

*(continued on page 8)*

# City Lights

## Make Change Or Else

It seems the city's people movers, San Diego Transit Corporation, has finally reached its moment of truth. The current contract negotiations between the company, which was set up by the city in 1967 as a nonprofit corporation, and the Bus Drivers Union, Local 1309, will probably determine whether the bus company will slip into oblivion. That slide got a good hard push from the \$4 million lost last summer by the company because of Proposition 13, and is gaining momentum from the \$9.50 an hour the company pays the bus drivers. The union negotiations are crucial because their outcome will be a large determinant in whether or not San Diego Transit is eventually

taken over by the Metropolitan Transit Development Board (MTDB). By right of its charter, MTDB has the mandate to assume operation of the bus service in San Diego County once its Tijuana-to-downtown trolley line is running. Though MTDB officials are careful to point out that commandeering the bus service is not their present intent, the financial plan for the area's transit needs, which MTDB submitted to the San Diego City Council a couple of months ago, laid out two alternatives for the future of San Diego Transit Corporation. One alternative called for a reduction of the company's operating expenses, a reduction which could conceivably be brought about during the union negotiations proceeding now. (Eighty percent of the bus company's costs go out in the form of salaries, but the

possibility that the union would negotiate for an actual reduction, or even a freeze of current salary levels, seems slim.) The other alternative worked up by MTDB (in the event that the bus company does not reduce its budget) calls for phasing out San Diego Transit through attrition and then contracting with several local bus companies for service. According to Bob Nelson, general manager of MTDB, the companies most likely to receive bus service contracts, if that alternative should be put into action, are Aztec Bus Lines and the North County Transit Corporation. Both are already providing service to some parts of the county. Aztec has been rolling in Chula Vista for the last seven years, and North County Transit, aside from its duties in the north, will also be running in Santee, Lakeside, and parts of La Mesa and El

Cajon starting January 1. Ironically, Aztec drivers are represented by the same union as those with San Diego Transit, but Aztec drivers make only five dollars an hour. "We're a company that must make a profit, unlike San Diego Transit," says John Nickelson, general manager of Aztec. "We can't afford to pay the ridiculous, ridiculous wages that they pay and not go out of business." North County Transit has its own local union, and its drivers will make close to seven dollars an hour beginning January 1. Both companies are following the negotiations between San Diego Transit and its union very closely. Nickelson says he's talked to several people at MTDB about his interest in supplying service, "but we can't be out pushing too hard, being in the same union." —N.M.

strongly here than nationally. The bookellers say San Diegoans also snuff up science fiction, mystery fiction, books on all kinds of philosophy (including Eastern religion and the occult), and "how-to" books covering both craft-type instruction and self improvement. —J.D.

## How To Get Burned In The Melting Pot

Picture Maria Perez, a spunky citizen of Mexico who's lived in a rented house on New Avenue in Logan Heights for seventeen of her sixty years. