

**ORSHVED** Borjo. Enjoyed your ad. Am 25, graduate student, also out of town. Let's exchange San Diego. How do I contact? Blue-Shell Borjo.

**ENTRAPPED.** Care to trade places for a while? Entrapped in L.A.

**TOPAZ.** Hello Jon. Best ever.

**TO FORT BLOND** on Oakland Avenue in Chula Vista on 101. Would like to meet. Red Corner.

**LICKS (OR RUFFS?)** I'm dead and confused over this! I couldn't wait to see if the ad dress was in the Reader.

**CAROLINE THOMAS:** I love you. Sandy Ford. (After all, who do we think wrote this?)

**PENGUIN:** Meow meow break dumb people's steps. The Beatles will never be obsolete. Have you not heard of the new LP?

**THE MIDNIGHT POET:** Be much more in the medical device coming true. Showing before any other, and so I reach back to you. Tomorrow.

**YOU CAN EXPERIENCE** your inner and through spiritual seeing and vision. Connect your love to love. Meditation classes beginning. Teaching of the Inner Christ. 800-7770.

**STARBUCKS,** now that it's such a hot-hot place, can I be your customer? Always.

**THE URBAN KING OF 1945** is currently the Joker Moore to visit the Neptunes reading there. He crew to Love, Conformation, Homicide, Adventure, Joy.

**SENSITIVE,** dynamic 21 year old female who is into quiet nights, sunsets, tall cars and honest people. Write me for more info. For enjoyment of the same. Reply Publishing, P.O. Box 22533, San Diego, CA 92102.

**KING RAT:** Plant is not a longer, stronger, more stimulating drug. No matter what a job of parts quite like him either. Business my friend? Outback.

**COLLECT DOLLAR** Club forming for study and arts. Discipline readings in Public Beach area. 800-8270 or write P.O. Box 1863, La Jolla, CA 92037.

**WANTED:** I make 87 in 6. Stand, blue eyes and a balded Tan, surfer-type preferred, fun-loving and crazy too. We'd have a blast together.

**GRACEY ROCHER:** The most beautiful girl I ever met. Write me for more info. P.O. Box 22533, San Diego, CA 92102.

**SHIRLEY:** Isn't it obvious? Then this.

**BLUQUETTE:** You are the answer to a traditional woman's dream. I'm reaching out for you. Take my hand and let's walk towards the horizon. Shadow.

**MALE,** 19, seeking true spiritual union with female under 20 who is concerned, honest and is eager to learn. Looks are unimportant. Sign.

**RELATIVELY inexperienced** young woman seeking a partner. Is any experienced woman willing to help me? Call Carolyn.

**TO ACTIVITIES OF PRA-ORONS** again. Do this. Write me. P.O. Box 22533, San Diego 92102.

**ITALIAN ADAMANT:** We are searching for each other. Please reply. If you have black hair and statistics, you qualify. Query.

**LOVE:** One thing really, one true dream, one true feeling.

**SHIRAZ:** honest, intelligent, and fun-loving guy. 25, seeking attractive lady for love, living relationship. Write Dave, 2308 B Street, Apartment 9, San Diego, CA 92102.

**CHICKEN:** Ooooo, chicken, you stink. It's better with me, so I thought I'd send you a little stink.

**SOON TO BE THERE:** You can grab me if you want! I would like to help you get this. Can we meet somewhere? Clean. Trust me.

**LESA & ALAN:** It's study time in La Jolla and at least the San Roman barometer of San Diego. Have you found how to be ready? Study.

**ATTENTION PENGUIN:** The Beatles will always be the greatest. We hope you explore on top of someone's belly? Zoot and Ding.

**PHOENIX SUNSHINE:** I'm male, 17, and interested. Would you like to see my photo? I am at Florida and University need 4 nights at 8pm.

**PEGASUS:** Animals to meet you, and take it from there. Balboa Park Hangar 11 on 101/14. 19 year brown/gray hawk. Let's get it. Pucker. Puck.

**CAPTIVE:** Let's meet at the large water fountain, Balboa Park, October 21, at 2pm. I'm dark, curly hair and am carrying French. Entrapped Too.

**SWEET MELISSA:** Only 16 more days! How exciting!

**EXOTIC GIRL:** Meet me at Sambo's on Sunset Blvd. from 8pm to 10pm. Write me. Slightly.

**PEGASUS:** After all the difficulty and disappointment of your missed meeting. I can't give you someone entirely new. I join your ability to...

**GO IT ALONE:** and your desire not to have to I won't make it easy, but I will make it understandable. Join me. I appreciate.

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CAROLYN: Anxiety jewelry because you. By the way, my name's not Anne.

"FRIENDS": I use the word loosely. Have done what I've done with your best effort to make a person feel like they...

CHER KOB POULET: You are a son of a gun. I like you. Write me. P.O. Box 22533, San Diego 92102.

NEED YOUNG "Good Company" men to go "hanging on a Sunday Afternoon" for a "Sexual Rendezvous" in the year of "88". I'm 41.

CAMELLIA: I miss those ads, too. Anyone seen Enidie? Write Dave, 2308 B Street, Apartment 9, San Diego, CA 92102.

ITALIAN MALE seeks Spanish girl for cultural exchange, friendship and 77 Reply to Reader and to Love in Communications.

LICKS AND RUFFS: I'd like to meet some fun. Could you run your address again? I didn't get a response. Tumbling Dice.

CHIR RIDGE: Pictures on TV were great. Good luck at the Opera House. Love you, Anne.

CAMELLIA: I wish I had been too many things to do. Never enough time. Working on the anti-binge battle. Warmth to my sisters. Bonanza Pleasure.

APPLE: If you see this, let it remind you that you've lots of friends who care about you. Call me sometime if possible. Yellow Feather.

BLOOD WIDOW: chubby, happy, healthy. 40 plus - into good food, quiet times, dancing, music, long drives, movies - masses having someone special. I do for January Lady. Post Office Box 643, National City, CA 92050.

## How to Place Your Free Classifieds

**DON'T CALL US.** Due to the large volume of classified ads we cannot handle calls or phone inquiries concerning classifieds. 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 service. Ads of more than 25 words cost 20 cents per additional word.

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

**THE DEADLINE** for receipt of ads is 9 a.m. Thursday, 7 days before the Thursday ad goes into print. We reserve the right to edit or refuse ads.

**BUSINESS CLASSIFIEDS.** Businesses (businesses include you if you are giving lessons, counseling, selling

STILL CAN'T stand a phone suggestion? You, please, better than most, which isn't saying much. Love. I think we should make every effort to complete the bridge.

10 YEAR YOUNG Press man of dynamic qualities, respond to Wonderwoman.

QUEEN IS stopping San Diego this tour. Help get them heard! Send letters of disapproval to L.Q.P.C., 8 Campan St., London, W8, England.

GREG L: Don't be shy! I still have my eyes on you! Anne. PS: Write me back a classed piece.

BRIGERS: HONEST, intelligent, and fun-loving guy, 26, seeking attractive lady for serious, loving relationship. Write Dave, 2308 B St., Apt. 9 San Diego, CA 92102.

BILLY BASIC: Good in a bit better. Let your screen play. You're a bit for the next generation or progressive. Sure!

BILLY BASIC and screen man: Count Angel may be gone but his family rights on. Sister Stride, 80 C. Placed. Sure and Dave. Ideas are steadily supported by Dad's room!

THE PROWLER: Freddie Mercury is Queen's lead singer. Who are you? I have Queen and Freddie. Freddie is deceased. Talk to her. Eddie Pres.

GRAYTEETH: you make me think of a child who calls names because he has no better weapon. Anne.

STAR WARRIORS: What's the biggest pile in the Galaxy? Oh up? It's tasteful, because he doesn't have the common decency to keep options to himself. Princess Rachele, Morever.

MOONSHINE: MEOW, meow, meow. Purr-purr-purr-purr Sand Kitten.

CAMELLIA: You're friendly. So am I. So what's the deal with me meeting? Like I've

DARTH VADER: I you imitate all your friends over for a card game, you would have a nice game of solitaire. Get the point? Penin.

INCARCERATED male seeks female correspondence. Correspondence: Thompson, P.O. Box 87, Holman Station, Ala. 36003.

OTYRA: GLAD to see you're back. Could you tell me about yourself, something we could write about. Your messages have been pretty brief. T'Ching.

CONSIDERED: Freddie Mercury job No. 1. Why does Freddie have his head bent? Because they make him less than perfect. Freddie Bulsars & Sweet Lady.

STAR WARS lives? Ha Ha, revenge!

METROHS: IF you believe that space ladies like you are superior to the Organs who've already generated one galactic war, then you're the inferior. Klau.

SKYLARK: Your letter touched me. I'm free any afternoon. You decide time and place. To expedite arrangements suggest you get P.O. Box. Arlene.

CAPTIVE: MORE available you by replying to P.O. Box 851, Carlsbad, CA 92008.

JOHN: I'm interested. Would like a short. Dancing isn't hard, just let your mind and body go. let the music flow. Pegasus.

WILE E BUOGS: Sorry, I didn't mean to interfere with your relationship. Just read Wile's ad when I was bored and responded. Pegasus.

MIDNIGHT POET: Poetry is from within. If you write in your own blood. That's good enough. Sensitive Redhead. Dreamer.

KNOWLEDGEABLE ONE: Clone is on my every move. No more treason allowed. How do I solve? Respond here. Rust II.

PHOENIX Starline: I sold my soul to rock and roll, and can't seem to get it back. Write Devalued. Box 461 Solana Beach, CA. 92075.

MOET ET Chandon: Black Queen, Kitter Queen, Point, Brighton Rocker, White Queen, Black, Freddie, Frank, Dean Dean May Jokers: Freddie Bulsars sends her regards.

STRAWBERRY SHADOW: Still waiting to hear from you. Did you see my ad at 8247? Send 26 words or more to BJ. Box 476, Solana Beach 92075.

SARAH C. OF fazon: I still have no cove in my backyard. We would like to talk with you. Please call 277-4008.

READER BACK ISSUES: 454-6722.

FLAME: I have met my match but it's hard to ignite a fire in 25 words or less. Respond if fresh.

FRENCHIE: Salut la poppe to church?? Moi Aussi. Quo?? Tu veux écrire seule et tu n'as pas de... T.E.

CARLY: I'm 27, tall, athletic, a now-older, and need new friends too. Reply to Jean Man, Box 17783, San Diego, CA 92177.

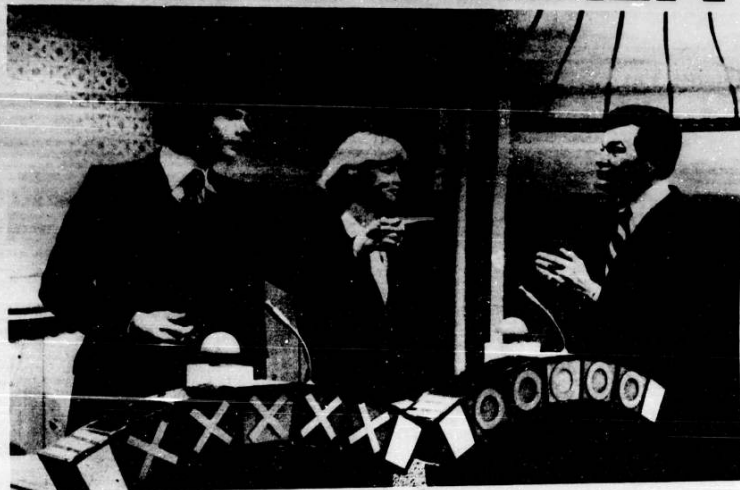
SIR GAWAIN: A blue motorcycle - a fast rider. How can we get together? Write Rider.

VON: how wonderful, how sad the came! I want to know. Please make a time and I will be Arthur xxx 2080.

# READER

VOL. 7, NO. 10 OCTOBER 19, 1978 SAN DIEGO'S WEEKLY

# JUST GRIN AND HIT THE BUZZER



## On Becoming a Game Show Contestant

JEANNETTE DE WYZE

Once upon a time I sneered at game show contestants. I think I considered them to be vapid and shallow, and certainly to lack self-respect, particularly those who'd make fools of themselves for the mere chance of winning some money. But that was before I tried to become a contestant myself. Now, even when my

channel selector takes me past The New York Game of Let's Make A Deal, I look upon the participants with respect. I know what it took for them to make it that far, they deserve their money, and I wish them well with it.

The game show which ever really captured my heart was Jeopardy!, which I watched as a teenager. It stood out amidst the other electronic quizzes like a volume

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## Best Feet Forward

Cynthia Lyle in her article "Grace Under Pressure" (October 12), states succinctly that San Diego, for any number of reasons, do not support ballet. Obviously it is up to all the dancers in the San Diego area to remedy this problem with an extensive program of public information.

We would like, however, to take issue with several statements and implications made by Lyle.

First, the San Diego Ballet is a professional ballet company. We are professional dancers. By virtue of training and temperament, we have dedicated this part of our lives to dance; professional dance. Collectively, our performing experience includes major professional companies around the world.

It is important to stress the essential difference between a company based on the experience of professional dancers and one that relies for its basis on the students of a ballet school. The difference is not qualitative, but one of approach; each offers a different point of view. Each group should be judged on the criteria of the individual situation, once the distinction has been made clear. Lyle fails to do this.

Further, she states that the California Ballet has never claimed to be a professional company. Meanwhile, advertisements on local television assert that the company is professional.

Regarding the hiring of guest artists, in which the San Diego Ballet has distinguished itself according to Lyle, the company has distinguished itself by presenting a varied repertoire by a diversity of choreographers, not "the creative ambitions of one or two dancers or choreographers."

The dividends of hiring guest artists are not short lived. A curious public was brought into contact with professional ballet for the first time; some will return. The company's regular dancers have had the rare opportunity of seeing great artists work at close range, not to mention a public that has been entranced by an exceptional performance. And this personal contact is the one way that a dancer's fragile heritage is transmitted.

In the case of Alicia Alonso, it was one of her first performances in the U.S. since she was barred from performing here as a Cuban citizen in 1959.

In fact, the San Diego Ballet does have artists capable of performing the title role in *Giselle*, after the hired stars have departed. The company's leading female dancer, Teresa Baccali, is an artist of international reputation, having

## Letters

performed as a premiere danseuse with major companies in the U.S., Canada, and Europe. The company's director, Keith J. Martin, has a similarly enviable background with the Royal Ballet Covent Garden and major American companies. He has partnered such international stars as Natalia Makarova and Utaana Pasov.

It is not correct to imply that Marlene Jones is a regular member of the California Ballet. She is a full-time member of the First Chamber Dance Company headquartered in Seattle, where she resides. She is, in practice, a permanent guest artist. Members of the California Ballet do not benefit from her presence year round.

There is no reason why two ballet companies should not exist side by side. Each provides a unique view of dance. And in a town where the Chargers can sell more tickets to one game than both companies will sell all season, the approach must be admitted educational.

A ballet company exists, first of all, in the muscles of its dancers in the present moment, not in the past or in promises of future grandeur. As dancers of the San Diego Ballet, we only ask for the chance to show the public, in the theater and classroom, that we have a rare kinetic experience to offer.

*Dancers of the San Diego Ballet*

### Stay On Your Toes

The October 12 issue of the *Reader* featured an excellent article by Cynthia Lyle pointing out that San Diego is not supporting ballet in spite of ballet's national popularity.

In spite of the lack of audience support, young people are showing an avid interest in mastering ballet. There are several ballet schools operating now — both private and public.

There does seem to be a growing interest in ballet here as well as nationally. Let's support these enterprising young dancers by attending their beautiful performances.

*Charlotte O'Sullivan  
Van Ness*

### Erratum

The photograph captions identifying Keith Martin and Charles MacLeod were transposed in last week's article, "Grace Under Pressure." We regret the error.

— Editor

### Let Me Run This City By You

Women runners do not wish to be chased and caught. This is one of those facts which one might have hoped would, by now, be generally known. But perhaps it needs to be stated plainly, in view of Bill Owens' peculiar notion of last weekend's Heart Association Marathon ("Local Events," October 12). The idea of setting up a fictional frame for a factual announcement is an interesting one; but it is most unfortunate that the particular "frame" chosen by Owens, and illustrated by Geary, involved an offensive and dangerous male fantasy.

This odd piece of writing, coming as it did in quick succession to Jonathan Saville's truly enlightening review of Nutsake Shang's work, *Far Colored Girls*, had the effect of making me a little nervous about the *Reader*'s editorial principles.

*Eve Browning  
San Diego*

### Her Fan Mail Keeps Us In Stitches

Eleanor Widmer's latest review, "Ox to Ooze" (October 12) was absolutely delightful, as are all her reviews. She is not only a superb restaurant critic but an extraordinarily talented stylist as well. I turn to her column first every week, not only for the restaurant information, but for sheer entertainment. She is by far the most talented writer on your staff.

What is such a clever, skilful, and hilarious talent doing in a place like the *Reader*? You are incredibly lucky to have found her.

