to the board of directors. Her nomination was thought to be improper by a number of shareholders. "We asked Dr. Figueroa why Croce was being considered," recalls Josie Rhodes, a shareholder. "She said, 'Well, Ingrid had deposited a lot of money recently and we felt obliged.'" Figueroa confirms this.

"Ingrid was nominated because she managed a large estate and had shown enormous support with large deposits." So the stormy infancy of the Women's Bank rages on into tempestuous adolescence. The original staff is scattered, but some remain in San Diego. Rita McCoy, who could have sought shelter from the fallout by leaving town, is among them. She now works in the corporate office of San Diego Trust and Savings. She doesn't allow herself any regrets.

"The main reason I left the bank was there came a time when it was better for me not to be involved in it. And it was better for the bank because the bank was kind of me. The image was Rita McCoy, and that was not fair to either of us. I'd be less than honest if I said that it doesn't hurt. It still hurts."

"I made some mistakes, as every banker does. Many presidents have made far greater mistakes than I have. I was so busy trying to bring in business, making speeches and all, that I'm afraid I allowed things to happen that shouldn't have."

It's Rita McCoy kicking into gear now. Everything she does, she can stand it. It doesn't bother me. I have nothing to be ashamed of. I'm proud of what was done. I'm sorry that there were mistakes made and that things didn't go the way I had hoped they would go, but I've not bowed my head. There will be a time when you hear from me again. □

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# CURRENT

All reviews are by Duncan Shepherd. Movies are indicated by one to five stars and antiques by the book spot. Listed movies are for now unavailable.

**Almost Summer** — Dirty politics in a student body election, climaxing in a nameless public confession stolen directly from Preston Sturges's *HAIL, THE CONQUERING HERO*. A routine distortion of high school life, with overaged overskilled actors and with hardly a parent, a teacher, or a textbook in sight; at least halfway serious

in its intentions, however, in spite of its predilection for such arrangements as a squalid spaghetti fight in the school cafeteria. One good, laughable line: the resident football hero, in despair, explains to his un-understanding girlfriend why he flunked his college (tryout). "I'm a veer-option quarterback, they want a straight drop-back passer!" With Bruno Kirby, Lee Purcell, Didi Conn, and Tim Matheson; directed by Martin Davidson. 1978. (Cinema Cinema 4 Center 3 Cinema

3, Century Twin 2, Claremont, Flower Hill Cinema 1, Frontier Drive In, Mira Mesa Cinema, New Valley Drive In, Parkway 3, Santee Drive In, Vineyard Twin 1)

**American Graffiti** — The peak adventures, climactic decisions, and profound self-revelations of an inconceivable quartet of teenage buddies (four diverse types, from class great to hot rod hood, who would not utter two words to one another throughout four years of high school) are compressed into one long and lively night, placed vaguely at the end of summer, 1962. Non-stop pop songs, Sunset Strip culture, and pulchritudinal slaw (swamp, pork, punk, etc.) are flung into the pot, knowingly, wistfully, nostalgically. The effusion, together with the confusion, produces an effect of lightness, knowledge, wistfulness, nostalgia. The effusion, together with the confusion, produces an effect of lightness, knowledge, wistfulness, nostalgia.

**Autopsy** — This Italian horror movie comes on strong. Ahead of the credits we are shown four fast suicides, all of them messy, and immediately afterwards we are sent into the morgue to watch white-aproned actors fondle uncooked meats that are supposed to represent human innards. Before the movie is five minutes old, the heroine, a morgue medic, begins to have hallucinations of the mutilated corpses coming to life, selling up on their slabs, teeing, copulating. It comes as a sort of relief when the action settles down into a dreary mystery plot in which the heroine, who is re-searching a comparative study of real versus simulated suicides (a rich, rich field), happens, by a lucky coincidence, to be swept up personally in a series of murders that have been made to look like suicides. This minor atrocity, directed by Armando Crispino, should be all through only by those few cultists who are thoroughly bewitched by the brittle charms (the

clipped, breathy speech and the nervous Natalie Wood smile) of the American expatriate Minny Farmer, who, regardless how destitute her life, gives liberally of her modest talent and superb body. Her best line, spoken in admiration of a photographer friend who has been waiting a month for the sunlight to be just right on a certain cathedral dome: "You're better than Carver-Bresson." 1977. (Midway Drive In)

**The Big Sleep** — Although relocated in modern-day England, this stays closer to the letter of the Raymond Chandler original than Howard Hawks' 1946 version did. And yet, hastening through the labyrinthine plot in well under two hours, it turns out to be a very good thing. Not all is a loss, though. There's a nice counterpoint effect gotten from Robert Mitchum's oak-like sturdiness in the face of the gale-like plot revelations, a good running gag having to do with everyone assuming that the private eye, despite his adamant denials, has been hired to find a certain "Rusty Regan"; a lovely first shot behind the opening credits — a single take traveling shot through a car windshield — and a lovely final shot, behind the end credits, which covers the same ground as the first shot, only in reverse direction. On the other hand, there's a great deal of really

# MOVIES

repugnant cheesecake, and a grotesque acting job by Cindy Clark, playing a nymphomaniac, as if possessed by the Devil, or else possessed by Clara Bow. With Sarah Miles, Richard Boone, Oliver Reed, and James Stewart; directed by Michael Winner. 1978. (Ace Drive In, Tu Vu Drive In)

**Capricorn One** — In all likelihood, the seed for this movie was planted when some cynic, watching the broadcast of Neil Armstrong's moonwalk, wisecracked that the entire spectacle could have been staged in a Burbank TV studio. The problem with this

movie, mounted on its post-Watergate high horse, is that it doesn't know how to take a joke. Another problem is that while it righteously condemns the U.S. government's tendency toward fibbing, it shamelessly fabricates one of the least, unlikeliest, and most mis-cast stories ever told. It has to do with three astronauts who are shanghaied into a faked mission to Mars. James Brin has all the scruples, Sam Worthington has all the jokes, and O.J. Simpson has to wait half an hour before he gets to speak his first line: "I think I'm gonna throw up." With Elliott Gould, Hal Holbrook, and Brenda Vaccaro, written and directed by

Peter Hyams. 1978. (Midway Drive In)

**Carrie** — The main ingredients — the adolescent heroine's mystical, mind-over-matter powers, her mother's sadistic, religious zeal, and her classmates' brutal bullying — never reek with each other. The crazy mother especially, with her Salvation Army rock and her Ph.D. Raphaelite hand, seems to be several decades out of synch with these modern teenagers (the car culture of AMERICAN GRAFFITI is duplicated down to the very same shots and the goldie-oxide on the radio). The girl's super-

natural powers serve mainly as a deus ex machina, and are never made to seem any more mysterious or believable than the hocus-focus in *BEWITCHED* or *LIE WITH ME, JEANNE*. The best material is in the everyday horrors of high school. Nearly every scene featuring the tense, well-groomed, level-headed gym teacher

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## Reader's Guide to the Music Scene

### San Diego Concerts

The Music Scene is compiled every Friday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 88083, San Diego, CA 92188 or call 234-1507 by 4 p.m. Friday. IMPORTANT: Information must be received by the Friday preceding the Thursday issue to insure inclusion.

**Mongo Santamaria:** Catamaran, Thursday, September 28 through Sunday, October 1, 9 and 11 p.m., 3999 Mission Boulevard, 488-1031.

**Ronnie Millap with Ed Brown and Helen Camellia:** Golden Hall.

Thursday, September 28, 8 p.m. Convention and Performing Arts Center, 236-6510.

**Rick Derringer and Earthquake:** California Theatre, Saturday, September 30, 7:30 p.m., Fourth and C Streets, 239-1236.

**Jazz Festival:** USC Mandeville Center, Sunday, October 1, 1 p.m., 225-7176.

**Butch Lacy String Consort:**

Catamaran, Tuesday, October 3, 9 and 11 p.m., 3999 Mission Boulevard, 488-1031.

**Bill Evans and Philly Joe Jones:** Catamaran, Wednesday, October 4 through Sunday, October 8, 3999 Mission Boulevard, 488-1031.

**Reggae-Salsa-Jazz Festival:** featuring **Roots of Creation**, **Storm**, and **Charles McPherson**.

Starlight Amphitheatre, Saturday, October 7, 12 p.m., 235-6674.

**Directions featuring Jack DeJohnette, Lester Bowie, Eddie Gomez, and John Abercrombie:** Rockbox, Monday, October 9, 8 and 10:30 p.m., SDSU, 286-6947.

**Savoy Brown:** Ray, Monday, October 9, 7:30 and 10:30 p.m., 4042 Cass Street, 488-3303.

**O'Jays:** Sports Arena, Saturday, October 14, 8 p.m., Sports Arena Boulevard, 224-4176.

**The Cars and Shy:** Sports Arena, Sunday, October 22, 7:30 p.m., Sports Arena Boulevard, 224-4176.

**Foreigner and Walter Egan:** Sports Arena, Thursday, October 26, 7:30 p.m., Sports Arena Boulevard, 224-4176.

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## Reader's Guide to the Music Scene

### Clubs

**Alpine Gardens,** 926 Turquoise Pacific Beach, 488-1400. Tom Gray, guitar. Friday, Luba Rotes, autoharp. Friday, Buckles and Schneider, bluesgrass. Saturday, Angler night. Sunday, Caribic. English folk singers. Monday, James Mehan, song stylist. Tuesday, Malakid Hamale, variety. Wednesday, Paul Sammon, guitar. Thursday.

**Ames,** 1662 Palm Avenue, Imperial Beach, 429-1611. Ernie Jive, top 40. Tuesday through Saturday.

**Anthony's HarborSide,** 1355 North Harbor Drive, 234-6388. Danny Salinas, pop. Tuesday through Saturday.

**Antonia's,** 825 National Avenue, National City, 477-2208. Feelin', top 40 and disco. Monday through Saturday.

**Atlanta,** 2595 Ingraham Street, Mission Bay, 224-2434. Dorel Chambers and Freddie, disco, rock, and dances. Tuesday through Saturday.

**Bacchante,** 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Balance, top 40 and disco. Tuesday through Sunday.

**Bar X Ranch House,** 117 East Broadway, Vista, 724-0510. Who's Drivin', country and Western swing. Thursday through Saturday.

**Bay Lounge,** Vacation Village Hotel, Mission Bay, 224-6030. Shiro

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**Black Angus,** 411 Kearny, Chula Vista, 426-9200. Magic. Contemporary. Tuesday through Saturday.

**Black Angus,** 1000 Grover Avenue, El Cajon, 440-5056. Summer Wine, contemporary. Tuesday through Saturday.

**Black Angus,** 5427 Kearny Villa Road, San Marcos, 277-3100. Goble (Lopano) Band, pop. Tuesday through Saturday.

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**Black Angus,** 1000 Grover Avenue, El Cajon, 440-5056. Summer Wine, contemporary. Tuesday through Saturday.

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# JOE MARILLO

is JAZZ at the

## MANDOLIN WIND

Oct. 5 - 6 - 7 - 12 - 13 - 14

Home of  
Seafood Fine Steaks Fine Water

San Diego's best  
King Biscuit Blues Band

308 University Avenue  
297-3017



The Prince of Memphis  
**Bubba Caldwell**  
Sun. Oct. 1, Mon. Oct. 2 & Tues. Oct. 3

**macho's**  
MEXICAN RESTAURANT  
Midway & Rosecrans 224-2401

## the BACCHANAL

presents  
**BALANCE**

back by popular demand for a  
limited engagement. Tuesday  
through Sunday.