*Sally Randall  
San Diego*

### Flak Unleashed

Eleanor Widmer, Alan Aiello ("Letters," October 12), and I have one thing in common: we all come from New York. However, not in common, obviously, is that Aiello had not the opportunity or desire to experience what can be good about New York as much as what can be bad. Nor does he comprehend what Widmer is attempting to say in a comparison of New York and San Diego dining. She also is not recommending midnight subway rides or other asexual conditions

of New York which the local Copley Press crowd loves to blow out of proportion.

Always reading her reviews, as a high point of my week, the idea that she impugns San Diego is completely without justification. She is merely saying that as long as so many suckers will go out to some overpriced and less-than-promised place to "be seen," or just because they know no better, then perhaps (Aiello's words) it is true, uncultured, and unbecoming.

Apparently, unlike San Diego, New York has always been a city of keen competition, and competition makes for greatness, be it business, theater, or a restaurant; and critical acclaim and awards are its prizes.

This is a basic truth for any endeavor, and although I do not know Aiello's field (owner of a restaurant?), he must have critical awareness there also.

I think Widmer is doing something of a service to this, her San Diego, and I'm glad she gets the flak she does, because she is arousing a genuine interest in what this town could be.

*Paul Wilkening  
La Jolla*

### More On Moron

I would like to reply to the letter "A Moron Lovely As A Tree," October 5.

First of all, you should pay no attention to such low-grade and unintelligent criticism. I think your headlines are great, one of my favorite things about the *Reader*.

Secondly, we who write in the *Personals* are neither morons nor children. If paper is wasted, it's wasted on stupid letters from Charles A. Rogers and people like him.

*Suzanne McGlowe  
Princess Leia of the Reader  
Personals*

(continued on page 30)

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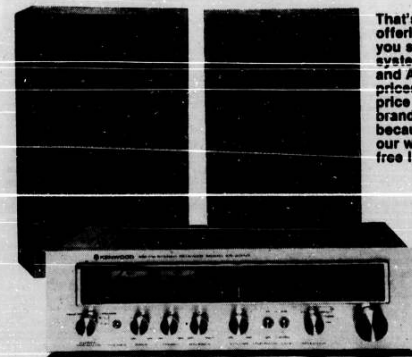
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OCTOBER 19, 1978

## Straight from the Hip

MATTHEW  
ALICE

Dear Matthew Alice:

What is the best method for cleaning dusty, dirty, static-filled LP's when commercial methods have failed?  
Patricia Flowerman  
Escondido

There's nothing the matter with most records that can't be cured in a good bath of soap and water. It's true. Warm water and a mild dishwashing detergent will remove the dust and oils that attach themselves to ordinary vinyl records. You can wash a whole collection and stand them in your dishrack like dinner plates. I personally see that Dave Van Ronk, Country Joe, the Mothers, Big Brother, and certain other disgusting artists get their bath once a year, whether they need it or not. Those of you with dishwashers — sorry — no loading them with albums; they warp in hot water. Photographers will find that a can of compressed air is good for dusting albums the same way it cleans camera bodies and lenses. People who hate washing dishes may want to stick with the commercial record products, the best of which is probably the Discwasher line.

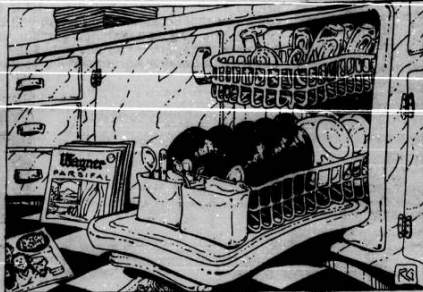
Dear Matthew Alice:

Every so often I see a bumper sticker that says something about Vernal Pools. I know of old movies starring Veronica Lake, and of operas in which Lily Pons sings the lead, but I can't seem to place Vernal Pools. Can you?

C.M. Gill

Paradise Hills

Vernal pools this season are playing a



Dear Matthew Alice:

If I open a certificate savings account of \$10,000 and withdraw the money before the account matures, what is the penalty and how much will I lose?  
Joseph A. Riffe  
San Diego

Any bank or savings and loan deducts three months' worth of interest when you make a withdrawal on certificate savings accounts. After all, the account is money that you promise to keep untouched for a certain amount of time. In exchange for a higher rate of interest. If, for example, you promised San Diego Federal Savings and Loan that you would keep \$10,000 in an account for one year, then withdraw some money after six months, the S&L would deduct \$196.07 from the \$327.81 due to you in interest, leaving you with only \$131.74 earned for the six months you kept the money in the account. The interest schedule and penalties are all printed up in advance and are available from any lending institution. I obtained one from San Diego Federal; if you want one for yourself, call assistant vice-president Zola Kunt at 231-6376.

Get 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.

small but important role in this city's high-brow suburban drama: "The Merchant of Condos." In essence, the pools are rare and natural basins of water that occur where the ground won't let rainwater seep through it. Many of them occur atop Mira Mesa and Otay Mesa, where an impermeable layer of soil, called hardpan, holds water as surely as the bottom of a cup. When it rains, therefore, it pools. These vernal pools create habitats for such native plants as the coyote thistle and the mesa mint. And naturally, the California Native

Plants Society wants to see fewer condos and tract houses unrolled over the sites of vernal pools. "Save our vernal pools!" the society cries through bumper stickers and other media. Some local sites may well be saved if they are found by the federal government to be "critical habitats," as defined by the Rare and Endangered Species Act. Sometimes after a heavy rain you might chance to see some vernal pools — or "critical habitats" (where critics live?) — when you look toward the Miramar Naval Air Station west of Highway 163.

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**MAD JACK'S**  
List \$1229  
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## Game Show

(continued from page 9)

tell them apart from Gucci's, but I got 'em on sale for only \$24.95."

Anaheim traffic threatened to slow us down, but magically it cleared up and we barreled across central Los Angeles.



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Heads craned when we reached Century City a little before four. Nina dismissed the bus driver and ordered him back by around eight. She explained that Dan Enright, *Tic Tac Dough's* producer, had spent five to eight minutes with each person in the last group. Suddenly, one of the late students spotted a headline blaring the Bakke decision, and the group buzzed around the newsstand. Debate filled the sidewalk as most of us headed for Harry's Bar.

In the dimly lit lounge, the group intimacy thickened. Nina nursed a margarita and patiently answered each picaresque question. How soon would winners get the prize money? How could you deal with the taxes? How could one alert one's relatives as to which show to watch? Across the table from her, the rabbi and I gobbled down homemade potato chips and chattered like old college chums. The handsome blond, who'd hung around Carol on the bus, turned out to be a social worker from Kearny Mesa named Mike. He was in his second Martini when Nina began clucking for us to reassemble. While she scurried around her brood, I broke down and bought my first pack of cigarettes in a year and a half.

When the elevator doors deposited us on the second floor of the Century Park East Building, Nina led us to an unmarked door which opened to a simply furnished office.

Dan, who'd interviewed us in San Diego wasn't there; instead, Phil and Byron greeted us warmly and ushered us into a small inner room filled with folding chairs. Unlike Dan, who had seemed vaguely insulting, Phil and Byron exuded trash good will. Enright would begin calling groups of five up to his office, they explained, and he might spend from one to ten minutes interviewing us. Byron advised us that we'd do best to make every second count. "You have to understand, he's been doing this for a thousand years. He doesn't have to spend a long time to figure out exactly what he's looking for. So when you go in there, don't sit back and wait for him to draw you out. Your energy level should be up from the moment you walk in that office."

Another be-suited and curly-haired aspiring lawyer piped up. "Can't you tell us what order you're going to call us in? Then we wouldn't have to all wait in this room the whole time."

"You won't know what order you'll be called if you get on the show," Byron said coyly. "So we're not going to tell you now."

"I really don't see the point," the questioner said peevishly.

"I think he just blew his chances," whispered Rick, the radio announcer, from somewhere behind me.

Phil led off the first group like lambs to slaughter, while Byron stayed behind to watch over us. A handsome, effervescent black man, his energy level blasted out more strongly than a Las Vegas performer's. We warned to him quickly, particularly when he told us how he'd won more than \$30,000 on *High Rollers* two years ago, then had come home with nothing but a Mr. Coffee when he played on *Gambit* a year after that. Most recently, he'd won \$24,000 on *The Joker's Wild*. "So I can really empathize with you guys," he told us. "I've been through it every step of the way. I know what it feels like to win big and also to lose. And we'd like to see every one of you get on the show. We really would." We believed him.

A second group of five received the summons from on high. Still, none of the first had returned. The group's attention shifted to those among us who'd appeared on various game shows. A man from the North County told how she'd just returned from a Caribbean cruise which she'd won the year before; a large, talkative woman named Loma, who sported a towering, elaborately curled hairdo, also was a *Password* veteran.

Then every head in the place swung to the front of the room. Gary, an amiable fellow with one arm in a cast, one of the

first who had ascended to Enright's office, walked through the door and shuffled in a daze to his seat. He looked as if he'd just seen an automobile accident. Close on his heels came a white-haired young woman, a veteran of two previous game shows, who sank into her chair with a pinched expression on her face.

"How did it go?" someone asked Gary. "It was short. Unbelievably short," he muttered. Undaunted, Byron at the front of the room continued explaining the Byzantine rules of the "bonus round." "What was he like?" I whispered to the white-haired, white-faced blond.

"Hello. How many kids do you have?" she mimicked in a monotone. "Why don't you get that hair out of your face; you're such a pretty girl. Would you come back again? Thank you. Good-bye. He never smiled," she said tersely.

More of Enright's victims began straggling into the room, like the survivors of some catastrophe. A third group of five was dispatched, then a fourth, and Nina looked around. Each person in the previ-

ous group had chatted with the producer for at least five minutes, she reiterated. At this rate, our group would finish an hour and a half before our bus returned.

Finally, Byron called my name and merrily led the five of us through the twisting corridors. My body felt increasingly numb with each step. The glass-fronted office where he deposited us in Phil's hands seemed much fancier than the other offices; "Barry-Enright Productions" adorned the outside walls. The last person in the previous group was just filing out of Enright's inner sanctum, so Phil ushered in an agonized-looking young man who appeared even more terrified than the rest of us.

He returned quickly and Loma went next. Less than a minute later, she emerged. Confused, she reeled toward the elevator. Betsy, a blond mother and part-time social worker from El Cajon, went before me, and Phil turned his attention in my direction.

"How are you, dear?" Enright asked,

taining my score sheet.

"National Merit Scholar, you know," I blurted out brightly, grinning like an idiot.

"Really?" He looked dubious. "Now, is your energy level up?"

"It's up, up, UP!" I belabored, flapping my arms like a chicken.

"Okay, okay," he said hurriedly. "I see you don't need any more coaching. But that's fine. Don't be afraid to gesture. Do whatever you need to keep yourself going."

Betsy returned, looking disappointed. She mumbled that she'd forgotten the name of the book she was currently reading, and Enright had asked her about it.

"The *Thornbirds*? Now, why couldn't I remember that?" she said bitterly.

Phil already had me in tow. Suddenly I found myself standing in a glass-walled office, staring at a lanned, dried-up man sitting behind a huge table.

"Mr. Enright, I'd like you to meet Jeannette De Wyze," Phil said graciously, then backed out of the room.

"How are you, dear?" Enright asked,

"Very fine, thank you, Mr. Enright." My words rang with all the sincerity of a used car salesman.

"Yes, but how are you really?" he shot back at me with a touch of what I detected to be malice.

"My energy level is about to leave the atmosphere!" I cried. "Your assistants have really done a number on me." I felt frozen to my chair. Worse still, every molecule of saliva in my mouth seemed to have dried up the moment I entered the office. When he asked me about my hobbies, the words stuck to my mouth like cotton candy.

"Well, my husband and I like sailing, and I'm also trying to train an unruly six-month-old puppy," I said, straining to keep my tongue from crackling too audibly.

"So you sail and train your dog." He looked at me as disdainful as if I'd said my hobby was sleeping.

"Oh, I forgot. I also just started taking Japanese lessons."

(continued on page 11)

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# Off the Cuff

When did you last get really scared?



Carl Lambert  
Cabinmaker  
San Diego

Recently, on the way back from a trip to Ohio, I had a CB in my car and was talking to what I call an eighteen wheeler, a big semi, and right after I passed him I heard him holler in a tin thirty-three, which is a police department emergency. He yells, "Smokokey, have you got your ears out?" And I called him back and he said a big diesel just hit a motorhome. This thing pulled out real slow in front of him and the motorhome just exploded like it was a bomb. Then he says there's probably no hurry anyway because anybody in it is a goner. And I was just minutes ahead. It was a shock.



Sue Student  
Groomsmen

I have a friend who lives with her roommate in a two story apartment and recently they heard a guy downstairs acting suspicious so they took their telephone into the bathroom and called up one girl's boyfriend and he called the police. Fortunately, too, because the guy then came upstairs and started stabbing a knife into their front door and he was yelling that he was going to cut up their bodies and scatter them in little places all over. When the cops came he was still there yelling and he'd stuck his knife clear through by then.



Tommy Walpewer  
Hanger  
Mission Beach

I was following the instructions pretty close for Tarot and this girl was with me. The night before we'd been playing that game called Hangman, where you guess letters of a secret word. When I turned over the card that the book says has got you covered, it was The Hanged Man, and the card number was zero, and the word she'd been trying to get me to guess in the game the night before had been "zero." So the book says the next card is the real you, so when I turned it over it had a picture of a guy with a long gray beard sitting on a throne with Satan underneath. I think this is when I panicked.



Tony Jackson  
Student  
Point Loma

I heard this true story that there was a girl who was babysitting and she'd taken too many pills and so she'd mistaken the baby for a pot roast and she put it in the oven and cooked it for dinner. This was in the paper and everything.



Greg Chartrand  
Sheetmetal Worker  
Pacific Beach

I just happened to be in a house one night when these guys came in to trip it off and one put a sawed-off shotgun to the back of my head and another put a .38 in my belly. I got pretty hot because they took a hundred and seventy dollars of my money, so I put up a five-hundred-dollar bounty at a trading post (this was in Frazier, Michigan) and three days later I got the names of these guys. I'm not inclined to mention these names or what happened, but they don't bother me anymore.



## Game Show

(continued from page 11)

I suddenly realized that my grin had faded from my face. I yanked up the corners of my mouth like someone jerking open a curtain.

He asked a few more desultory questions, then tossed me the insane finale which had signaled each person's dismissal. "Would you be willing to come back to Los Angeles if we wanted you on the show?" I assented heartily, only yearning now for escape. Then he added, "Demo argano."

Blankness filled my consciousness. Here I'd had two lousy Japanese lessons, and now a fortune might be riding on the right response. But how could I remember it when Betsy hadn't even remembered what book she'd been reading?

"*Argano gozaimashita.*" I blurted out desperately as I fled the room.

"Well, I guess you must know more Japanese than I do," he said with his first and only touch of friendliness.

Downstairs, Nina, who'd lived in Japan, asked me what the hell I had said. "You're supposed to say, 'Do

thank you very much,'"

she crowed. I didn't care. It was an immense relief just to sit and commiserate with the other would-be contestants. Rumors flew. Someone said that a tough-looking former owner of a topless bar in our group had contrivedly volunteered to cut off his beard for Enright. "Maybe I should have lied about my hobbies," someone else groaned. The only person who seemed to have it off with the producer was the irrepressible North County rabbi. Yet he fretted that Enright might not want any Jews on the show.

We rode back to San Diego wearily and didn't pile out of the bus till almost ten. The rabbi, planning to go see *A Chorus Line* that weekend, commented that he felt like he'd just tried out for one. When I waved goodnight to the group, I figured I'd never hear from the station again, so Nina's voice on the phone the next day came as a shock.

The group of twenty-nine had been narrowed down to eighteen, she said, and she thought the chances of our all getting on were now excellent. We had to do only one more thing: return to Los Angeles to play a mock version of the game. This time we'd have to carpool, she said, so the next Wednesday thirteen of us drove up in three cars (the others went separately). Once again, we had a drink together and then reassembled in the small second-floor office, where Enright himself greeted us.

Other would-be contestants also helped fill the room. The producer seemed almost affable as he quickly described how one would play the bonus round. He pointed at one young man and told him to try a demonstration. The young man won; then Enright pointed at me. Amazingly, I won three X's in a row in about five picks.

"Okay, I assume you all understand the game. Nobody else wants to play, right?"

"Well, I'd like to try it," I interrupted. Steve, my lawyer friend, the room broke out into giggles at his effrontery.

Unfortunately, he picked a dragonsquare for his second choice, thus instantly losing the bonus round. He blushed scarlet, and

Enright put the board away and began to solicit comments about the new show. I hadn't yet seen it, but several other members in the San Diego contingent had, and our camaraderie seemed to loosen up the group. "Wink Martindale is really had news," Carol offered. Enright listened sagely, then dismissed us, ten minutes after we'd entered the room.

Loma was outraged. "We were supposed to play the game!" she wailed. Someone else thundered, "You mean you people had us drive two hours to get up here, and that's all you're going to have us do?" Helplessly, Byron and Phil's rugged shoulders. Off to one side, Steve's face still blazed red. "I think I just blew my chances," he lamented.

"Why?" I demanded.

"I should have got my stupid mouth shut and not volunteered to play that last game."

That was the last time I heard from Barry-Enright Productions, and I've resigned myself to never getting on the show. It wasn't the last I heard about other members of the group, however. Elaborate chains of communication developed almost instantaneously, and Carol seemed to be the best conduit. No matter who else I called, she always seemed to have gotten the news first.