Monday Nite Football  
at the Bacchanal on their 7 TV Screen



8022 Clairemont Mesa Blvd.  
560-8022

Comedy Store, 916 Pearl Street,  
La Jolla. Mike Binder, Tony Della,  
Gary Muleader and Aqua  
Hamilton. Thursday through  
Saturday.

Community Arts Gallery, Third  
and E streets, 233-0411. CETA VI,  
jazz and chamber music.  
Wednesday through Saturday.

Crossroads, 345 Market Street,  
Downtown, 233-7856. Carl Evans  
Group, Friday and Saturday.

Daley's, 1296 Third Street, Chula  
Vista, 427-8683. Bill Steel, light rock,  
Thursday through Saturday.

Daley's Lounge, 4916 Clairemont  
Mesa Boulevard, 272-5001. Lelia  
Morrell, guitar, Friday and  
Saturday.

Dick's at the Beach, 327 North  
Highway 101, Solana Beach,  
755-7672. Tony Ortega, jazz,  
Tuesday.

Distillery, 9522 Miramar Road,  
Mira Mesa, 271-8780. Gold, variety,  
Wednesday through Saturday.

Dorla's, Toney Pines Road at La  
Jolla Shores Drive, 457-0541. John  
Smith, piano, Thursday through  
Monday.

Fat Cats, 656 First Street, Encinitas,  
753-2578. Bob Long and The Pillon  
Dancer Band, country rock and  
boogie-woogie, Friday and  
Saturday.

Freestyle, Washington at Centre  
City Parkway, Escondido, 745-1931.  
Dr. Downs, Thursday; Disco Ken,  
Friday; Kent, Saturday.

Fish House West, 2633 South  
Highway 101, Cardiff, 753-6438.  
Raid and Dove, folk rock,  
Wednesday through Sunday.

Harigan's, 5373 Mission Center  
Road, Mission Valley, 291-6335.  
Nasty, disco, top 40 and funk,  
Tuesday through Saturday; Monty  
Jordan, disco, nightly except  
Sunday.

Frenchman's Creek, 421 West  
Helicia Avenue, 747-4531.  
Passenger, rock, Tuesday through  
Saturday.

Gold Coast Lounge, Town and  
Country Hotel, Escondido, 745-1931.  
251-7371. Brighter Days,  
contemporary, Tuesday through  
Sunday.

Harpoon, 4258 West Point Loma  
Boulevard, Loma Point, 225-9599.  
Spash, top 40, Tuesday through  
Sunday.

Harpoon Henry's, 2725 Shelter  
Island Drive, 234-8242. Bert Loya,  
guitar, soft rock, Friday and  
Saturday.

Hilton Cargo Bar, 1775 East  
Mission Bay Drive, 276-4010.  
People Movers, contemporary and  
top 40, Tuesday through Saturday.

His Place, 740 South Escondido  
Boulevard, 741-1965. Richard  
Turner, Close Up Magic, Thursday;  
Micheal Roy Baldridge, juggler,  
Thursday and Saturday; Soul  
Puppies, top 40, Friday; Armando,  
mime and magic, Saturday.

Holiday Inn, Harbor Drive and Ash  
Street, 239-6171. Fantasy, top 40  
and disco, Tuesday through  
Saturday.

Hungry Hunter, 1221 Vista Way,  
Carsonade, 433-2633. Lighthouse,  
soft rock, country rock and  
originals, Tuesday through  
Saturday; Checkfield, soft rock,  
Sunday.

Hungry Hunter, Interstate 5 at  
Taylor Street, Mission Valley,  
291-8074. James Faus,  
Wednesday through Saturday.

Kutch's Country and Western,  
1463 Palm Avenue, Imperial  
Beach, 423-3479. White Lightning  
Express, Tuesday through Saturday.

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

Ivanhoe, Delmar, Sunday,  
14240 Poway Road, 746-7531.  
Sounds of Friendship,  
contemporary, Monday through  
Thursday; Dick Brown's Big Band,  
Friday and Saturday.

Jolly Roger, 937 Lomas Santa Fe,  
Solana Beach, 755-0117. Fred  
Lahmann, Friday and Saturday.

Joe Murphy's, 4332 Mission  
Boulevard, Pacific Beach,  
270-3220. Thunderbolt the  
Wondercat, rock, Thursday  
through Sunday; Joe Marillo  
Quartet, jazz, Sunday afternoon;  
Rose and the Screamin', Sunday.

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# THE MAD GREEK

THE MAD GREEK  
LIFESTYLE DISCO

The  
PHIL GARY  
Grand  
National  
Disco Dance  
Championships



## DIRECTIONS

(Featuring Jack De Johnette, John  
Abercrombie, Lester Bowie & Eddie Gomez)  
Monday, Oct. 9

## Jules & The Polar Bears

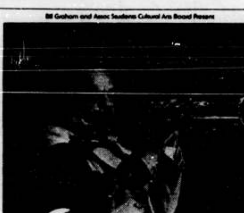
(Formerly of "Funky Kings")  
Friday, Sept. 29  
SDSU—\$1 Gen. Pub.—\$2

All shows 8 and 10:30 p.m.