She heard almost immediately when Betsy, the El Cajon housewife/social worker, made it on the air. "They rehearse everything they're going to say on the air with you," Betsy told me later. "They really prepare you well at that stage." She won \$3800 in cash and about \$3400 in prizes. "That whole week, it was just like Christmas around the house."

Carol also informed me when Mike, the handsome blond, went up for a taping, and she was the first to hear how he had come away empty-handed. But Carol received no call herself, nor did Rick, nor Steve, nor Loma, nor even the rabbi; and Carol still sounds puzzled when she talks about it. "I was amazed, because I really thought

we had a good group. I'd really gotten the impression that we'd be on. You know, first it was just kind of a lark for me, but then I got excited about it. I was a 'big celebrity at work. Now everyone keeps asking me when I'm going to be on. They really shouldn't do that to people."

I'm disappointed, too, in spite of myself. Mentally, I even spent part of the day. But curiosity more than anything else drove me to call Barry-Enright Productions one last time. I got Phil. I didn't remind him that I'd tried out for the show, but only told him that I was writing a story about it. And I asked him exactly what they look for when they select contestants.

"Uh, I don't want to put my foot in my mouth," he said. "I'd better go check on the answer to that." A long minute later he returned. "We're looking for outgoing, personable, intelligent people. There's really not much more you can say than that."

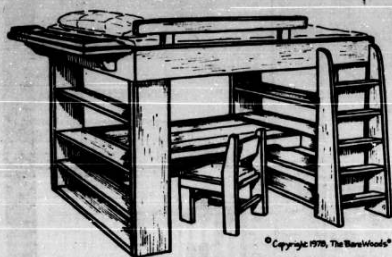
He refused to generalize about how many of the 1500 people screened for the show in Los Angeles every week actually made it on the air. "All I can say is that the chances are really good if someone knows enough about trivia to pass the test -- and if he really wants to be on a game show."

So I wonder why Carol and the others and I didn't make it. By the end, we wanted like hell to get on. Maybe I should have said "Do iashimashite," and maybe Steve should've volunteered to play the bonus round, and maybe Carol should've criticized Wink Martindale. Such madness begins to seem plausible.

When I called Channel 39, Debbie Kenyon (Nina's successor) offered one more tidbit of information. Of the 2000 or so applicants whom the station has tested since May, twenty-four have made it to a taping. The biggest winner won \$11,600; the biggest winner so far in all *The Tac Dodge* history won \$124,000. Debbie says the station is very pleased so far with the promotion. There's another testing tomorrow, as a matter of fact.

But if you go, don't say I didn't warn you.

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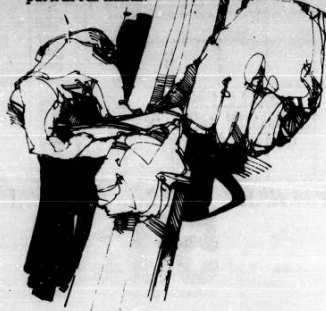
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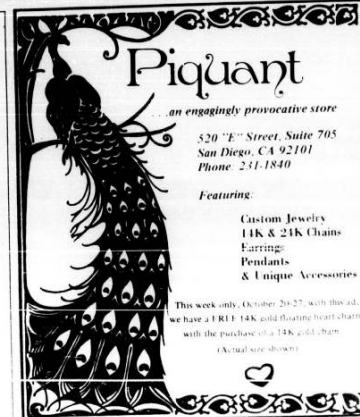
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# Thank You, Mask Man

GORDON F. BERT SMITH

The Costume Place, 2800 University Avenue, on a Saturday afternoon: a snug, brightly lit room on the second floor of an old building. What seems at first to be an adjoining room turns out to be a full-length mirror that nearly covers one wall. Across the room from the mirror two women stand behind glass display counters. One has a pleasant face round like a moon; her name is Laurie Cain. The other woman has sharper features and short brown hair. Her name is Phoebe Schwab, and she is the manager of The Costume Place.

"When is Chuck going to be back with the mask?" asks Cain. "Any time," replies Schwab. "He just went down to Taco Bell." She straightens a small pile of snapshots of people in costumes that is out for viewing on one of the counters. "This is the first chance we've had all day to take a breather," she sighs.

High on the wall to the right of the mirror is a narrow shelf lined with rubber masks. Below it is a display that features skull caps, tubes full of fake blood, squaring rings. ("You'll never have so much fun in your life!" reads a squirting ring package, which pictures a young man with a squirting ring laughing maniacally as he catches an unsuspecting party-goer flush in the face with a stream of water.)

"Do you have a KGB Chicken suit?" A short man with a thin mustache has appeared in the doorway, and now he looks anxiously from Cain to Schwab.

"We've got a suit that looks almost exactly like it," says Schwab, making her way back into a room behind the counter that is lined with costume racks. The man looks idly around the room while she searches for the chicken suit. "What are those?" he asks, pointing to flesh-colored pieces of plastic lined with black fur that hang on the wall.

"Those are gorilla bellies," says Cain. "They strap on in back, and you can wear them under a



PHOTOGRAPHS BY DAVID COLEY

jacket or a sport coat."

"Oh," says the man, nodding. Other customers trickle in: two young women in running shorts and T-shirts, a middle-aged couple, two teenage boys. In a few minutes the room is crowded, and still another face appears in the doorway, and young Cain with dark hair and glasses. This is Chuck Martinez, the owner of The Costume Place, and he is carrying two white paper bags from Taco Bell. He steps to say hello, and returns a few minutes later after distributing lunch to Schwab and Cain. Martinez has a faintly humorous expression on his face much of the time that makes him seem as if he might burst out laughing at any moment.

"This is the rental room—we do rentals and sales," he explains. "Let me show you the sales

room." Martinez steps out into the hallway, the same hallway one passes through on the way in or out of The Costume Place. The far side is lined with wooden doors, all closed; the walls are painted a dull white. A large cardboard box on the floor is filled with dusty plastic bags containing false beards, mustaches, hair. Most are gray or black; some are brown. Martinez slips a key into the lock of one of the closed doors and opens it. Inside is a small room, with more glass display counters. The counters are filled with make-up pencils and small containers of things like Batson's Professional Stage Makeup, Batson's Professional Burn Scar, Stein's Derma Wax, a container of the latter reads: "For filling wounds, cuts, and restoring mutilated surfaces. Can be used to build up nose, chin, and cheeks."

Behind the counters, the walls are lined with shelves full of masks: chimps, lions, a crow, Richard Nixon's, Jimmy Carter's, werewolves, canals, Darth Vader, and many others. "We sell a lot of masks," says Martinez, walking around behind the counter. "This one is our biggest seller." He holds up a mask of an old, evil-looking man with tufts of gray hair on both sides of a bald head. Then he puts it down and picks up a chimp mask. "We think this one is going to be a big seller, too," Martinez takes off his glasses and pulls back his hair. "I have no shame," he murmurs, and puts on the chimp mask, which fits very tightly. Martinez looks good in the chimp mask; in fact, great. He stands behind the counter in his black slacks, yellow shirt, and chimp mask. He puts his glasses

on over the mask, then takes them off again. "This one fits very tight around the eyes," he explains, tugging at the eye-holes. Martinez's eyes begin to water. He takes the chimp mask off. Two girls about thirteen years old have come into the sales room. "Was that a gorilla mask you were wearing?" asks one of them. "No, that was a chimp mask," Martinez informs her. "We've got gorilla masks, though." He picks one off of the shelf and flops it down on the counter. "We've got gorilla feet around here somewhere. If you want gorilla hands, we've got them, too." A few minutes later the two girls leave without buying anything, and are replaced by a young man who expresses interest in a polar bear mask displayed on a back shelf. In response to his question, Martinez explains, "We

don't have a full suit that goes with that mask per se. But what we could do is take a rabbit suit and cut off the tail—polai bear!" While he says this, a tall, slender couple dressed almost entirely in black wanders in. They lean across the

counter, staring at the shelves full of masks. "Do you have any vampire-type costumes?" the man inquires. Martinez shows them a ghoul mask and a Count Dracula mask, and unboxes two long black capes. "The cloth cape is \$9.99,

and the plastic one is \$5.99," he says. He holds the plastic one up for them to see. "You can get this pressed, but these wrinkles might not come out. Plastic is funny." When the young man and the couple leave a short time later,

Martinez describes some of the fine points of cleaning costumes. "Dry cleaning is too expensive, and anyway, the costumes get cleaner if you wash them. The day after Halloween I've got people with stacks of quarters stationed in laundromats all over San Diego. We truck the costumes down and start washing. One problem is that for the costumes—gorillas, rabbits—take a lot longer to dry than the others. You can't put them in the dryer because the fur kinds up."

Martinez leads the way down the hallway to another one of the closed doors. He unlocks it to reveal yet another small room. This one is littered with rabbit and gorilla suits, gorilla masks; a large box in the corner is full of lion suits. "Do you see that rabbit suit there? It's a sack, pointing to a plastic bag on the floor that contains a neatly folded white fur suit. "The one with the curly fur? That one made it into the dryer by mistake."

Martinez walks across the room and stands near a window overlooking University Avenue. "People kept telling me I should get into the costume business," he says. "I've had a magic shop for eight years, and everyone told me costumes would be a natural. Well, two years ago I finally bought \$5,000 worth of masks and make-up and stuff. When it was delivered to the shop, my mother, who works for me part time, told me I was crazy. 'We've got to have gorilla masks forever!' she said. But in a month I had sold everything for \$10,000." He shrugs. "Now we've got about 2000 costumes. It's definitely a seasonal business, though. Fifty percent is done around Halloween and Christmas. I've got about 130 Santa suits up in the attic some-where."

Back in the rental room, business is moving along briskly. A young woman in jeans and a light-fitting top is trying on a Jimmy Carter mask, leaning at herself in the mirror. A woman holding a baby is talking over the counter with Phoebe Schwab. "What about the flapper costumes?" she says. "No problem with the fit," Schwab tells her. "It's expanding fabric. It comes with the dress and the feathers and everything."

Martinez walks back behind the counter and into the room full of costume racks. "This is where we store most of the costumes," he says, gesturing toward the racks. Bumblebees, pirates, elves, Batman, Superman, angels, devils, saloon girls, French maids. "We find that the guys tend to like more modest costumes. You tell them, 'Hey, you can go as a caveman.' But when they see the skimpy little shorts, they say, 'Well...'"

"Girls tend towards the hokey little costumes. Why is that? I don't really know. You could go into the Freudian analysis thing, I suppose, and say all girls are exhibitionists at heart." Laurie Cain suddenly walks past looking for a costume. Martinez glances at her and says good-naturedly, "But I'd get in trouble if I cut that, right?"

"That's right," she smiles sweetly, disappearing into the back. Martinez excuses himself to take care of business. With no one around, the costume-rack room seems stuffy; the only light comes from a couple of bare bulbs hanging from the ceiling. On a shelf above the racks sit three large rabbit heads with buck-toothed, enigmatic smiles on their faces. The ears of one are bent forward engagingly.

The comments of customers in the rental room drift back clearly. "How did you get into this business?" a man asks. "Did you major in this in college?" The reply, if there is one, is inaudible. A few moments later a woman lets out a shriek. She has just tried on an old-man mask and has taken a look at herself in the mirror. "This is what my husband will look like when he's older!" she says in a voice halfway between laughter and tears.

A small green spider dangles in the air near the bumblebee costumes. In the dim light it is motionless, and looks like it might be made of rubber. But suddenly, in response to some unseen stimulus, it springs into life and begins climbing quickly toward the ceiling. On the shelf nearby, the rabbit heads are still smiling. Below them, almost forgotten in a corner, is a pair of white vinyl boots, and next to them, a box full of gorilla feet.

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# Local Events

Contributions to **READER EVENTS** must be received by no later than the Friday preceding the Thursday time in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 60063, San Diego, CA 92163.

## Lectures

**"EXPLORE HUMAN EMOTIONS THROUGH Pantomime,"** a benefit performance/discussion by the Mo-Mime, Larry Weinberg, will take place Thursday, October 19, 8 p.m., El-Vaquin House, 3004 E. Street. \$20. 262-0007.

**N.O.W. MEETING**, artificial insemination, test-tube babies, cloning, and surrogate motherhood will be discussed by Dr. Katherine Cannon, president of the San Diego Gynecological Society, and Dr.

Jackeline Wilson, a holistic homeopathic physician, at a meeting of the National Organization for Women, open to the public, Tuesday, October 24, 7:30 p.m., San Diego Women's Club, 2357 Third Avenue. 293-5528.

**AWARENESS THROUGH MOVEMENT**, an inspirational demonstration of the Feldenkrais Method will be given by Mark Reiss, Tuesday, October 24, 7:30 p.m., Center for Midway Dance, 3554 University Avenue.

**"WOMEN IN POLITICS,"** a lecture by Anne Radlow, San Diego County president of the National Women's Political Caucus, will be presented as part of this continuing "New Women of Women" lecture series sponsored by the SDSU Women's Studies Department, Wednesday, October 25, 3 p.m., SS-100, SDSU.

**"UCSD NEW POETRY SERIES"** begins a new year with a reading by Bobbie Louise

Hawkins, author of "Bark to Texas" and "Own Your Body," Wednesday, October 25, 8 p.m., Revelle Forum Lounge, UCSD, 453-2533.

**FOURTH ANNUAL POETRY READING SERIES**, sponsored by the Feminist Poetry and Graphics Center, will continue with readings by poets from poetry, fiction, Candice Glass, and Mary Montgomery, Thursday, October 26, 7:30 p.m., O'Donnell, Wednesday, October 25, both at 7 p.m., Lecture Room, San Diego Public Library, 520 E. Street, downtown.

**"THE ARTIST AND HIS WORLD,"** a lecture presented by the San Diego Art Center, will be given by artist and author Charles White, who will discuss his own work, the current avant-garde, and the future of black artists in America, Thursday, October 26, 8 p.m., James S. Gophy Auditorium, First Arts Gallery, Balboa Park. 232-7981.

**"HARD TIMES" and "PRISONER OF SECOND AVENUE"** will be shown Wednesday, October 25, 7:30 p.m., Camino Theater, USD, Alcala Park. 262-4490 x206.

**"THE CONFRONTATION,"** a film by Hungarian Miklos Jancso, will be shown as part of Palomar College's "Art of the Cinema" class, open to the public, Thursday, October 26, 2 and 7 p.m., p-32, Palomar College, San Marcos. 744-1150 or 727-7229 x334.

**"TO FLY," "BARK TONIGHT,"** AND **"ONLY IN SAN DIEGO"** will be presented alternately with a program which includes "Voyage to the Outer Planets" and "Garden of Eden" on the same night, Friday, October 27, 7:30 p.m., Fleet Space Theater, Balboa Park. 238-1233.

**SPECIAL EVENTS**  
**MAKEUP TECHNIQUES** for professional training will be demonstrated by makeup artist Bill Smith, Friday, October 20, 7 p.m. and Saturday, October 21, 11 a.m. and 3 p.m., The Halloween Shop, Sears, 1200 Cleveland Avenue, Hillcrest.

**ADULT BLIND WALK**, a walk for the adult blind through a Chula Vista golf farm will be sponsored by the Natural History Museum's Florida Canyoneers, Saturday, October 21, 10 a.m. Call 293-4582 for reservations and transportation.

**HALLOWEEN WINDOW PAINTING CONTEST**, the 12th annual event, sponsored by the Pacific Beach Town Council, will take place Saturday, October 21, all day, 900 to 1400 blocks of Garnet Avenue, Pacific Beach. 488-1049.

**"ICE CREAM SOCIAL: MUSIC EXPERIENCES for the Family,"** will include music, song, ethnic dance, gourmet food, and ice cream, Sunday, October 22, 2 to 5 p.m., Room 408, Center for Music Experiment, Warren Campus, USD. 452-3400.

**MASK-MAKING for Halloween** will be demonstrated by Savage Eye mask creator Chuck Curtis, Wednesday, October 25, 7:30 p.m., Magicians' World, 3780 30th Street.

**HAUNTED HOUSE**, operated by the March of Dimes, will be open Thursday, October 19, through Tuesday, October 31, 7:30 to 10:30 p.m., Spring Valley Shopping Center, Sweetwater and Jamacha streets, Spring Valley. 284-1166.

**CHINESE FOLK FESTIVAL**, the cultural contributions of Chinese-Americans will be honored with exhibits and demonstrations (including a slide show) on contemporary China, Sunday, October 22, 2:30 p.m. through November 12, Villa Montezuma, 1925 K Street. 239-2211.

**NATURE TOURS** conducted by the San Diego Audubon Society, covering plants, animal life, and rock formations in the 405-acre Silverwood wildlife sanctuary, will take place every Sunday, 10 a.m. and 1:30 p.m., Silverwood sanctuary, Holmes Mountains, five and one-half miles east of Lakeside on Wildcat Canyon Road. 527-3271.

**"THE ARTIST AND HIS WORLD,"** a lecture presented by the San Diego Art Center, will be given by artist and author Charles White, who will discuss his own work, the current avant-garde, and the future of black artists in America, Thursday, October 26, 8 p.m., James S. Gophy Auditorium, First Arts Gallery, Balboa Park. 232-7981.