Tickets available at the Aztec Center Box office,  
Bill Gamble's and all Select-a-Seal Outlets.  
Ticket Information: 286-6947

## THE BACKDOOR

Aztec Center, San Diego State University



**GROVER WASHINGTON JR.**

Open at Theatre, San Diego State University  
Friday, October 13, 8pm

Tickets: \$7.75, \$10.75

Available at Aztec Center Box Office and all Select-a-Seal outlets. Outlets include Center  
Theatre, 2801 N. La Jolla Village Drive, San Diego, CA 92161. Outlets include Center  
College Grove Center, Fashion Valley, 6000 Camino del Rio South, Suite 100, San Diego, CA 92108.

For more information, call 286-6947.

and Monday, Tall Cotton, Tuesday  
and Wednesday.

Journey, 5475 Kearny Villa Road,  
279-2040. Disco and top 40 bands,  
Friday through Sunday.

King's Grille, 1333 Hotel Circle,  
297-2231. Linda La Vere, Jack  
Cloyd, Chris Hoppelheimer, and  
Don Lopez, side English ballads  
and Renaissance music, Tuesday  
through Sunday.

La Pasada Del Sol, 8238 Parkway  
Drive, La Mesa, 462-2640. Lewis  
and Lee, contemporary, Tuesday  
through Saturday.

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

Le Chaiet, 5046 Newport, Ocean  
Beach, 222-5300. 7's Plenty  
featuring Janella, Wednesday and  
Thursday; Gary White, country  
jazz, Friday through Sunday; Gale  
Susan Quartet, Monday and  
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Little Bavaria, Carmel Valley  
Road, Del Mar, 755-1383. Blue  
Wind, rock, Wednesday and  
Thursday; Billy Britt, swing, Friday  
and Sunday; German Polka Band,  
Saturday.

London Opera House, Corner of  
Babco and Genesee, 279-2300.  
Aspen, contemporary, Tuesday  
through Saturday.

Los Compadres, 11844 Rancho  
Bernardo Road, 488-0110. Jim  
Moore, contemporary, Friday  
through Sunday.

Magnolia Mulvaney's, Magnolia  
and Mission Gorge, 448-8500.  
Disco, Thursday through Saturday;  
The Getaway, top 40 and disco,  
Friday and Saturday.

Manila, 10475 San Diego Mission  
Road, Mission Valley, 563-0060.  
S.R.O., top 40 and disco, Tuesday  
through Saturday; Joe Jaggi and  
Company, top 40 and disco,  
Sunday.

Monterey Jack's, 11940 Bernardo  
Road, 488-9436. Axis,  
rock, Tuesday through Saturday;  
Knicker, rock, Tuesday and  
Wednesday.

Monterey Jack's, 11940 Bernardo  
Road, 488-9436. Axis,  
rock, Tuesday through Saturday;  
Knicker, rock, Tuesday and  
Wednesday.

Monterey Jack's, 11940 Bernardo  
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Knicker, rock, Tuesday and  
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Knicker, rock, Tuesday and  
Wednesday.

Monterey Jack's, 11940 Bernardo  
Road, 488-9436. Axis,  
rock, Tuesday through Saturday;  
Knicker, rock, Tuesday and  
Wednesday.

contemporary, Friday and  
Saturday.

Mississippi Room, 2223 El Cajon  
Boulevard, 298-8556.  
Jack/Constrato Quartet,  
contemporary, Wednesday  
through Saturday; Dave Torallo  
Due, Sunday through Tuesday.

Mom's, 943 Gamet Avenue,  
Pacific Beach, 488-9436. Axis,  
rock, Tuesday through Saturday;  
Knicker, rock, Tuesday and  
Wednesday.

Mom's, 943 Gamet Avenue,  
Pacific Beach, 488-9436. Axis,  
rock, Tuesday through Saturday;  
Knicker, rock, Tuesday and  
Wednesday.

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Knicker, rock, Tuesday and  
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Knicker, rock, Tuesday and  
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Knicker, rock, Tuesday and  
Wednesday.













## CONTACT LENSES

**2 PAIR for 1 LOW PRICE \$125**

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One pair of SOFTENS Contacts complete with Lifetime Replacement Policy & contact lens care kit. Same Day SOFTENS Service in most cases.

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Total body health is the focal point of the evening.

Every Tuesday 7:30 p.m.  
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Following the film, Dr. K. B. McKillican will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosing:

- A. Impaired vital nerve supply
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This evening of health is being offered at no charge  
A public service to your community  
by K. B. McKillican, D.C.



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Our average male is 31.8 years old, with the youngest being 21, and the oldest 58. 25% have advanced degrees and the average have had 3 years of college. They find the bar scene plastic and uninteresting and are looking for something more meaningful. The large majority feel that honesty is the most important ingredient in a relationship. If YOU'RE ready to risk being honest give us a call.



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1969 FIAT 124, 5070, runs great but needs some work. 1967 Sunbeam station wagon, good mechanical condition. \$800. Big on the inside, small on the outside. 233-0225.

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1972 VEGA Wagon, the heart is sound, the only is even. \$6000. new 2 door, 3 door, 4 door, 5 door, 6 door, 7 door, 8 door, 9 door, 10 door, 11 door, 12 door, 13 door, 14 door, 15 door, 16 door, 17 door, 18 door, 19 door, 20 door, 21 door, 22 door, 23 door, 24 door, 25 door, 26 door, 27 door, 28 door, 29 door, 30 door, 31 door, 32 door, 33 door, 34 door, 35 door, 36 door, 37 door, 38 door, 39 door, 40 door, 41 door, 42 door, 43 door, 44 door, 45 door, 46 door, 47 door, 48 door, 49 door, 50 door, 51 door, 52 door, 53 door, 54 door, 55 door, 56 door, 57 door, 58 door, 59 door, 60 door, 61 door, 62 door, 63 door, 64 door, 65 door, 66 door, 67 door, 68 door, 69 door, 70 door, 71 door, 72 door, 73 door, 74 door, 75 door, 76 door, 77 door, 78 door, 79 door, 80 door, 81 door, 82 door, 83 door, 84 door, 85 door, 86 door, 87 door, 88 door, 89 door, 90 door, 91 door, 92 door, 93 door, 94 door, 95 door, 96 door, 97 door, 98 door, 99 door, 100 door, 101 door, 102 door, 103 door, 104 door, 105 door, 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1967 BMW 1600, very good condition, new parts, \$1500 or best offer. 270-0994.

1972 PORSCHE 914, stereo, sunroof, car cover, new brakes and muffler. Excellent condition in and out. \$3750 276-5488.

MOB-SAB 99, Stromberg 175-CD-2 car stereo, 40 plus miles, excellent condition, new used and not a rebuilt. Final \$275, scooter \$200 or best offer. Alt 224-1614.

1972 COURIER and deluxe shell, 1800 engine, 4 speed, completely carpeted, in-shape AMF cassette, well cared for, excellent condition. \$1900. Alt 446-0974.

1976 CAPRI, 2800 cc, beautiful, clean, air, radio, painted to sell only \$2995! 555-4287 or 452-0001.

INFORMATION on Sunbeam Tiger body or any parts for same. Dan R. P.O. Box 1025, Escondido, CA 92025. 745-1016.

1967 OLDSMOBILE CUTLASS Supreme 442, wire exterior, black interior, needs some cosmetic work. 120,000 miles, but runs excellent. \$500 or best offer. 281-5932 evenings.

1971 FORD LTD, 4 passenger, air conditioning, 72,000 miles, excellent condition. Must see, best offer. 270-3301.

1974 FORD PINTO, air conditioning, radio, nice, clean, 58,000 miles, \$1000. Jan 480-1480.

LOTUS ELAN plus 2 PhD, radio and heater, new radials, tinted windows, excellent in and out. Complete rebuild, needs minor work. Will accept any reasonable offer. 282-8334.

1968 VW BEAT AUTOOMATIC, big factory radio, good transmission, body, tires, sunroof. Excellent transportation. Gas mileage: \$1500. 296-4007 or 487-2857 evenings.

1978 PORSCHE 914 1.7, 5 speed, yellow, mag wheels, good condition. \$2800. 274-5854.

1960 DODGE WAYFARER, 4 door, 1600 cc, good, needs parts, runs fine. Great car for 500 nostalgia buff. Phone 439-1908, Friday, Weekend evenings best.

1971 CHEVY PICKUP truck, 1/2 ton, can carry 4000 lbs., 68,000 miles, good condition. Phone 481-7508.

1974 TOYOTA CORONA, 4 speed, vinyl roof, radials, good mechanical condition, no con-vertor. Great mileage (22-25 miles per gallon), \$1950 or offer. Jan 455-2556, late morn-ing if gone.

1972 PINTO, 1 owner, air, 4 speed, sunroof, new brakes, runs great. \$1395 or best offer. 481-0435.

1977 MGB, air-in, 5 track, removable hardtop, 1700 miles, excellent condition, \$800 or best offer. 440-0528.

VOLKSWAGEN FRONT END, \$50 and rear end (transmission), \$80, or \$125 for both. Item with drums. 446-4424.

CAR STEREO, never used, Concord AM/FM cassette player with 2 Pioneer TS-100 speakers, plus antenna, \$140. Lurie 454-9672.

1972 MALIBU, excellent running condition. Power steering, air conditioning, new brakes, new tires, original owner. 30,000 miles on re-built engine, \$1000. 454-5125.

1957 THUNDERBOLT, 4 barrel Ford 312 engine with 3 speed overdrive, transmission, complete with steering column, axle, \$375. 291-7919.

1967 OLDSMOBILE CUTLASS V8 automatic, power steering and brakes, air conditioner. Good mechanical condition. \$385 or offer. 444-6786 evenings.

5 STEEL BELT ROLLS 185-14, many miles left. \$50 at 725-4433 after Sun.

1967 CHEVY SPORTS V-8, 6 cylinder, automatic transmission, \$1200 or \$800 as is. 41-0977.

1975 DOLT GT, air conditioning, AM/FM cassette, automatic, new valve job, car cover, excellent condition inside and out, burgundy, new parts, original color. Must see! 745-0002.

WANTED: Volkswagen double cab pickup, desert body condition, running or not. Paul 735-7727.

WRECKED 1971 Oldsmobile, 455 engine, 300 drive train are good, you had it. \$20. 745-0971, Escondido.

1970 CADILLAC DE VILLE, runs good. \$700. 585-6237 or 585-4958.

1968 MGB, 1600 cc, over 100000 miles, need cash, sell for \$750. 290-3804 evenings.

1975 LINCOLN CONTINENTAL, good condition, very clean, \$2500 or best offer. 498-4148 or 298-1675.

1970 PONTIAC GRAND PRIX, 1 owner, full power, loaded, new tires, new transmission, ready to go. Good transportation. 290-4005 or 231-0895 anytime.

1974 VW STATION WAGON, moving, must sell. \$2100 or best offer. 487-0402.

1967 PORSCHE 912, 5 speed, race "V" Diesel, 4 engine, New transmission, clutch, brakes, Michelin, battery. 5 wheels, 450-9345.

WANTED: MGA parts. I need some minor body parts to cherry out my MG Roadster. Will give or trade for Harley parts, or anything else I have you may want. Ron 786-5476 after Sun.

1964 VW VAN for sale. Engine recently rebuilt, transmission in need of immediate and reliable, transmission as well as needed. Assembled, lowest price. \$1500. 555-4287.