**"HARD TIMES" and "PRISONER OF SECOND AVENUE"** will be shown Wednesday, October 25, 7:30 p.m., Camino Theater, USD, Alcala Park. 262-4490 x206.

**"THE CONFRONTATION,"** a film by Hungarian Miklos Jancso, will be shown as part of Palomar College's "Art of the Cinema" class, open to the public, Thursday, October 26, 2 and 7 p.m., p-32, Palomar College, San Marcos. 744-1150 or 727-7229 x334.

**"TO FLY," "BARK TONIGHT,"** AND **"ONLY IN SAN DIEGO"** will be presented alternately with a program which includes "Voyage to the Outer Planets" and "Garden of Eden" on the same night, Friday, October 27, 7:30 p.m., Fleet Space Theater, Balboa Park. 238-1233.

**SPECIAL EVENTS**  
**MAKEUP TECHNIQUES** for professional training will be demonstrated by makeup artist Bill Smith, Friday, October 20, 7 p.m. and Saturday, October 21, 11 a.m. and 3 p.m., The Halloween Shop, Sears, 1200 Cleveland Avenue, Hillcrest.

**ADULT BLIND WALK**, a walk for the adult blind through a Chula Vista golf farm will be sponsored by the Natural History Museum's Florida Canyoneers, Saturday, October 21, 10 a.m. Call 293-4582 for reservations and transportation.

## Film

**ACADEMY AWARD-WINNING ANIMATED FILMS** will be shown Friday and Saturday, October 20 and 21, 8 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 488-0277.

**"DO ANIMALS REASON?"** and **"The Tool Man,"** two documentaries on learning in animals, will be shown Saturday and Sunday, October 21 and 22, 1:30 and 5 p.m., National History Museum auditorium, Balboa Park. 252-3521.

**"AMARCORD,"** Fellini's look at his youth in a small town in fascist Italy, will be shown Sunday, October 22, 8 and 8:30 p.m., Hayner Hall, SDSU. 266-5855.

**"A HARD DAY'S NIGHT,"** the 1964 Beatles film, will be shown Monday, October 23, 7 p.m., Conference Room, National City Public Library, 300 East 12th Street, National City. 677-5131.

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**HALLOWEEN WINDOW PAINTING CONTEST**, the 12th annual event, sponsored by the Pacific Beach Town Council, will take place Saturday, October 21, all day, 900 to 1400 blocks of Garnet Avenue, Pacific Beach. 488-1049.

**"ICE CREAM SOCIAL: MUSIC EXPERIENCES for the Family,"** will include music, song, ethnic dance, gourmet food, and ice cream, Sunday, October 22, 2 to 5 p.m., Room 408, Center for Music Experiment, Warren Campus, USD. 452-3400.

**MASK-MAKING for Halloween** will be demonstrated by Savage Eye mask creator Chuck Curtis, Wednesday, October 25, 7:30 p.m., Magicians' World, 3780 30th Street.

**HAUNTED HOUSE**, operated by the March of Dimes, will be open Thursday, October 19, through Tuesday, October 31, 7:30 to 10:30 p.m., Spring Valley Shopping Center, Sweetwater and Jamacha streets, Spring Valley. 284-1166.

**CHINESE FOLK FESTIVAL**, the cultural contributions of Chinese-Americans will be honored with exhibits and demonstrations (including a slide show) on contemporary China, Sunday, October 22, 2:30 p.m. through November 12, Villa Montezuma, 1925 K Street. 239-2211.

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## Sports

**AZTEC FOOTBALL** library of the Aztec Football Club will play the San Diego State University team, Saturday, October 21, 7:30 p.m., Aztec Stadium, 288-2947.

**TENNIS TOURNAMENT**, the 33rd annual "Evening Tribune" Tennis Tournament for adult singles and doubles will take place Friday through Sunday, through October 22, all day, Robert Tennis Center, Mickey Field, Balboa Park. 266-5131.

**TRIO IN CONCERT**, the ERA Trio, composed of Mary Gerard (violin), Mary Lindholm (violin-cello), and Ilana Mysior (piano), will perform selected works, Friday, October 20, 8 p.m., Music Building, Balboa Park, SDSU. 286-5204.

**VISITING STRING QUARTET**, the Tokyo String Quartet will perform works by Haydn, Schubert, and Bartok, Saturday, October 21, 8 p.m., Mandeville Auditorium, UCSD. 452-4574.

**CHAMBER MUSIC**, selections by Brahms and Mozart will be performed by the Novella Trio, Saturday, October 21, 8 p.m., Jewish Community Center, 4079 54th Street. 583-3300.

**EARLY MUSIC ENSEMBLE**, a choral group specializing in music of the Medieval, Renaissance, and Baroque periods will be presented Sunday, October 22, 4 p.m., St. Paul's Church, 2728 Sixth Avenue. 266-7261.

**ORCHESTRA AND CHOIR**, the Grossmont College Sinfonia and Concert Choir will perform an overture by Johann G. Graun, "Suite," from the Water Music by Handel, "Caucasian Sketches" by Tchaikovsky, "Schicksalsspiel" (Song of Fate) by Brahms, "Tu es Petrus" by Palestrina, and "Fanfare for a Festival" by Ron Nelson, Sunday, October 22, 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon. 465-1700 x321.

**"MINI-CONCERTS,"** artists from the current opera presented by the San Diego Opera Company will perform selections during this lunch-hour series, Monday, October 23, noon, Grand Salon of the Civic Theater, downtown.

**"COTTAGE CONCERT,"** the Octet for Wind Instruments by Stravinsky will be performed Monday, October 23, noon and 12:30 p.m., Scripps Cottage, SDSU. 466-0704.

**VOCAL RECITAL**, including works of Schubert and Wolf, will be performed by Joanne Regenharts, Wednesday, October 25, 12:15 p.m., French Parlor, Founders Hall, USD, Alcala Park. 261-4480 x206.

**"RIGOLETTO,"** by Verdi, will be presented by the San Diego Opera, Friday, October 20, 8 p.m.; Sunday, October 22, 2:30 p.m.; and Thursday, October 26, 7 p.m., San Diego Civic Theatre, Second and C streets. 522-7636.

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## Radio-TV

**NBA BASKETBALL**, the San Diego Clippers will play the Bulls at Chicago. Friday, October 20, 8:30 p.m., Channel 8.

**"MONET,"** the paintings of French Impressionist Claude Monet are highlighted in the 1975 exhibit in Chicago, Sunday, October 21, 1:30 p.m., Channel 15.

**"RASHUMUN,"** the 1950 film concerns a man who is murdered when attacked by bandits, with four diverse versions related through the use of flashbacks, Saturday, October 21, 10 p.m., Channel 15.

**CHARGER FOOTBALL**, the San Diego Chargers travel to Detroit to play the Lions of the NFL Central Division, Sunday, October 22, 11 a.m., Channel 39 and KSDO-AM (1130).

**MODERN AND JAZZ DANCE**, performed by the twelve member dance company from Poway, Dance Players, will be presented Friday, October 20, through Sunday, October 22, 8 p.m., Studio Theatre, WG-28, SDSU. 286-4821.

**"BALLET IN BALBOA PARK,"** a benefit for the Old Globe Rebuilding Fund and the San Diego Ballet, will feature a varied repertoire including the world premiere preview of "The Picture of Dorian Gray," "Flower Festival of Genzano," and "Ramona," Pas de Deux, Saturday and Sunday, October 21 and 22, 3 p.m., Festival Stage, Balboa Park. 231-1941.

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**"COTTAGE CONCERT,"**

# Local Events

## Theater

**"ALBIE DIRECTS ALBIE,"** Edward Albee's "The Zoo Story" and "The American Dream" will be produced under Albee's personal supervision. Friday, October 20, 8 p.m., Mandeville Auditorium, UCSD, 432-4264.

**"KIRA AND THE LAKE LEGEND,"** an original children's play based on an Eskimo legend, by Mira Costa drama instructor Joseph Sawyer and poet Eilat Devine, will be presented on Saturday, October 21, at 10:30 a.m., 1 and 3 p.m., Mira Costa College, 2100 Barnard Drive, Oceanside, 737-2221/2222 or 226.

**"THE UNIVERSITY OF THE SICHUANA"** will be the first production of the fall semester by the Grossmont College drama department. It will be presented Thursday through Saturday, through October 21, 8 p.m., Grossmont College, 1000 College Blvd., San Dimas, 941-1100.

**"ANDROCLAS AND THE LION,"** a musical version of this classic children's tale will be performed in the style of commedia dell'arte by the SCSU Children's Theatre, Saturday and Sunday, October 21 and 22, 1 and 3:30 p.m., University Theatre, Drapier Arts Building, 92051, 344-4444.

**"NIGHT OF JANUARY 16TH,"** by Amy Rand, will feature James McElroy and other night's audience, and continues through October 28. Thursday through Saturday at 8 p.m., and Sunday at 2 p.m., North County Community Theatre, 121 W. Orange, Vito, 726-8822.

**"OTHERWISE ENGAGED,"** a comedy by Simon Gray, will play Thursday through Saturday at 8:30 p.m., through October 28, Mission Playhouse, 3969 Mission Street, Old Town, 292-4653.

**"WAIT UNTIL DARK,"** a suspense thriller by Frederick Knott, will be presented through October 29, Tuesday through Saturday (times at 7, curtain at 8:30 p.m.), Sunday evening (curtain at 8, curtain at 7:30 p.m.), and Wednesday and Sunday matinee (times at 2, curtain at 3:15 p.m.), San Diego Theatre, 9449 Village Way, San Diego, 591-0777.

**"THE RED PAPER OF HAZELDEN,"** by the San Diego Little Theatre, with performances on Fridays and Saturdays, through October 28, at 7:30 p.m., and matinees on Saturdays and Sundays, through October 21, 2 p.m., Casa del Prado, Balboa Park, 239-4252.

**"EL GIGANTE DE COCA-COLA,"** a musical parody of a Latin nightclub revue, will be presented by Reaniger Productions, Thursday through Sunday, through October 29, 8 p.m., Marquis Public Theatre, 3717 India Street, 238-6111.

**"OTHERWISE ENGAGED,"** a contemporary comedy by Simon Gray concerning the emotional detour of a successful businessman and the reaction it provokes in family and friends, will be performed as the first production of the Old Globe Theatre's 1982 season, through November 5, nightly except Mondays, at 8 p.m.; with added Sunday matinees at 2 p.m., Casan Carter Centre Stage, Balboa Park, 231-1941.

**"THE ROBBER BRIDE,"** a country musical, will be an Old Globe Theatre production, playing nightly except Mondays, at 8 p.m.; with added Sunday matinees at 2 p.m., through November 5, Spectacle Theatre, Second and Broadway streets, 239-2255.

**"THE MOUSETRAP,"** a suspense drama by Agatha Christie, will be presented Thursday through Saturday, through November 11, 8 p.m., Lamb's Players Theatre, 500 E. Plaza Boulevard, National City, 474-4542.

**"MIDNIGHT PROFESSION,"** by George Bernard Shaw, will be presented Thursday through Sunday, through November 11, 8 p.m., Actor's Quarter Theatre, 480 Elm Street, 238-9609.

**"BUS STOP,"** William Inge's comedy-drama concerning a group of people stranded in a Midwest diner during a snowstorm, will be presented Friday, through November 11, at 8 p.m.; and Sunday, November 12, 2 p.m., The Longmeadow Community Theatre, 400 University Avenue, La Mesa, 464-1008 or 465-1621.

**"WITCHES BREW,"** by Ginger Cody, will be presented Saturday and Sunday, through November 12, 2 p.m., Actor's Quarter Children's Theatre, 480 Elm Street, 238-9609.

**"LADIES AT THE ALAMO,"** by Paul Zindel, will be presented Friday through Sunday, through November 12, 8 p.m., Coronado Playhouse, on the Strand, Coronado, 435-4556.

**"MANDRAGOLA,"** a comedy by Niccolò Machiavelli, will be performed by the Aqueduct Repertory Theatre Ensemble, Saturday and Sunday, through November 26, 7:30 p.m.; preceded by The Casey Quinn Music Company, at 6:45 p.m., San Diego State Theatre, 135 South Highway 163, San Diego, 524-5669, 726-4702 or 47-0169.

**"SECOND TIME AROUND,"** a comedy concerning two senior citizens considering marriage, by Henry Denker, will be presented by the San Diego Little Theatre, through November 26, Fridays and Saturdays, 8:30 p.m.; Sundays at 2 p.m., Exposition Granada, Del Mar, 735-7558.

## Galleries

**METAL CUT FLUTE ENGRAVINGS** on thick hand-made paper by Marshall Gray will be exhibited through October 30. Master's Gallery, 50501, 294-0204.

**PAINTINGS IN ACRYLICS AND WATERCOLORS** by local artist Thor Hval will continue through October 28. La Jolla Art Association, 7917 Girard Avenue, La Jolla, 493-3021.

**PAINTINGS AND GRAPHICS**, with an emphasis on portraits by Walter Balas, will be featured through October 22, San Diego Art Institute, Balboa Park, 234-5946.

**PHOTOGRAPHS** selected from entrants to the Third Annual Reader Photography Contest will remain on display through October 27, Grossmont College Art Gallery, El Cajon.

**RECENT PAINTINGS AND DRAWINGS** by Jane Lawrence will be exhibited from Monday, October 25, through October 27, The Other Gallery, Humanities Library (120), UCSD, 292-4256.

**TWO PERSON SHOW, "New Work"** by J. T. Brede, including two altered lithographs, and metal mobile sculpture by John Edwards, will be exhibited through October 26, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills, 295-2725.

**"LA WOMEN NARRATIONS,"** a group show featuring L.A. artist Sylvia Salazar Simpson, Rita Yokoi, Karen Carson, Carol Canopce, Kathy Kaufman, and Victoria Modoff, will continue through October 29, and will include a performance piece entitled "The Waitress," on Friday, October 27, 8 p.m., Mandeville Art Gallery, UCSD, 432-2664.

**SCULPTURES AND DRAWINGS** by Italian artist Giacomo Manzù will be exhibited through October 28, Fine Arts Gallery, Balboa Park, 232-7931.

**PAINTINGS** by Zella Dickinson will remain on display through October 31, 14 Hwy. Fine Arts Gallery, 3837 Park Boulevard, 267-5773.

**WATERCOLORS, ETCHINGS, AND DRAWINGS** by 19th- and 20th-century artists, including Sir Muirhead Bone, D. Y. Cameron, Augustus John, Gene Kloss, James McElroy, John Sloan, James Tassie, and others, will be exhibited along with turn-of-the-century English watercolors, through October 31, Orr's Gallery, 2222 Fourth Avenue, 342-4765.

**RECENT PAINTINGS** by La Jolla artist Robert Bechtel will be exhibited in a one man show opening Saturday, October 21, and continuing through October 31, La Jolla Art Association, 7917 Girard Avenue, La Jolla, 493-3001.

After eighty-two years of moving around, Peter Moor has finally come home. Laidly enough, it is La Jolla. Laidly, because eighty-two years ago he was born in a small town in Hungary, studied art and architecture in Budapest, and was material, and more and more he turned his eyes to painting. By the 1930s his painting was developing a kind of homegrown surrealism based upon his much earlier surreal literary work. But now the painting became a serious investigation of fantastic dream images—aqueous fields washed by a sea of green paint. But the painting became a serious investigation of fantastic dream images—aqueous fields washed by a sea of green paint. But the painting became a serious investigation of fantastic dream images—aqueous fields washed by a sea of green paint.

In the Fifties and Sixties, working in the climate of abstract expressionism, he developed an intense interest in the process of transformation itself, as it occurred in the act of painting. His point began to do things it had never done before; now indeterminate landscape allusions alternately dissolved into colored stains, bright vapors, paper folds, and freyed overlaps, only to form again.

About a year and a half ago he moved to La Jolla. People usually need a reason to move to Southern California. Having made that trip before—ten years ago—I know what the culture shock can be. Peter never felt a minute of it. In some very profound and metaphorical way, he has come home. This is his psychic home. La Jolla is, after all, an imaginary place. It is the intersection of all imaginations of the beautiful Mediterranean date palms tower above Southern Pacific flowering shrubs, and Mexican volcanic rocks form grottoes to decorate sea food restaurants. Since moving here, Peter Moor has produced over fifty new paintings. They are of a personal and idiosyncratic order in which the La Jolla landscape is seen as a theater of shifting stage sets whose versatile props could be whisked off into the wings at any moment.

Everything is a transformation of a transformation, ephemeral and transient. Shifting fault structures, Mayan ruins, woodcutters' cottages, feathered cloaks, the wings of giant theaters, a water-drenched atmosphere of luminous draperies under the colored lights of superlatives, transparencies, in which the only reality is a magical light.

Twenty-three of these paintings may be seen through October 27 at Desigbank Gallery, 1262 Kettner Boulevard, San Diego. The gallery is open Monday through Friday from ten a.m. to five p.m. For further information, phone 236-1916.

— Eleanor Widmer

21, and continuing through October 31, La Jolla Art Association, 7917 Girard Avenue, La Jolla, 493-3001.