1968 VOLVO 144S, 4 door, tan inside and out, \$900. 299-9692 evenings please.

1968 VOLVO 144S, 4 door, tan inside and out, \$900. 299-9692 evenings please.

1968 ROLLS ROYCE Silver Cloud, the 6 cylinder car, can be driven every day, completely dependable, as well as needed. Assembled, lowest price. \$1500. 555-4287.

1968 FORD OPEN ROAD Motorhome, AM/FM, complete turn-up, back, \$2395. 282-0988.

1974 TOYOTA LAND CRUISER, new, light tan interior. Mechanically excellent had the car 3 years. Don "The Best Car in the World." \$22,000. 225-0498.

1969 VETTE, 350, 1600, 78,000 miles, good condition, \$4800 or offer. 571-9086.

1977 FORD MUSTANG II, 4 cylinder, 4 speed, 235 miles per gallon, 18,000 miles, re-built Blue Book is \$4000. Will sell for \$1995. 745-4481.

1970 HONDA 600 SEDAN, 43 miles per gallon. Rebuilt engine (have the papers), new parts, interior and clutch. \$1150. 354-3247.

AIR COMPRESSOR, 2 hp single phase, 144 hours use, 80 gallon tank, 3/4 hp pump on trailer. Best offer over \$500. 735-0156.

1971 DODGE CHALLENGER 6 cylinder automatic, green striped paint, 1963 engine, high back bucket, radials, excellent transport car. Rick 232-6402.

1967 VW CAMPER, 1700 wood engine, new tires, brakes and clutch. Wood interior, air, water tank, etc. Great mechanically. \$1800. 290-8959.

1968 MUSTANG CLASSIC, bronze, 2800 automatic, 1 owner, disc brakes, console, spin-ner hubcaps, power steering, radio and heater. A-1 condition. \$1995. 276-4377.

VW AIR SHROUD with "Rapid Cool" oil cooler and connecting hoses. Good shape. \$35. 458-1957.

1975 VW SUPER BEETLE, rebuilt engine, radials tires, \$1800. 277-3448 or 278-7527.

1968 FORD MUSTANG convertible 289, needs work. \$850. 224-6272, keep trying.

1968 VW POPTOP camper, new engine, radials, wired for sound and CB. \$84 436-0536.

1965 MGB, doors, passenger, \$45, driver, \$35, grille, \$30, seats, carpeting (red), \$70, headlights, \$10, tail light assemblies, \$10, miscellaneous. 436-9010, En-onites.

1974 AUDI 180, excellent condition, \$2900, AM/FM tape, stereo, air conditioning. 232-5441.

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WANTED: Mercedes diesel, 1971 or later, in top condition. Consider Peugeot diesel. 274-7871.

1972 HONDA 2-COUPÉ 600 series, 2 cylinders, 40 plus miles per gallon, good motor, clean, terrific turn car, \$1250. 291-4759 anytime.

1969 VOLVO 142 S with overdrive, 1 owner, excellent mechanical condition, new paint, 436-9010, En-onites.

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Chuck, 282-0339.

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 Ph. 287-9161

Mat. Fri. 10-12 Sat. 10-8 Sun. 12-5









NOEL: Tell me! Are Taurus/Taurus people compatible with Sagittarius/Sagittarius? I need my dance floor movements/techniques improved. Will you? I'll help you with your tennis! and...

AUBURN: Reader wouldn't print ad with phone no. I said, "Hi, I'm interested. I was busy. Let's meet and talk and maybe have a pizza. Cont. John Mc.

IS SAN DIEGO only sailors, senior citizens, and conservatives? Male into white wine, slow dancing, candle light, mountain air, total women. Reply Lonely Lover.

LONELY GIRL: Presently, I'm 30, active in tennis, badminton, hockey, etc. I'd like the athletic type, considering the fact of football, shoulders, and the Macho/S-Stud characteristics. I... Tina Coulterson

ESCAPED JUST before the DS blew up. We now would like to offer our services to the Alliance. But where is Luke? Owen, Ben.

STAR WARS FANS: Some of you have gone off the deep end. I was a great movie, but don't run it into the ground.

DANNY M: Birthday wishes are so nice. I only wish I could have been there to receive yours. My love never dies. Jim

GO PLAYERS wanted: Must have serious interest in strategy or advancement to Shogun Go Association. Box 2608, La Jolla, CA 92038

IMPERIAL SENATE: As a Senator with a great deal of support I move we impeach Palpatine and elect a new Emperor. Senator Porches of Drexel.

PRINCESS LEIA: I am now offering my services to the Alliance as an engineer. My latest creation were the DS series. Need me? Let me know.

KEH HARNATH TOR: May need a partner for relation to Bob-Hornstein. Are you going? Please respond soon. Do not try to reach me... continued.

WHAT SAN DIEGO needs is a club where hard rock bands play, that people under 21 can go to. Agree? Please on creating? Reply Rita.

ROCK AND ROLL connoisseurs: When it comes to heavy rock and jazz, we really know how to dish it up. Stay tuned.

SINCERE PROFESSIONAL men would like to meet nice girl 25-35. Interests include music, sports and travel. Write to Chuck, P.O. Box 7030, San Diego, CA 92107.

WHAT EVER happened to that beautiful girl from San Diego with the green and black long hair? I miss you in C.B. Mr. Zip.

LADY FROM IDAHO: I have your newspaper. Please call 284-8012.

DELUSIONS: You sound like you really get into that head rock and roll. Once we make our metallic madnesses together nothing can stop us. Hush!

ANYONE who hangs up after the seventh ring could be in a bind. Staying "tender" is a real pain in the neck.

DISCOURAGED MAN seeks correspondence. All are welcome. Douglas E. Dufour, P.O. Box 1107, Elmore, Ala. 36025

NEED US? We're Battered Women's Hotline. We think we can help, so try us for referrals or just reading 24 hours. 225-0006.

TALL SHOULERS means parties, camping trips, diving out and open, always, fun-loving friends. Women 5'10" up; men 5'2" up. Meet, date, share Tuesday, October 3, 225-0008 for details.

LADIES: Little Dreamer, Happy Feet, and Tumbling Dice. Write to Rita address in last weeks issue. (It was printed). Hope to meet soon. Like.

SCHMIDT, BEAST, Marty and the Turb: Thanks for a great time! Hold and Link.

All I nice looking? God only knows. Anyway, would love to heavy make with you sometime soon. TS tran, rock on, Meade.

NONSMOKERS: Need information on Proposition 57. Phone Group Against Smoking Pollution, 277-GASP. We need Yes on 57!

40 PLUS CHURBY LADY: employed, happy, would like to find macho man to make life better. I am European. 32, male interested? P.O. Box 642, National City, CA 92050.

DOES ANYONE know about the scifi club Star of San Diego? I'm interested. Tyrill Parata.

TOER: I'm Laura of Vista, ever young or older life of offers, even venturing elsewhere right down a villain's mind desert Eden.

HAN: Some bodyguard you are! They got me anyway! Help Princess Leia.

LADIES: I'm intelligent, educated, articulate, interesting, adventurous, somewhat determined, sensitive, a bit shy, warm, romantic, attractive, 32, male interested? P.O. Box 17830, S.D. 92117.

FEMALE CREW wanted for 38' sailboat of British registry bound for Canada in spring. Reply: W.J. Grenner, 2071 Shaler Island Drive, San Diego.

FRENCHIE: Je suis un Canadien arrivant avec un bateau de 38' RSVP un Canadien En route 1071 Shaler Island Drive, San Diego.

## EVERYBODY'S GOING TO AUTO SPECTACULAR '79

Del Mar  
Fairgrounds  
Sept. 28-Oct. 1

Thursday, 3-10 p.m.  
Friday, 3-10 p.m.  
Saturday, 11-11 p.m.  
Sunday, 11-6 p.m.  
FREE PARKING



See the new '79's, plus classics,  
antiques, customs, imports,  
vans & RV's -  
½ off for senior citizens  
on Thursday & Friday!

For more information call 275-2782 Now!

SHOW PRODUCTIONS

## Discount Coupon

AUTO  
SPECTACULAR '79  
Del Mar  
Fairgrounds

-SAVE \$1.00-

Regular Admission \$3.00  
Your Admission with coupon \$2.00  
Save \$1.00  
Children under 12 FREE with parent

One coupon per person

Sept. 28-Oct. 1  
Thurs-Fri. 3-10 p.m.  
Sat. 11-11 p.m. Sun. 11-6

I JUST like to cruise to the boardwalk and meet a number, and drink a beer before popping out the girls. I'll grab one someday.

SWOON RIDES us of another retail past. Any who followed her here will meet a death less painful. For the glory of the Empire, Queen Morgana.

PEDASUS: I'm also looking for a friend as you are. It seems so far we have the same time. Sunny Days.

DON QUIVOTE: Let's watch the sunset over a drink at Golden Dolphin on Shelter Island. 10:45 at 7 p.m. Bring a rose so I know you. Night Rider.

MATURE, CONSIDERATE man, many interests, desired contact with pleasant, intelligent woman who likes occasional break in routine for good conversation, lunches, walks, State phone, time to call. Box 33078, San Diego 92103.

I'M VERY handsome, slender, and emotionally inclined yet, in my modest opinion, my best attributes are my brain, my personality, and my ability to enjoy life. I like books, healthful foods, writing, music, painting, movies, plays, having fun, gambling, travel, exercise, wine, golfing, laughing, learning, and all sports. I'm financially secure, always self-assured, egoistic, unpretentious, unconventional, relaxed, hyperactive, spontaneous, unique, well-rounded, solitary, and free. I fantasize of someday falling in love with an extraordinary girl who is versatile, independent, slim, attractive, smart, confident, etc. etc. In the meantime, every day I'm looking for you. Write to me. I'll be glad to write to M. Johnson P.O. Box 4103, San Diego 92104.

ANY LADIES out there who like sports cars, driving, parties, etc. Absolutely no strings or "weed trips". Write: Sun E. Diaz, P.O. Box 17026, S.D. 92117.

SISTER CELESTY: You must notice if you wish to join the alliance. Flora and the Fauna will do. We shall overcome. Fappa Potato.

YOUNG MALE looking for same for sports, dancing, and fun. Reply to: J. J. 10250 Caminito Cuerdo #12, San Diego, CA 92106.

### How to Place Your Free Classifieds

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

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations, which do not charge for their services. Ads of more than 25 words cost 20 cents per additional word.

ADS MUST BE TYPED, double-spaced, on a postcard or 3x5 card. No special capitalization, no abbreviations. Any instructions on separate paper.

THE DEADLINE for receipt of ads is 9 a.m. Thursday, 7 days before the Thursday issue. Limit-two ads per week. We reserve the right to edit or refuse ads.

BUSINESS CLASSIFIEDS: Businessmen/businesses include you if you are giving letters, counseling, selling

LOVELY RITA: The who are still the rulers of rock 'n' roll, but the Beatles are terrific. Look. Boba O'Flay.

KGB CHICKEN, you staying is something to be proud of. Did you didn't let a little chicken scratch come between you and us. Love you. Kate.

TO ALL TERRIFIC LADIES: you need these ads but don't have the guts to respond. You know if you met me, are you game? Challenge.

CLASSY, ATTRACTIVE, bright lady, 37, seeks tall, intelligent, athletic, honest, fun-loving, single, professional man over 30. P.O. Box 2254, Sta. A, La Mesa, 92041.