**LOCAL ARTIST** Pat Tebor will have her work exhibited in a show presented by the Center for Women's Studies and Services, through the month of October, at CWSS, 742 E. Street, downtown, 233-8264.

**"ETCHINGS OF REMBRANT AND HIS FOLLOWERS,"** although better known for his paintings, Rembrandt also has a reputation as a fine printmaker, as is reflected in this exhibit, which will continue through November 12, Fine Arts Gallery of San Diego, Balboa Park, 232-7931.

**PERMANENT COLLECTION**, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Yellow and Red," Elsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Good Humor" (1978), Sol LeWitt's "Floor Piece #4" (1978), Carl Andre's "Thirty-Six Pieces of Zinc and Magnesium" (1969), Richard Artschwager's "Unfilled" wall construction (1966), and Richard Serra's "Drawing for Documenta VI" (1976), running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 435-9711.

At least a half dozen years, in France, Italy and Greece, women may assist in the kitchens of public dining places, but essentially they reflect the caste and class systems of the society at large—namely, that of male ascendancy in the public sphere.

True, small restaurants, both abroad and here, are often joint enterprises, with husband and wife dividing the labor. In such cases, the men may act as hosts and the women may be hidden in the kitchens. Even where the men do the cooking, they often behave as innkeepers, welcoming visitors to their establishments and describing the menu. Of course, this is not a hard and fast rule. At La Jolla's Taste of Rome, for example, one of the wives remains in the kitchen while her husband acts as the elegant host. But at Fornos, in Cardiff, it is the husband who cooks and the wife who shows diners to the table.

What is rarest of all is a restaurant run exclusively by women. Of hand, I would have to mention The Prophet, the vegetarian restaurant, and La Fe, the Mexican restaurant. Recently, there has been a new addition, Kim's, a Vietnamese dining place at which Kim, the owner, not only does the cooking but manages every aspect of the business (this includes translating the menu and describing each and every dish). While the Vietnamese community continues to grow, Kim is the sole Vietnamese woman in San Diego to have her own restaurant.

For openers, be sure to try the pork char-siu noodle soup. This costs \$1.50 and could easily make a meal. The garlic-flavored broth is excellent, and it swims merrily over glassy thin noodles as well as large slices of pork. Should you be counting your pennies, the soup plus the emperor rolls (\$1.99) would make a fine dinner. The emperor rolls, or *cha gio*, are made from rice paper and stuffed with shrimp and chicken, a la egg rolls. But these are the fattest ones offered by any Vietnamese restaurant in San Diego. They are excellent and should not be overlooked.

Another interesting item, not listed on the menu but suggested by Kim, is the stuffed chicken wings, whose stuffing has a taste similar to that of the emperor rolls, but which is a marvel to look at! I have yet to discover how the skin is stretched to accommodate so many chopped ingredients. It costs approximately \$2.75.

Among delightful aspects of this menu are prices like \$2.69, \$3.59, and so on, as

# Equal Rice Amendment

ELEANOR WIDMER

**The Restaurant:** Kim's  
**The Location:** 4965 El Cajon Boulevard (287-5760)  
**Type of Food:** Vietnamese  
**Price Range:** Individual dishes from \$1.50 to \$4.99  
**Hours:** Closed Monday. Open Tuesday through Sunday, 11 a.m. to 9 p.m.

Although traditionally women have presided over home kitchens and have been responsible for the preparatory of family meals, men have long dominated public kitchens or restaurants. This may partly be due to the influence of French, Italian, and Greek public cooking, where, in the past, women were confined to their domestic roles. The great chefs in these countries have always been men, and in France, especially, chefs had to undergo rigorous training and apprenticeship that consumed at least a half dozen years. In France, Italy and Greece, women may assist in the kitchens of public dining places, but essentially they reflect the caste and class systems of the society at large—namely, that of male ascendancy in the public sphere.

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It must be said at the outset that Kim's is a welcome arrival to San Diego, not because the restaurant has a female owner, but because the food, at present, is both inexpensive and good. Furthermore, it has a unique taste that differs from those dishes prepared at Thanh-Viet and The Vietnam restaurant. While the owners of Thanh-Viet and Kim's are both from Saigon, their food preparation results from varying influences. The former shows an indebtedness to French cuisine, and Kim relies heavily upon the Chinese. However, even that definition may be misleading. Kim uses a healthy amount of garlic and chilis, so that gastronomically speaking, it seems more related to Korean.

In any event, you can dine here both inexpensively and well, particularly if you like moderately spicy food. You don't need a fire extinguisher after you leave, but neither is the food as bland as Thanh-Viet's.

For openers, be sure to try the pork

char-siu noodle soup. This costs \$1.50 and could easily make a meal. The garlic-flavored broth is excellent, and it swims merrily over glassy thin noodles as well as large slices of pork. Should you be counting your pennies, the soup plus the emperor rolls (\$1.99) would make a fine dinner. The emperor rolls, or *cha gio*, are made from rice paper and stuffed with shrimp and chicken, a la egg rolls. But these are the fattest ones offered by any Vietnamese restaurant in San Diego. They are excellent and should not be overlooked.

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Kim prepares a pinkish rice, which, if I understood correctly, obtains its color from the pieces of barbecued pork. It does have a distinct flavor. While it is gorgeous to the eye, the pink rice does not suit every dish, particularly those with delicate flavors. The first night I dined there, Kim brought out both white and pink rice. On the second occasion, only the pink rice was served, and it did not go well with the shrimp in lobster sauce or with the cashew chicken. My suggestion is that you ask for white rice unless you are in an adventurous mood.

Another warning should be sounded about American versus Vietnamese appetites. Kim or her assistants will constantly assure you that you are ordering too much. When my party of five ordered four main dishes and an appetizer, the waitress appeared astonished at our gluttony. On the previous evening, Kim had restrained me and my escort shortly after we got past the soup.

Lastly, small restaurants sometimes find themselves overwhelmed by the crowds that appear after a favorable review is published. Please try to bear with these tiny establishments if the service is slowed, the wait for food long, or even if certain dishes are unavailable. Kim's restaurant is worth your while because of freshness of preparation, novelty of the menu, and the charm of Kim, who could easily grace the silver screen.

No alcoholic beverages are served, and large signs ask you not to bring any inside. But there's a dance floor, and after nine p.m. on Saturday nights, you may have tea and dessert and dance.

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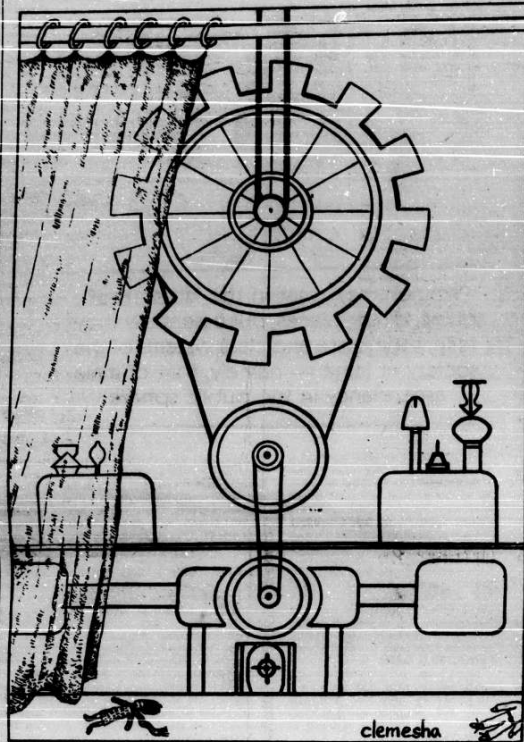
# THE GREATEST STORY EVER RETOLD

JONATHAN SAVILLE

Jean Cocteau's *The Infernal Machine* received an excellent production at San Diego State recently. It was interesting to see this characteristically flawed play by one of the century's cleverest theater people.

*The Infernal Machine* is one of those typically French rewritings of the classics, in which the Greek myth is treated with the light and elegant touch of a boulevard farce. It is based on Sophocles' *Oedipus the King*, and much of the humor derives from the assumption that the audience knows the original and will laugh at the modernizations, Gallicizations, and trivializations of the sacred text. Nowadays, we find the same mixture of reverence and contempt for the old masters in a whole school of musical composition (George Rochberg, Lucas Foss, Maurice Kagel), where snatches of Bach or Beethoven are subjected to various sorts of willful mangling. Dali's moustachioed Mona Lisa was of the same ilk — it stands for one of the main attitudes of modern art towards the art of the past.

*The Infernal Machine*, then, is nothing if not typical of its age, and it would be worth seeing for purely historical interest. What is wrong with the play is in pervasive mechanics and costumes, as well as its palpable inferiority to its great predecessor. One of Cocteau's tricks is to throw the logic of modern psychological realism on the ground, stylized archetypes of the ancient myth. Oedipus, Cocteau calculates, must have been nineteen years old when he inadvertently married his mother, Jocasta. Sophocles is interested in the inevitable fulfilling of the fatal prophecy; Cocteau, however, tries to imagine how a brash adolescent, vintage 1934, would act on his wedding night with a woman old enough to be his mother. The mother herself is shown to have a sweet tooth for teenage boys (she spends the first scene ogling a muscular young soldier). The idea system lying behind these portraiture is popularized Freudianism, and however true Freud's psychology may be, the



last play in the world that needs a "Freudian" production is *Oedipus the King*. Part of the greatness of Sophocles' play, as Freud himself recognized, was its unflinching

embodiment of the realities of the unconscious, without the aid of psychoanalytical theorizing. To "Freudianize" the Oedipus drama is like translating *King Lear* into

English or setting Mozart's *G Minor Quintet* to music. Aside from his lack of taste in reducing universal symbols to bourgeois family problems,

Cocteau's version of the Oedipus story suffers from a number of technical weaknesses. The last section of *The Infernal Machine* is devoted to the events dramatized in *Oedipus the King*: the discovery of Oedipus's guilt, and his punishment. Sophocles' management of the process of discovery, with its step-by-step revelation of crucial facts until the whole appalling story is made clear, is an example of absolutely perfect stage-craft, as Aristotle recognized; no one has ever handled a plot more powerfully, more economically, or with a greater sense of dramatic rhythm. Cocteau cannot better Sophocles at this game, and he dare not imitate him point for point; consequently, he mixes up the plot elements, changes the emphases, and immediately weakens and confuses a structure that was as solid as bronze and as cogent as a geometrical proof.

The earlier parts of the play are Cocteau's own: a scene on the castle ramparts, where the ghost of Oedipus's murdered father appears (here Cocteau is self-consciously imitating *Hamlet*, posturing and smirking as he does so); a lengthy and florid dialogue between the young Oedipus and the Sphinx; and the aforementioned wedding night. Everywhere in these sections there is a willing of dramatic tension, a tendency to indulge in the display of verbal cleverness at the expense of the forward thrust of action. The conversations go on too long, much too long, and their length seems even greater because of their relatively static quality, the sense that the characters are merely marking time in witty exchanges rather than engaging in a dynamic development of relationship and situation. The plot scarcely gets underway before the final

"Sophocles" section, virtually everything that goes on before is an extended prelude — a series of decorative little tunes that don't lead much of anywhere. To extend the musical analogy: imagine an hour and a half of Gilbert and Sullivan overtures, followed by a haphazard condensation of the first movement of Beethoven's Fifth Symphony arranged for saxophones and vibraphone — and there you have *The Infernal*

## Machine.

Cocteau's play takes its title from one of its basic organizing ideas — the notion that the universe is a fatal mechanism that grinds us irresistibly along to a disastrous conclusion. This is, of course, no Cocteauian addition to *Oedipus the King*, no reinterpretation of the myth. Fate, the relentlessness of destiny, the implacability of the gods who run things, the inevitability of disaster — these are precisely Sophocles' themes. The only thing new is the modern image of the impersonal machine, which replaces the ancient picture of a more or less personalized Fate. The San Diego

State production was strikingly successful in translating this image in visual terms. Periodically, William Reid's austere, functional set (modern architecture of the 1930s) would go translucent, revealing the slowly moving cogs and shafts of the infernal machine itself, the human beings, acting under their delusion of free will, would suddenly be shown as helpless victims, like Charlie Chaplin caught on the conveyor belt in *Modern Times*. Even more stunning were the giant projections of faces, floating within the very substance of the stone walls: the ghost of Laius, never quite in focus as he struggles to communicate

from beyond the grave, and the austere, ritual masks of tragedy. The expressiveness and power of these expertly contrived scenic effects belonged more to the spirit of Sophocles than to that of Cocteau, but they were no less welcome for that. The visual elements were equalled in quality by much else in this remarkably distinguished production. Director Michael Harvey succeeded brilliantly in giving his cast a sense of the style proper to Cocteau's play — a certain boldness and extravagance, a savvy of psychological contour, a degree of worldly elegance, an energy radiating from the surface if

unattached to the depths. He was particularly canny in his choice of actors — I have rarely seen a student production, even at State, cast so appropriately. Especially impressive were the bubbly, sensual, and seductively maternal Jocasta of Sharon Oppenheimer, (played somewhat in the manner of a French *Za Za* Gabor), and Mitch Rubin's eloquent Tiresias, a characterization notable for Mr. Rubin's astonishingly professional voice, diction, and intonation. No one in the cast was less than excellent, including Bruce Anderson's charming late adolescent Oedipus, and the bizarre but affecting Sphinx of

Clara Rodriguez, rather surprisingly reminiscent of her recent performance as a nitwit named Mary Deweller in the Carter Centre Stage production of *How the Other Half Lives*. Let it be said that some authorities consider *The Infernal Machine* a masterpiece, and that they would no doubt have accepted the fine SDSU production as just what the play deserved. My own view is that the production surpassed the play, but that it could not disguise Cocteau's failings. *The Infernal Machine* is at bottom a Mickey Mouse watch; what is surprising is that it has gone on ticking so long.

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# Postcards from

## DUNCAN SHEPHERD

The chief difference between every other film festival I have ever set up and the one I am about to set up in Montreal is that all the films are by French directors. By which I simply mean they run their movies by you at a time. The Los Angeles Film Festival plays movies two abreast at the Film Center, but while this may present a dilemma to the general public, it seldom does to the critics. The advance press screenings for films are always arranged, in an orderly single-line, that I have never, personally, found myself from in two directions at once. The San Francisco festival, the one year I was there, was also set up as a two-ring circus, with shows going on simultaneously in a pair of auditoriums across town from one another, but the second auditorium offered merely a repeat performance, on a day-late basis, of what had already been shown in the other, so that whenever a moviegoer happened to get tired, lazy, or preoccupied elsewhere, he could do so with the assurance that he would be able to catch up to anything he missed on the following day. The festival in New York—twenty, or thereabouts, evenly-spaced movies, passing with great dignity through Lincoln Center—is the nearest of all. It's as simple and straightforward as counting books at a railroad crossing.

By contrast, the Montreal World Film Festival chooses to send out its movies in installments. This year's event was located in a five-screen, triple-decker theater linked together with up escalators and down staircases, and often all five screens were in use at once. So, even with the 9:00 a.m. press screenings (which were scheduled two at a time, to conflict with one another), and even with two

public showings of each movie, it was not humanly possible to see everything. This, I gather, is more in the European style of film festival. Other features of the European style, incidentally, include the giving of prizes and the swarms of celebrities. There were, by somebody's count, eighty-plus movies in the past year, spread fairly over six days. And that's not counting the daily doses of press conferences, receptions, and parties also beckoning for one's attention. Nor is it counting the cartloads more of movies screened in the private Film Market—movies which were shown solely in hopes of securing North American distribution, and which were thus not open to the public but exclusively to prospective buyers, and for some magnificent reason, to the already overtaxed critics. The Film Market often afforded a sort of refuge from the highfalutin tone of the official festival, showcasing such items as *Slaves*, a German-made African slave-trade polemic starring Ron Ely, Brin Ekland, and Ray Milland as a dumpy-eyed Arab chieftain.

The inability to see every movie on exhibit, coupled with the ability to change theaters almost as easily as changing channels on a TV, produced in me a peculiar condition—a shortening of attention span and of patience—that cannot be explained away as normal festival fatigue (what's classified, in medical terms, as "festivalitis"). One sign of this condition was that, whenever I was sitting in Theater No. 1, for example, I was readily susceptible to being gnawed by something halfway between curiosity and envy as to what was going on in Theater 2 or 3. Further, the overwhelming plenitude of movies at this festival brought about a flame in two chronic aversions of mine: a) my horror of great masses, no matter whether the mass be composed of movies, fellow humans, or French fries; and b) the dismay I feel—something akin to the

dismay that Robert Benchley, I believe, was said to have felt in bookstores—on realizing how many, many movies there are in the world, and on realizing that behind each one there stands an artist or artisan saying "voilà" or "voilà!" or "voilà!" or some similar expression of triumph. Such naked aspirations and hopes! And such pale, sagging, and spongy achievements! It's a right to make anyone turn his head or take to his heels. There is something inherent in the salvo-like presentation of movies, here, which gives you the depressing feeling that movies are quickly usable and disposable, like paper towels, even though some of them obviously are, in paper-towel terminology, more absorbing, durable, and multipurpose than others.