SINGLE MATURE woman needs male escort to dinner occasionally. You get a free meal. Prefer older man. In eastern part of the county. 446-2636.

DISCO DANCE for Jewish singles 9:30 at Bath Terrace for \$2.50. More activities. Call Larry, 455-6251.

MEGENTA: I await your future ads with great anticipation. Hit Rat.

CAROLLEE and Guy and Sonora are coming to California. Happy, San Diego will love it. 17026, S.D. 92117.

CATHERINE R: Sorry I missed your call. Please call again and keep trying. You're still number one on the list.

RUDIE, remember Warehouse, American handbags and Andy in San Francisco? Are you still playing keyboards? I'm in San Diego now. Let's get together. Call 283-5345.

real estate, etc.) may buy ads for \$6 for 25 words or less, plus 20 cents for additional word. All business ads must be paid in advance.

SEND ALL ADS TO: READER CLASSIFIEDS, P.O. Box 50903, SAN DIEGO, CALIFORNIA 92138

IMPORTANT: ADS MUST BE MAILED. THEY MAY NOT BE BROUGHT TO THE READER OFFICE.

SCROOGE: I'm sorry I missed you at the party. I'm sure. We got here late, only to find no real tournament. Again, I apologize. P.L.

WILMA DEERING: You thought that was funny! What about the guy with the bad breath? Or that old guy (Dugan, Hal Dugan or whatever). Buck Rogers.

IMPERIALS AND JASBA: Princess Leia is well-loved by many and you'll regret kidnapping her. However, we will not surrender. The Alliance.

EMPRE: We are the United Alliance Republic, formerly the United Planet Alliance, we have defeated you before and we'll continue to do so. The Alliance.

QUEEN MAB: My ship can reach yours soon. I will help you in the name of the Alliance. Abbot, captain of the Songbird.

TRUE TREKKER: There are plenty of true Trekkers (and I'm proud to be one) but what's happening with the movie? Zervse.

SINGLE WOMEN teachers only who want to learn how to sail and go on short ocean cruises. R. Paros, P.O. Box 6408, San Diego, CA 92106.

WANTED- GALACTIC MAID for hosting annual Transylvanian Convention. Heard she's in France and goes under the name of Magenta. Reply, Lugs in U.S.A.

BEAUTIFUL LADIES: If you enjoy books, photography, fun, the ocean, travel, and hard work, you've just met your match. Now, let's it. Respond Please.

HEY, I'm young, female and I like Python, Roddy Horror and I believe in the power of rock and roll to save men's souls. Anybody interested? Signad, Phoenix, Glendale.

KGB CHICKEN give us a break and reconsider Ted Turner's offer. Redneck Atlanta needs you chicken — 40 go.

CLOUDED BLUE: Winners never know the worth of losing. 18 the girls have slipped right through their hands. Sam of France.

CONVERSATIONAL BODIES II: Van the Bazo Martini is Art isn't just a Bazo on the Young's porch???

ZARI: I'm Jekson Radnor's close friend. I'm flying a well armed converted Imperial scoutship. I will be at your Boston soon. Hold on. Jerron Kardar.

PRINCESS OF VALERIES: Glad to meet you at Star meeting. Thanks for 18 to my home planet of Corelia. Until our next meeting. Jerron Kardar.

ATTRACTIVE LADIES: Discouraged during the same failure quest? If you desire better, wishing won't help. Only action will. See ad under "Beautiful Ladies." Reply Please.

MAJOP: Parties, off-roading, cruising, thunder boats, whitebait — I love it all, especially with you. Go for the gusto! Luv ya, Sham Fan Clubmate.

BRANDON M: You're the cutest guy at school. Hey! I sometimes. The girl in the yogurt shop. P.S. I love ya.

I'M APO: what am I going to do with you? What would I do without you? You keep my day alive!

DELUDED: Sharing your music sounds delightful. Did you play my demo? My music comes between you and us. Love you. Kate.

MARK: Congratulations! You couldn't have asked for a nicer birthday present! 24" is looking up Happy Birthday, and 24 more, and 24 more, and 24 more... Always, Tam

KGB CHICKEN: The lovers outnumber the haters. You can jump on me anytime! Cheryl.

... (2) WE'RE LOW on power, air and fuel and are using our last power reserves to try the blink back to Lufan. Ken Hammett Tor.

LADIES: Seriously, for action, this, conversation, insight, or if you want a pick-up, stand up, or set up, try Joe Schaborn's Dating Service.

LARGEST COLLECTION center: How tall and how old is Princess Leia? Star-Way Reader Writer.

CLEAN INDOOR AIR party for Proposition 57, Saturday, October 14th. Call 287-4843 for advance tickets. Donations \$4 by October 7th. Speakers, buffet, disco dancing.

STARWARRIORS: Won't it be funny when the Empire attacks Coruscant and discovers the whole planet has been evacuated? Princess Leia.

GIRL: DON'T waste your time on guys that demand perfection. I'll take you just the way you are. Plano Man, Box 151, La Jolla.

WHO LOVES ya, baby? Mark.

WOW!!! Those negative attitudes sure bring out the hostile, macho, chick in ya! Maybe for 25 words or less, plus 20 cents for additional word. All business ads must be paid in advance.

SCOTT: Happy birthday on the 30th!!! This is a good excuse to celebrate. Hope we can get together soon. Take care. Love, Maddy.

KGB CHICKEN: Those who hate you are obviously bad brains. Don't meet them — there's a rock of us who love you. Kate.

SINGLE NON-SMOKERS join The Healthy Set. Ages 21-55. Call 287-4843 for free Newsletter of all our clean air activities. Dance parties, dinners, sports, beautiful people.