The opening film of the festival was Francois Truffaut's *The Green Room*, a meditation on death inspired by, but not directly based on, the writings of Henry James. A woman seated behind me, overanxious to deliver the first critical judgment on the festival, commented "Very expressive," as indistinguishable, subsequent blobs began to ooze across the screen. This was a critical opinion she most certainly would have liked to retract when the film was abruptly stopped to allow the projector a full ten minutes to readjust the focus.

As it turned out, the first few minutes of the Truffaut movie would be better played out of focus. They show Truffaut himself, once again the star of his own movie, with beard stubble on his chin and a World War I helmet on his head, superimposed over a blurred footage of trench warfare and wearing a worried look that would be just as appropriate superimposed over a newsworthy scene of a deadlocked soccer match. Still, this is a Truffaut movie to look forward to. I look forward to it again myself,

since in Montreal it was shown with subtitles, and my comprehension of spoken French is limited, on average, to two words per sentence. I can pick up sentences on the order of "Ecoutez-moi!" and "Bien sûr!" as adeptly as Graeter's can pick up grounders, but in a not altogether sure that the allowable language is without limits, which in my high-school French lessons emphasized how to ask directions to the Eiffel Tower and not what they'll do the cretinous driver holding up traffic in front of you. However, in a broadcast of Marco

which it escapes only moments before the end.

Points of interest in Montreal that my Triple-A Tourbook neglected to mention:

1. The main drag, downtown, is littered with after-midnight and twenty-four-hour coffee shops, all of which, for some reason, feature Italian and Chinese "specialties."
2. The city is publically crazy, indulging in lavish penny arcade devoted not with chandeliers, mirrored walls, piped-in disco music, etc. (These first two items—pinball parlors and all-night restaurants—would be negotiable planks in my personal definition of paradise.)
3. Day or night, there is scarcely a cop to be seen on the streets of Montreal.
4. The city is much more French than I was prepared for, or than I remembered from my previous visit at the obnoxious age of ten. In this bilingual town, slash marks are a very important form of punctuation, and just about everything is translated, whether necessary or not ("Voyez naturel/naturel yagur")—just about everything, that is, except movies, which do not seem English subtitles worth-while on French movies.

5. Late-night television seems to be completely free of censorship, as far as I can tell, and not altogether sure that the allowable language is without limits, which in my high-school French lessons emphasized how to ask directions to the Eiffel Tower and not what they'll do the cretinous driver holding up traffic in front of you. However, in a broadcast of Marco

Luc Béraud's *Turtle on Its Back* is about writer's block, and for around half an hour it is the best movie I have ever seen on the process of writing, a subject which on past evidence (*Dr. Zhivago* etc.) I have always suspected to be unfilmable. Very articulate and introspective script by Béraud and Claude Miller, very accurate and very funny business on the physical rituals surrounding—and obstructing—the act of writing: all those superstitious little rituals of composing quality to choose from. A general expulsion of breath and slump of shoulders seemed to follow this movie, as if festivalgoers were suddenly relieved of their worries that they might not get to see a bona fide masterpiece in this festival, and as if they realized sadly they would see nothing better the rest of the way.

The appeal of this vision of Lombardy life, at the turn of the century, is rooted in its close proximity to "real life," which is forever and always the middlebrow's most unshakable criterion of aesthetic excellence. Actually, Olmi's vision is not close at all of real life, but only to one past time in its own genre, the edifying, ennobling, or rigorously erasing. It is tempting to see this no-hike image of Italian peasant life as a level-headed, soft-spoken rebuttal to Bertolucci's obnoxious *1900*. I have to admit that I sat through only about half of the promised three hours, and that the reason I departed had more to do with my aggravated case of festivalitis than with the movie proper. I would welcome the chance to pick up where I left off—or to start all over again, peering myself—but I doubt whether I would ever find this movie quite the revelation that others have. Every facet of this exact,

comparison. It may be that this sort of rule, subversive social comedy is more extensively rooted in Spain than we are apt to realize, and that Buñuel is simply the most celebrated emissary of it. Certainly the actors, who play their roles with the sort of unconscious need for picking one's teeth at the dinner table, appear to be extremely comfortable behind their slightly cracked facades, particularly the civil servant, square-jawed fellow, who warns the duke of club president as if he were under the delusion that his constituency extended far beyond a few middle-class farmer men.

*Paper Tigers*, by Fernando Colombo, is a devastating satire on the calculation of a rather square type who looks like a cross between Gore Vidal and William Buckley, if that's conceivable. The discursive, naturalistic talk dictates the pace and shape of this brightly overblown movie, which is basically about the insidious ways that ideological jargon invades the most humdrum chit-chat.

Bigio Lina's *Bilbao*, a movie stubbornly resistant to critical adulation and overrated, is about the erotic obsessions of an amateur photographer, whose pictures, incorporate such gaudy symbolism as a dead fish with a sawed-off sawyer in its mouth. Whenever he can free himself from his grasping wife, about whom he can get excited only if he puts with over her body, he cultivates a fixation on a raven-haired lady of the evening named Bilbao. The name itself has a festive, festive, festive tone for him. He finds a peek-and-a-peek at her name, and becomes added to a Lotte Lenya song and the same name. The hip scene comes after he has chloroformed Bilbao in her

# Canada

Ferrer's *Don't Touch the White Woman*, a retelling of the General Custer story ingeniously set in modern Paris (Custer's of cavalry parading down the boulevards, portraits of Nixon hanging on the walls, the battle of the Big Horn staged in a scoured-out construction site). I can testify to having seen this film, extreme as heads popped off at the neck, and audacious as uninhibited as *Ugo Tognazzi* exposing what is technically known as a "full frontal." On the other hand, best Montreal he thought less in morals, let me mention that pinball is prohibited to anyone under eighteen.

Catherine Jordan, Klaus Kinski, and Pierre Clément, the visuals settle into foggy, blue-filtered monotony after the movie exits the chandelier and begins to proceed through an unpopulated urban draperyscape.

Oddly enough, the most vulgarative press coverage was accorded for *Gerard Philipe's Second Breath*, a perfectly mild May-December romance. This movie is so simple and deliberate in its action as to seem almost physically handicapped, the middle-aged man and his young mistress walk up to the stone wall surrounding a church, smile at one another, and we see they are looking at a wedding. Next scene the man and his mistress walk up to the outside of a window, smile at one another, and we see they are looking at the wedding party indoors. The critics seemed to regard male menopause as a subject so sociocritically constitutive of sex, and of its value, as to be very well used in the role of the money older lover, lightened the tone of the press conference, briefly, with a verbal slip that dispatched others all the way around the room. Telling the French-speaking audience how he happened to learn French as a child, he remarks, "I am not a native speaker of the language, but I am a native speaker of the language of the bourgeoisie, and it need not cringe in

ethnographic fiction seems to me implicit in the thirty-odd years of tenets of Neo-realism, except perhaps the lush painterly lighting that is sprinkled Betty Crocker frosting on top of the brown, solid subject matter underneath.

For me, the screenings in the Film Market, although many of them were attended by no more than one or two people, had as much attraction as the public events, at any rate they had more of an air of mystery. It was often difficult to obtain advance information on the movies beyond their titles and countries of origin, and the best moments before any of these shows began were accompanied by a quickening of the heartbeat such as you might experience at sneak previews. I was especially drawn to the Spanish wares.

*Las Truchas (The Trout)*, by Jose Luis Garcia Sanchez, is about an amateur Angler's Club dinner at which the year's prize-winning catch is ceremoniously consumed amid dark, unsettling rumors that the winning fish was unpurportedly and unimpairedly plucked out of the sewer, directly ahead. This is an over-the-top, almost plagiaristically Bunuelian movie (its closest cousins would be *I, Age of the Earth* and *The Bourgeoisie*, and it need not cringe in

When should I run into, here, but Al Milgram, the big cheese, as he was, I'd guess, to me of the University of Minnesota Film Society. That's a position he held as long ago as when I was in high school, and still holds today. In my experience, he is the best-run campus film society and the most catholic in taste. I have ever encountered, the catholicity, I think, to Mr. Milgram's completely sweet-tempered and ingenious dismissal of film critics and their function. If it weren't for film critics, of course, Mr. Milgram, unbeknownst to himself, would have been just as apt to show *Passage to Marseille* as *To Have and Have Not* in his film society, and thirty years from now, just as apt to show *Smiley and the Huntsman* as *Heide*. For better or worse, I am of Al Milgram's linked eternally in my mind to a long string of movies which I am indebted to him for.

(continued on page 11)

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# CURRENT MOVIES

that each one of the boatload of campily acted suspects could have done the deed. With David Niven, Mia Farrow, Bette Davis, Maggie Smith, and Angela Lansbury, directed by John Guillermin. 1978.

«(Cinema Plaza 5, Loma)

**Eyes of Laura Mars** — The premise is hard to swallow and harder to digest. A fashionable fashion photographer (Faye Dunaway), who shoots sadomasochistic pictures with an imperceptible moral purpose behind them, periodically blinks out the world in front of her face and sees momentarily through the eyes of an anonymous killer as he stalks the photographer's associates one by one and takes out their eyes with a scalpel. The way Dunaway describes her unpredictable visions, it's as if the killer were transmitting a TV image, albeit a fuzzy one, into her brain. No explanation of this unusual phenomenon is offered or sought, and the audience is left to wonder what prevents the heroine from having one of her visions when the killer is signing a check or brushing his teeth in front of the bathroom mirror, thus revealing his identity then and there. This is one of those dishonestly plotted mysteries in which the more you learn, the less you understand. The only thing that lightens up this strained and muddled suspense, which has a soupy gray look to it like New England-style clam chowder, is the laughable vicious-

ness of the aesthetic issues. When Dunaway aweseps regally into her gala Soho art opening, for instance, the voluptuous reporter poster her with catchwords like "artist," "offensive," "a hype," and so on, and she, the universal misunderstood artist, sighs in exasperation. "Does anyone have anything positive to say?" With Tommy Lee Jones, Rene Auberjonois, and Brad Dourst, directed by Irwin Kershner. 1978.

«(New Valley Drive In, State, Village)

**Fantasia** — The Disney studio's grand experiment, selling cartoon sequences to a few standards of classical music, doesn't do too much for the music (it's rather like a creative writing assignment in the film grade-class, class, what do you make of your mind when you listen to the record?). At most, it can be credited with conveying a mass audience to hear the music. The real show, of course, is the animation, especially the dinosaur fight (to "Rite of Spring") and the Mickey Mouse nightmare (to "Sorcerer's Apprentice"), which demonstrate one of Disney's forces — frightening little children. Leopold Stokowski conducts the music. 1938.

\*\*\* (Volley Circle, from 10:20)

**Final Play** — Comedy thriller assembled by the Dr. Seuss-like method, from the assorted body parts of past thrillers. This sort of grave-robbing-

stealing, and saving procedure is apt to cause some spectators some aesthetic squintiness, but the resulting creation is reasonably well coordinated and good looking. Chevy Chase, in his first big film role, is the only an occasional chance to show the smirking, winking style of comedy he cultivated on SATURDAY NIGHT LIVE. He shows instead the good sense not to force his charms where there is no chance. He'll laugh, he's raised by Dudley Moore as a would-be swinger who has acquired his technique from men's magazines and adult book stores, and by Burgess Meredith when he faces off against Fischer Sorensen in a life-and-death karate duel. With Goldie Hawn, Eugene Hoone, and Gary Bercy, written and directed by Cole Higgins. 1978.

\*\*\* (Campus Drive In, Century Twin 2; Cinema Plaza 6; Frontier Drive In; Parkway 2; Plaza Twin 2; Sports Arena 6; Spring Valley; University Towne Centre, Vogue, from 10:20)

**Friends** — The first fatalistic romance, the rather ungently familiar manner of the fourteen-year-old love, the French girl's disarming rhythmic accent, and the diluted pastel countryside shot by Andreas Winding, taken all together, have the not unpleasant effect of a sedative. With Anouk Aimee, Sean Bury, music by Elton John, directed by Lewis Gilbert. 1971.

\*\*\* (Strand, 10:25 and 26)

**Girl Friends** — The inner vanity of this outwardly modest movie is based on the fact that it tries to create "real people," a dubious virtue in itself, like "people cooking." These people — the circle of friends, old and new, surrounding a would-be professional photographer who makes do shooting secondhand and low-increased but still longs to break into the Soho art gallery — are generally at the mercy of the director's unimpressive, heavy, every scene is slanted to elicit a clear-as-a-bell emotional response, most often a warm-hearted chuckle or the Jewish heroine raises her rabbi's eyebrow by cursing, "Jesus!" There's a misalliance between the awkward naturalness of the actors and the calculated, Claudette Colbert-fringe, Dunne cuteness of each scene, and the result is neither well, but the hit-and-miss quality should make you wary. With Melanie Mayron, Eli Wallach, Anita Brenner, directed by Claudia Weill. 1978.

\*\*\* (Center 3 Cinema 3)

**The Go-Between** — A hoary old man's rainy-day remembrance of a traumatic boyhood summer, which he spent in sumptuous English countryside, scampering conspiratorially between the majestic household of cool, blond aristocrats and the neighboring farmhouse tenanted by a sweetly, dark commoner. The polite conversation (by Harold Pinter, out of

an L.P. Hartley novel) is spiced with nasty thorns and thistles, the setting-up of the milieu (Joseph Losey, director, and Gerry Fisher, cameraman) is effortless and assured, but the dramatic tone is rather overintentioned by all too obvious actors (Alan Bates, Edward Fox, Julie Christie, and especially, cunningly and quaking, Margaret Leighton) and by the ear-splitting music (Michael Leonard). 1971.

\*\*\* (Strand, 10:19)

**Goin' South** — Jack Nicholson directed and stars in this comic western, photographed by the French cameraman Nestor Almendros (Fashion Valley).

**Grease** — Plasticized, inflated, and heavily reworked replicas of the 1950s — a distinctly 1970s replica with 1970s music, dance, and condescension infiltrating the Byrtonesque and bobby-sox milieu. There are some pleasant musical numbers: a parallel-constructed duet that personifies between John Travolta and Olivia Newton-John at the high school lunch tables; Frankie Avalon's "Beauty School Dropout" fantasy sequence; and Travolta's "Stranded at the Drive-In" lament. (This last number memorializes, once and for all, the classic double entendre snack-bar advertisement in which a hotdog bun commands a waiter to do somersaults before it invites the obedient waiter to enter its cozy folds.) Travolta is given rather little to do, although he is encouraged to do it over and over again, his oddest, and funniest, moments come when he is put through a series of athletic trials almost identical to Buster Keaton's in COLLEGE. The noisy, blowzy musical is so cliché-minded (lumber party, Lovers Lane, high school hop, drag race, etc.) that it inevitably strikes a few recurring cultural chords, but it has no idea how to develop them into a meaningful whole. With Stockard Channing, Eve Arden, Sid Caesar, directed by Randal Kleiser. 1978.

\*\*\* (Cinema Plaza 5, Fashion Valley)

**The Greek Tycoon** — A mostly made-up account of the Aristotle Onassis-Jackie Kennedy affair, as bawdy as it is noisy. In a sense, it's a triumph of straight-faced storytelling — not so much the straight face that conceals mirth, but the straight face that conceals guilt, in other words, the face of a two-time loser as he explains to his police interrogators how he happens to be in possession of eight pocketbooks and six wristwatches. Director J. Lee Thompson does very well with three or four comically clumsy fights, and, together with photographer Tony Richmond, he gives the movie an overall smooth, pearly surface. Anthony Quinn, as the Greek shipping magnate, interacts more than his normal quota of impassioned "ahns," "ohhs," and "ho-hos," and Jacqueline Besset, as the President's widow, delivers a performance so vaporous as to verge on stunner or social criticism. 1978.

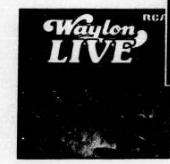
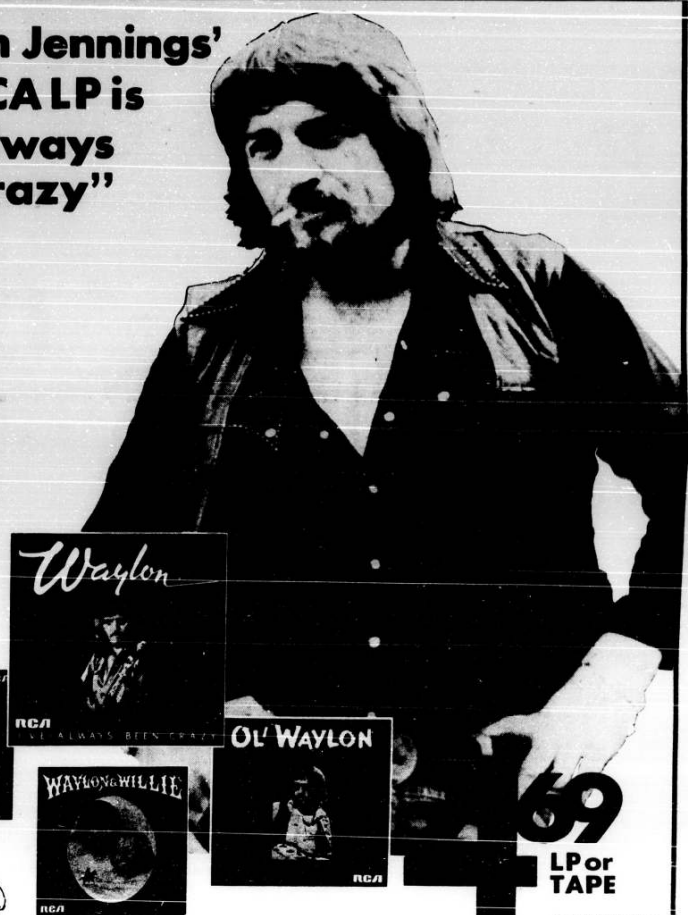
\*\*\* (Frontier Drive In)

**Heaven Can Wait** — Warren Beatty's satiric remake of HERE COMES MR. JORDAN — he's the star, the producer, the co-writer (with Elaine May) and the co-director (with Buck Henry) — is a scintillatingly clever, moderately liberal, irreverently reverent, and refreshingly airy. Such qualities were rampant in the Depression years whence this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics jibe with current California interests: industrial pollution, the dwindling poplite population, health foods, and the L.A. Rams Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the brantly traitorous villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a later-day Katharine Hepburn or Jean Arhur, is patronizingly pained on the head for being a woman who takes an interest in politics, speaks her own mind, gets hopping mad, and yet still displays deep maternal instincts toward the bovine calf-wielding man. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an item in the Hollywood gossip columns. With Jack

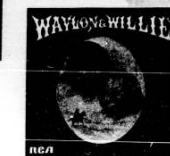
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# Letters

(continued from page 4)

## Nice Place To Visit

Concerning your "City Light" article, "One Man Band" (October 5): Let's hope that "Jack" gets back from Cambodia in one piece to the great one time.

While "visiting" Cambodia in the Sixties, courtesy of the military, I found the local populace very friendly. (So was I. I didn't kill any.) They were extremely interested in the American way of life. One of them even pointed out to me proudly that Cambodia is the same size as Oklahoma. At that time they had a dictator-for-a-prince who did little but count his gold, his over thirty wives, and cater to the visiting communists. Although the general vibes were that the people preferred a democratic type of life, it was evident they wouldn't have it. My point is, until the powers of the world place human life up as the prime point, I'm afraid other efforts are useless, including the lofty "One Man Band."

Wayne Williams  
San Diego

## Junk Feud

I found Neal Matthews' article on junk yards (Eighth Anniversary Guide to San Diego, October 5) very interesting and am pleased with the effort to educate your readers about the evils of the use of parts for their cars. However, there is an area in San Diego that was not mentioned which has a concentration of recyclers, namely, the area near the airport. There are at least eight yards up here by Brown Field specializing in all makes of cars and trucks.

We feel anyone interested in used parts would be wise to become familiar with this area as all these businesses are within close proximity of each other and each yard has a large inventory, and some as large as eight acres, with very large inventories.

One other point we feel must be cleared up is that competitive price shopping is possible and definitely encouraged. We are all free enterprise business people and competition is a necessary ingredient.

Judy Best  
Alex Ferguson Dimmitt

## Sew A Patch On Carl Sagan's Jeans

I loved reading the question to Matthew Alice in the September 21 edition of the Reader ("Straight From the Hip"). "Where do all the scientists in San Diego hang out?" But I was extremely disappointed in the answer. Obviously, you are not, nor have I, been a real scientist groupie.

I have been a "scientist groupie" for over two years and feel I should give a few tips to any new groupies interested in the scientific community located on North Torrey Pines Road, La Jolla. Actually, the interest in scientists by groupies is world wide. I heard reports (from a reliable source) that at a recent conference in Holland, several European groupies were "hanging around."

DO  
1. Do get a list of scientific conferences held during the year. Salt and Scripps Research Institutes can provide you with the information.

2. Do read the latest scientific journals. You must keep abreast of the research going on in the various fields.

3. Do study the sports pages. Outside of the lab, scientists experiment with sports.

4. Do talk eloquently. Remember it's not what you say, but how you say it.

DON'T  
1. Don't tell them you're from Southern California. A nice Eastern college town is best.

2. Don't ask them what sign they are. Astrology is not exactly scientific.

3. Don't criticize the "paper chase." They love academic degrees.

4. Don't go into the field yourself. It is a male-dominated world. The great creative minds are not female (or so they say).

P.S. Try hanging out at seminars at Scripps and Salt.

Laureates. Seminars are held late in the afternoon and are open to the public.

An Old Scientific Groupie  
La Jolla

## Reach For It, Mister

Repeatedly I have been tempted to compliment you on specifics. Instead, let me compliment you in general. Your contributing editors are fine writers. Your format is excellent. Your editorial policies are sound. Your commercial ads are helpful. Your lovers are bitersweet. I really enjoy the

puns among you. I reach for an unread Reader before I'll reach for an unread anything else.  
Eugene L. Fierland  
San Diego

## Say Hi To Don Ho For Us

I certainly enjoyed your long, humorous article about the Mory Brothers ("Less Is More," August 14). To have related so many facts and stories with so little exaggeration or misinformation is truly an amazing task.

One bit of information, however, which was inaccurate was the part about the Baha' faith being a Muslim sect. This would be the Christianity being a sect of Judaism.

Tom Mory  
Kailua Kona, Hawaii

## Roadie When You Are

I have been reading your fine paper for a long time and have a healthy respect for it. What I really like is the fact that you say what is on your mind. So now I hope you will give me the opportunity.

I am writing this letter concerning Steve Bannadia's weekly article on the music scene here in San Diego ("This Week's Concerts"). Although I don't agree with his breakdown on some groups all the time, I like how in-depth he gets.

I have been involved in the music scene here in San Diego for a few years. First as part of the audience, and lately as a reader for a local group named Nasty Habits. What I would like to see, and I'm sure a few people would agree with me, is more space about local groups. There are a lot of local groups that are really great, and I think maybe a column every week on local groups would turn more people into local fans. With the Homegrown album and all the highlights here in town, there are a lot of groups.

Kathy Hoffman  
San Diego

## Playing Catch

Many puzzles have a catch. The catch to "The Reader Puzzle" seems to be that you make up the rules after the responses have arrived. To where has honor gone? Why do the puzzle originators fail to admit their error when they have been outmaneuvered by the puzzle-doers?  
Rene Hinker  
Laurelita

## Not Puddin' Meadlin' Home

Congratulations on the addition of Neal Matthews to your staff. His colorful and succinct journalism has brightened up "City Lights." I especially enjoy his personality profiles (the one on Ron Forrest was a favorite). I wonder if this could be done on a regular basis? Perhaps a personalities-around-town piece which could range from politicians, entertainers, etc. to colorful characters.

I hope Matthews' column duties don't keep him from doing an occasional cover story. His cubanista story was poignant without being maudlin and really got a message across. Keep up the good work.  
Rita Lane  
San Diego

## Soledad Bother

If I had that once again I am compelled to take pen in hand and comment on an item in your paper. I do not agree with Duncan Shepherd's review of *Electrica Glide in Blue* ("Current Movies").

I saw this film when it was first released in 1973 and I was highly impressed by both the quality and the story line. James W. Guercio did an excellent job with this film and showed great restraint in relating the impulse to turn the film into an Arizona travelogue. Robert Blake is superb as a cop who is forced to change from a confident, suave officer to a confused, worried man who slowly begins to regain his poise and confidence at the end of the film. (I'm not going to reveal the ending for those who haven't seen this movie.)

What violence is present in this movie appears to be vital to the plot, although the motorcycle chase sequence could have been done differently without altering the story. Overall, *Electrica Glide in Blue* is well worth three stars and is more than welcome as a change of pace from the abhorrent garbage the public is plagued with currently.  
Richard A. Knighton  
Soledad, California

## Don't Pity Me

Usually I am a cautious defender of Duncan Shepherd's reviews ("Current Movies"); however, on this occasion I am compelled to offer an alternative view of a film

that deserves a bit more thought—Woody Allen's *Interiors*.

True, Allen does create the "atmosphere of an Exedra advertisement," but I believe that there is "revelation in store" as evident in the characters portrayed by Sam Waterston, E. G. Marshall, and Maureen Stapleton.

The others simply do, in fact, "suffer out loud and at great length with everyday problems that could be of interest only to themselves." And they do so in the most humane, non-sympathetic, jargon-free (i.e., the pity matrix). "At the heart of a sick psyche is a sick spirit!"

Surely Allen, who has so carefully parodied such jargon in the past, could not now revert to it as a "serious" statement. They are, it seems, "artistically inclined," and therefore suffer from a frightfully unfounded sense of self-importance that is quite common to those so inclined.

Tom Reeg  
Kensington



This Sweet Sickness

## Postcards

(continued from page 23)

ed to him for giving me my earliest chance to see, among them, *Banana's Pickpocket*, *Renzo's La Grande Illusion*, *Melville's Doolittle*, *the Finger Man*, *Papapalis's Les Abysses*, *Scopio's The Earrings of Madame de...*, *Leibovitch's Trouble in Paradise*, *Anger's Script Rising*, *Chaplin's Shoulder Arms* and *Monsieur Verdoux*, and on and on. *Amateur's If Grids*, I can recall with perfect clarity. I saw on the evening after John Kennedy's assassination, there being some suspense as to whether the Film Society would continue to run from the rest of the campus had come to a halt.

My memory, on the whole, has its weak points. I regularly don't remember when I owe money to, or how much, just as I don't remember who owes me, or how much. I don't remember more than five percent of anything I was ever taught about the natural sciences; and for the life of me, I can't remember when or where I got my first taste of bread, though I'm certain it is connected somehow to my knowledge that Helen Morgan, the torch singer, wouldn't drink anything else. On the other hand, my memory is unerring about when and where I saw any given movie. I suppose I am what could be called a circumstantialist: in my mind, movies are inextricably tied, as the case may be, to drive-ins, classrooms, film festivals, television, 42nd Street, the Museum of Modern Art, sneak previews, triple features, empty auditoriums, packed houses, or whatever.

Return to Jackson County Jail is the materialization of all my dreams about movie sequels. More than once in recent months I have observed that today's sequels are getting more and more to resemble remakes. And here is the ultimate confirmation. For the first fifteen minutes, you sit through extracts from the original Jackson County Jail, leading up to the heroine's rape in jail

at the hands of a redneck deputy, and her bloody revenge on her attacker. Then this movie poses the question, "What would have happened if, instead of escaping, our Heroine had stayed behind to face the music?" Well, what would have happened, according to the writer-director Michael Miller, is that it would have taken but fifteen more minutes of screen time before our Heroine became disillusioned with the judicial system and escaped from jail to pursue the life-on-the-run clichés of the original. If you had perhaps been expecting a courtroom confrontation modeled after the Joan Little case, you do not know the Roger Corman company which turned out this little quickie.

Return to Jackson County Jail stands out at a film festival like the proverbial sore thumb. Movies probing gently into "a human heart and mind"—that is, the sort of movies which the liberal and literary American film critics always seem to be starving for—are as much a dime-a-dozen commodity in a film festival as action-exploitation movies are in mainstream American movie houses. Served at that saturation level, the hearts-and-minds meals are every bit as boring as the muscles-and-guts stuff, if not more so. A movie like Woody Allen's *Interiors* is a monument to how affected, how contrived, and how conventional the hearts-and-minds fare can be. As an artistic cliché (business cliché is something else again), a cliché of psyches is not necessarily more daring or difficult a subject to take up than a cliché of Porschés.

The Montreal festival boasts it is the only festival in North America to dispense prizes. But I doubt whether this distinction is worth boasting about. Any form of prize-giving, from individually chosen Best Ten lists to the collectively voted Academy Awards, is always less useful as a measure of the selected movies than as a measure of the overall competition. To proclaim that such-and-such is the best movie of 1978 is simply to give a

crude idea of how good 1978 was; it is not necessarily a commendation to the designated movie, which may well be pitiful in comparison with the designated best of the previous year. The pool of films in official competition at Montreal numbered just twenty, obviously too small a sample to mean much of anything. It's like picking the best movie of the month.

This pool-picking of the prizes awarded at Montreal may be taken — I hope not — as something like *sour grapes* when I see up that, in spite of my diligent round-the-clock attendance, I somehow managed to miss the winner of *Le Grand Prix des Ameriques* (*Agathe*, from Italy), the best Canadian feature (*Tyler*), the recipient of *Le Grand Prix du Jury* (*Not Lost For One Window*), the recipient of *Le Prix Spécial du Jury* (*The Burning City*, from Spain).

The awards ceremony was presided over by Alain Delon with what I thought to be just the correct amount of what-the-hell lunacy, an attitude which throughout the festival did not endear him either the press or the public. The festival represented the situation by speaking pointedly of *Agathe*, a kind of deliberate social snub. When *Vino Ventura* was introduced to present one of the awards and was greeted with a thunderous ovation, Delon, in reference to his own fortunes and to those of the French filmmakers earlier in the festival, wisecracked tactfully, "Well, at least one Frenchman made it here."

On to Toronto. The Toronto film festival, or Festival of Festivals, as it styles itself, began, this year, eleven days after the finish of the Montreal affair. The name — Festival of Festivals — indicates its original intention to skim off the *creme de la creme* of other film festivals around the world, but this intention has given way to a desire to widen the appeal of the event by including, for example, such crampy premieres as *Who Is Killing the Great Chefs of Europe?* and *In Praise of Older Women* ("You read about it in *Playboy*!"), retrospective screenings of works by cult directors Daniel Schmid and Jon Jost, and "rediscoveries" of recent Hollywood products like *Images*, *Inserts*, and *Electrica-Glide in Blue*.

Along with the newly diversified goals of this festival came an official name change earlier this year, to Toronto International Film Festival, and then a withdrawal of the name change for fear of losing public recognition.

The closeness in time and space of the Toronto and Montreal festivals has fostered a typical next-door-neighbor relationship between the two. That is, an interest, on Toronto's part, in sharing, and an interest, on Montreal's part, in building fences. At least four movies at this year's Montreal festival were earmarked to be passed along to Toronto, and Montreal took the initiative instead to ship them back where they came from.

By the time I reached Toronto I was perhaps a little shellshocked. Montreal had served as a sort of intoxicating parody of my normal life. There, I spent the entire day around a movie theater, and movies became the all-purpose synonym for all the variable chores, errands, digressions, and diversions I

might go through on an average day of "whole-lotter" life. In Toronto, with movies playing from ten in the morning until twelve at night in two separate theaters, it was again impossible to see everything, but the choices were fewer and the challenges somehow less. I also had a headstart, of sorts, since I had already seen a considerable portion of the offerings — *Rhino* and *The Scorpion* at the last Filmex, for instance, as well as most of the revivals; so I may have felt all the more inclined to dog it. Aside from that, the ease of movement from one movie to the next was restricted here for a couple of reasons. First, the movies were screened in two theaters, three blocks apart. And second, vacant seats were a scarce commodity. Due to a dire miscalculation of public interest and series ticket sales, movie after movie was met with queues forming an hour or more before showtime, early-sellouts, scores of series ticket holders turned angrily away at the doors, demands of refunds, promises of legal action, threats of violence. This was quite different from Montreal, where, as I floated from one fractionally full house to another I never had to scramble for a seat. I don't know how to account for the difference in public response to these two festivals. Montreal was only in its second year, this year, and I had the vague impression that word had not quite gotten around that the event was open to the public and was not staged solely for the celebrities and the press. Toronto's second year, last year, was reportedly much the same, and the sudden stampede this year caught everybody by surprise. (I should add also that, to my innocent eye, doing a quick casting of the two events, Toronto appears to offer a much steeper movie fare than Montreal, where, outside of the festival I was able to see *Luchino Visconti's L'Innocente*, *Walerian Borowczyk's Story of Sin*, *Nelly Kaplan's Sin*, and *Miklos Jancso's Private Vice, Public Virtue*.)

But if I checked my pulse in Toronto, it was there that I found my favorite movie of my Canadian trip, namely *This Sweet Sickness*, by Claude Miller, whose first film, *The Best Way*, a finely shaded study of the psychological war waged between a classic build and a classic injury, has already made the rounds in America. His second movie is, I think, the truest movie translation yet made of a Patricia Highsmith thriller (I speak as an avowed Highsmith fanatic). His competition in this category includes the likes of Alfred Hitchcock's *Strangers on a Train*, *Reine Clement's Purple Noon*, *Wim Wenders' The American Friend*, and *Michael Crichton's The Glass Key*, the last of which was shown at both the Montreal and Toronto festivals this year. Despite the official casting of Gerard Depardieu and Mimi-Mou (neither has ever been on better behavior) and despite Miller's professed points of disagreement with and departure from Highsmith, I think his doctoring of the novel works mainly, pragmatically, to make it more widely as screen material, and in stripping away certain, to him, dispensable elements he more clearly than Highsmith uncovers the theme of the illidity and instability of personal predilections, personal passions. His ending, as hair-raising in its way as Highsmith's extended description of a mental breakdown, is an outburst of lyricism as audacious and magical as anything in Vigo or Cocteau.

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OCTOBER 27 through NOVEMBER 4, 1978

# SAN DIEGO INTERNATIONAL FILM FESTIVAL

**SHERWOOD HALL**  
La Jolla Museum of Contemporary Art  
700 Prospect Street, La Jolla Festival number: 454-9400

The First Annual San Diego International Film Festival presents nine days of contemporary feature films from around the world — each a San Diego premiere. All films exhibited will be shown in 35mm (except 27 B and 29 A), in their original languages with English subtitles (except 31 A).

(27 A) **A DREAM OF PASSION** 7:00pm (Greece), Ellen Burstyn and Melina Mercouri star in this modern-day *Medea*, directed by Jules Dassin.

(27 B) **ITALIAN AMERICAN AND AMERICAN BOY** 9:30pm (USA), two "Portrait Films" by Martin Scorsese.

(28 A) **JEANNE D'ARMA** 2:30pm (Belgium/France), Delphine Seyrig stars in Chantal Akerman's film about a woman whose confining existence is a collection of stifling routines.

(28 B) **CONVERSATION PIECE** 9:00pm (Italy), Burt Lancaster stars in the next-to-last film of the late Luchino Visconti (*The Damned*, *Death in Venice*). In person: Burt Lancaster.

(28 C) **MARTIN** 9:30pm (USA), a contemporary vampire film from the maker of *Night of the Living Dead*, George A. Romero. In person: George A. Romero (tentative).

(29 A) **ISLAND MILITIA WOMEN** 2:30pm (China, People's Republic), a fictional epic concerning a young woman who struggles to secure the liberation of her island home.

(29 B) **THE HOLY OFFICE** 7:00pm (Mexico), persecution of a Jewish family during the Holy Inquisition, by the director of *Castle of the Holy Inquisition*, by the director of *Castle of the Holy Inquisition*. In person: Arturo Ripstein (tentative).

(29 C) **THE F. J. HOLDEN** 9:30pm (Australia), director Michael Thornhill takes a look at aimless, working-class youth in suburban Sydney. In person: Michael Thornhill.

(30 A) **A BIGGER SPLASH** 7:00pm (Great Britain), British painter David Hockney and his relationship to his art are explored in this "semi-documentary," with the cast appearing as themselves.

(30 B) **THE BEAST** 9:30pm (France), this most recent work by Valerian Borowczyk is an erotic rendering of the Beauty and the Beast fable.

(31 A) **DIRTY HANDS** 7:00pm (France), Rod Steiger and Romy Schneider star in this Claude Chabrol murder thriller.

(31 B) **HALLOWEEN** 9:30pm (USA), this horror film by John Carpenter is set on Halloween night, 1978. In person: writer/producer Debra Hill and star Jamie Lee Curtis.

(1 A) **THE KILLING OF A CHINESE BOOKIE** 7:00pm (USA), this John Cassavetes film creates a dangerous situation in which gambler Ben Gazzara must make a choice.

(1 B) **PADRE PADRONE** 9:30pm (Italy), the Grand Prize winner of the 1977 Cannes Film Festival, this is the factual story of a Sardinian boy's struggle against the oppression of his family and society.

(2 A) **MADO** 7:00pm (France), Michel Piccoli stars in this film by Claude Sautet, which concerns a free-lance prostitute against a background of crime and intrigue.

(2 B) **THE LAST WOMAN** 9:30pm (France/Italy), Marco Ferreri (*La Grande Bouffe*) creates a black-comic moral tale concerning man's alienation in the wake of the Women's Movement, starring Gerard Depardieu.

(3 A) **HEART OF GLASS** 7:00pm (Germany, Federal Republic), dream-like legend from Werner Herzog (*Aguirre*, *Kaspar Hauser*, *Stroszek*).

(3 B) **TRACKS** 9:30pm (USA), Dennis Hopper is a soldier escorting the body of a comrade home for burial in this film by Henry Jaglom. In person: Henry Jaglom.

(4 A) **THE TEACHER** 7:30pm (Cuba), a narrative feature depicting the adventures of a 15-year-old "Literacy Brigade" volunteer in a remote swampland community.

(4 B) **THE CHESS PLAYERS** 7:00pm (India), Satyajit Ray, India's foremost filmmaker, weaves a tale of corruption in 19th-century Avadh.

(4 C) **REMEMBER MY NAME** 9:30pm (USA), the latest offering of Alan Rudolph (*Welcome to L.A.*), produced by Robert Altman, starring Anthony Perkins, Barry Benson, Geraldine Chaplin. In person: Anthony Perkins, Barry Benson.



Halloween



The F. J. Holden



Dirty Hands



Tracks

For free Festival program book call 454-9400

## Information

- Each film has a corresponding code number and letter. Please refer to this code when purchasing tickets.
- Tickets for all programs are available through the mail beginning October 12, and at the Sherwood Hall Ticket Office, La Jolla Museum of Contemporary Art, beginning October 27. Hours are 6 to 10 p.m., weekdays; and 2 to 10 p.m., Saturdays and Sundays.
- Mail Orders received after October 24 will be held at the ticket office in your name.
- Ticket exchanges and refunds are available up to 30 minutes before showtime.

## Ticket Prices

- General Admission \$ 3.00
- L.J. Museum Members \$ 2.50
- Super 8 Special (any 8 ticket combination): \$20.00
- Series Ticket (one admission to each program): \$40.00

Festival Number: 454-9400

## Mail Order Procedure

- Enter the number of tickets desired for each film next to the film code.
- Add up the number of tickets and enter in computation form.
- Enclose self-addressed, stamped envelope and check or money order and mail to San Diego International Film Festival.

Post Office Box 441  
La Jolla, California 92038

## Film Codes

Date	Films		
Fri.	27 A	27 B	
Sat.	28 A	28 B	28 C
Sun.	29 A	29 B	29 C
Mon.	30 A	30 B	
Tues.	31 A	31 B	
Wed.	1 A	1 B	
Thurs.	2 A	2 B	
Fri.	3 A	3 B	
Sat.	4 A	4 B	4 C

## Computation Form

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## Second Section

RECEIVED  
OCT 28 1978  
SAN DIEGO, CALIFORNIA

## Reader's Guide to the Music Scene

### This Week's Concerts

Among the numerous jazz musicians whose reputations have been damaged by misquoting attempts to reduce the fickle pop audience, none has disappointed me as much as read Joe Farrell. Farrell was always a superb session player, equally at ease with such divergent artists as Elvin Jones, Charles Mingus, Chick Corea, Aynia Franklin, The Isotoms, and the Fania All-Stars. But apart from that distinction (a major feat in itself), there was a period when Farrell hinted that he would become one of the shining tenor/soprano saxophone stylists of his day (specifically, on "Outback" and "Moon Gears").

Somewhat, the early promise faded into faint recollections. Farrell's stint with Corea's current, unbelievably cool group, Friends, and his world-cover version of the worst of Rod Stewart and of the Bee Gees indicate a talent who has lost his sense of direction. This may not be the correct place to dish out rhetorical questions, but I can only wonder: what motivates a solid instrumentalist like Farrell to shove off all vestiges of artistry? His last couple of albums certainly haven't insured him a niche in platinum heaven; all they have accomplished is to alienate one-and-done listeners. Farrell will perform at the Calatrazon this weekend, starting Friday. I hope

against probability that live, at least, he is able to capture some of the magic that made him a "talent" deserving of wider recognition" in the first place.

Sunday, this year's critic's discovery. The Core, open for 51/2 at the Sports Arena. The Core are openly imitative without the Velvet Underground, to wit, talking Heads, and especially Ray Music. They really would not have come into being. Like their recognizable models, they are eggheads masquerading as primitives. They lack the visionary sense of Ray and the Velvets, and the conceptual keenness of 10 CC and the Heads; but if any Johnny-come-lately group deserves to make it, better if be this deliberately continued, theatrical bunch of copycats than art-rock poseurs like Styx. It's too early to tell if the decline of jazz "big bands" will have a debilitating effect on the music's overall progress, but the plain truth is that aside from the venerable had Jones-Mel Lewis Orchestra and the Toshiko Akiyoshi-Lew Tabackin Big Band there are no other similar organizations presently raising much interest. Most of their peers have either settled for facile, hollow nostalgia (Mercer Ellington, Count Basie), staid, second-handness updating (Maynard Ferguson, Woody Herman), or simple gibberish (Buddy Rich, Don Ellis). The quality which distinguishes the Akiyoshi-Tabackin crew is that they seem honestly devoted to



TOSHIKO AKIYOSHI AND LEW TABACKIN

making a mark as purveyors rather than followers. Their compositions and arrangements are slightly too bombastic for my taste, but I doff my hat to them for charting their own course. They will blast away Friday night at SDSU's Morleyum Hall.

In case you have forgotten, I should again urge you to patronize Calatraz in North Park. The proprietors of this low-key, somewhat ethereal coffeehouse deserve backups for providing a comfortable setting for

performance. I'm grateful just for the opportunity to decide and decipher for myself.

Also on Sunday (why so many schedule conflicts lately?), veteran whine Jesse Winchester appears at the Soul Box. Winchester is one of those innocuous folkies who has built a career on incidents. Because he was a drinking buddy of the Band, a well-publicized anecdote to Leland during the Viet Nam war, and the composer of two folk-rock repertoire chestnuts — "Yankee Lady" and "Brand New Tennessee Waltz" — he's been able to periodically issue feeble "sensitive" records. It is fairly amazing that a singer-songwriter who would barely pass muster as an off-night stock house clerk could have sustained a livelihood on such a flimsy resume.

Barring a possible cancellation, nimble-fingered guitarist Leo Kottke will dazzle at the Ray, Saturday. I'm burdened and puzzled by my so-so reaction to Kottke's obvious technical fluency, kudos are definitely in order. Still, there is something about his ravelled artistry that seems more suited to the classroom than the stage. Whenever I listen to Kottke (and John Fahey, Ry Cooder, Doc Watson, and Ray Buchanan) I feel as if I'm being offered a crash course in guitar vocabulary. Studiousness and diligence of this degree shouldn't be sniffed at if it's just that some crucial element (does it suggest it be "soul"? ) is noticeably absent.

— Steve Elmendo



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Annes, 1602 Palm Avenue, Imperial Beach, 429-1161: Ennio Jive, top 40, and Bar None, country, Tuesday through Saturday.

Anthony's Harborland, 1356 North Harbor Drive, 232-6358: Danny Salinas, pop, Tuesday through Saturday.

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

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434: Daniel Chamberlain and Poivre, disco, rock, and oides, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 565-0622: Balance, top 40 and disco, Tuesday through Sunday.

Bar X Ranch House, 117 East Broadway, Vista, 724-8810: Whin' Drive, country and Western swing, Thursday through Saturday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-6500: Shine & Co., disco and top 40, Monday through Saturday.

Billy Up Tavern, 143 South Canon, Solana Beach, 481-9222: Fro Brigham, jazz, Thursday; Dance of the Universe Orchestra, jazz, Friday and Saturday.

Black Angus, E Street, Chula Vista, 426-9200: Magic, contemporary, Tuesday through Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5065: Summer Wine, contemporary, Tuesday through Saturday.

Black Angus, 5427 Kearny Villa Road, Kearny Mesa, 279-3000: Gabe Lapiano Band, pop, Tuesday through Saturday.

Boathouse, 2040 Harbor Island Drive, 291-8010: California, contemporary, Wednesday through Sunday; Stone's Throw, Monday and Tuesday.

Boon's, 2888 Pacific Highway, 291-5555: Mike Spencer, guitar and vocals, Thursday through Saturday.

Boatford's Old Place, 1205 Prospect, La Jolla, 459-8262: Fred Lohman, R&B, Wednesday through Saturday; Mike Spencer, Sunday and Monday.

Cafe Del Rey More, 1549 El Prado, Balboa Park, 234-8811: Quintana, Wednesday through Saturday.

Captain's Anchorage, 5440 La Jolla Boulevard, 459-6834: Jabe and John, Thursday through Saturday; Alex Seltzer, Tuesday and Wednesday.

Cash and Cleaver, 140 South Sierra Boulevard, Solana Beach, 481-8238: John Penn, soft rock and pop, Wednesday through Saturday.

Castaways, 1057 Woodside Avenue, San Marcos, 469-6700: Listen, rock, top 40 and originals, Tuesday through Saturday.

Charlie's Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666: Ginnaman Ridge, country, Thursday through Saturday.

Chateau, 3623 College Avenue, 582-5620: Vase Bethell, 35 to 60s music, Wednesday through Sunday; Steve Johnson, Harry James-style music, Monday and Tuesday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 460-1000: Winslow, country and folk, Wednesday through Saturday.

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**CATS AND DOGS** economically sprayed or released even in heat or pregnant. Pet Assistance Answer Service. 222-1580. 725-5414 or 745-7898. Prevent unwanted litters and puppies.

**YOUNG FEMALE CAT** needs a home, will give if desired or provide mother's free food. Call 278-2555.

**THREE GORGEOUS** one 50L, large one 40L. Mixed, good, painted, and roosting. Phone 428-2527.

**BLACK LABRADOR** male, just over 1 year old. Female, three children, gentle. Litter one, free to good home. \$450-450.00.

**CAT, GRAY FEMALE**, very gentle, 3 1/2 years old. Free to good home. \$450-450.00.

**KITTEN, 8 weeks**, free. 428-2528.

**ADORABLE SAVANNAH** male, 10 months old. \$100-150.00. 428-2528.

**ARC SPRING SPANIEL**, 8 months old male. All papers and shots. \$100-150.00. 428-2528. 428-2528.

**BEAUTIFUL** NEW YORK golden Labrador male. \$100-150.00. 428-2528. 428-2528.

**SO MANY TO CHOOSE FROM**, four mother cats have adorable litters. Every color, shape and playful personality you could want. Call 428-2528.

**1 1/2 YEAR OLD**, pretty gray parakeet and cage. \$50. Brown dove with cage and dishes. \$10. Both in excellent health. 240 or 240-2528.

**PEARLY COCKATIEL** (shiny and pilled) available! \$100-150.00. 428-2528. 428-2528.

**COLLIER/SHEPHERD** puppy - cute, gentle, intelligent female, 3 months old. \$10. 421-6677.

**ARC OLD ENGLISH SHEPHERD**, 8 months old, female, love children and adults. Moving, must see. \$100. 282-3468.

**BEAUTIFUL** - Parrot cage, 30" stand with adjustable perch and 22x24" high removable cage top. Excellent condition. \$89. 233-3286.

**BURMESE CAT**, female, champagne, perfect, wishes to meet male cat of good family. Here proposition to its mutual advantage. 755-3208.

**OLD ENGLISH SHEPHERD**, 1 year old male, good with children and very friendly. Live in good home where he can get more exercise. 697-9690.

**BEAUTIFUL PAIR** baby lab gray shorthair female cat, Persian/Burmese 4 months and others, free to good home. Wait 424-1077.

**FREE TO GOOD HOME**, gray and white tabby named Mike. Mike to move, all shots, litter and box included. 447-9553 after 5.

**PEKING NIGHTINGALE**, young female in good condition. \$22. 234-6530.

**CATS OFFER MATE** again a week after giving birth. Don't contribute to tragic surplus of litters. Low cost spaying, heat or pregnant. Pet Assistance Service. 222-1580.

**ARC ITALIAN GREYHOUND**, 9 week female puppy. 2 year male, 1 1/2 year female, \$100 each (or make us an interesting offer for trade). 231-1500 or 474-3520.

**ARC IRISH BOTTLE**, 10 months with all shots. 1 male and 1 female. \$50 each. 444-0728.

**HOUSE WITH A HOUSE** needs adult cat who can prove successful in proving itself. \$100-150.00. 428-2528.

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**NEED SEVERAL STUDENTS** after school, weekends, to exercise program. \$100-150.00. 428-2528. 428-2528.

**\$400 PER WEEK** spare time money possible in mail-order business. Free to see details. Call Joe Tash, 2015 S. Santa Fe Road, Vista, CA 92083.

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**HEBREW SCHOOL TUTOR** needed for 13 year old after school and Sundays. Will pay. \$40-40.00.

**TELE 2200 TO \$1000 MONTHLY** by operating business during spare time hours. Training provided, success calls only. David Horn, 2015 S. Santa Fe Road, Vista, CA 92083.

**WELL EDUCATED AND UNDERPAID?** Need money to diversify your income without leaving your present employment. David Horn, 2015 S. Santa Fe Road, Vista, CA 92083.

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**MAKE \$50,000** in 4 weeks in mail-order! Guaranteed! Send self-addressed, stamped envelope to Joe Tash, 2015 S. Santa Fe Road, Vista, CA 92083.

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**DESIGNER** Exhibit, Graphic, Media, Production, Transmedia, etc. projects. There are many opportunities available. \$100-150.00. 428-2528.

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**KUNDALINI YOGA** for Women as taught by Yogi Bhan, Wednesday evenings 7:30-9:30. Santa Monica Avenue. Inquiries 282-4180.

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**3 DAY M.F.C. Workshop** license exam review seminar. October 21, 22, 23, December 2. This is a demanding and comprehensive program. Past participants have been 100 percent successful in passing exam. For information call 231-3855 or 4112.

**VOICE LESSONS**, Specializing in voice building techniques. MM Vocal Performance. Indiana University. 10 years teaching experience. Classes and recitals. \$100-150.00. 428-2528.

**STAFF AND TEACH** private lessons by a college instructor. My location is Chula Vista. 285-7129.

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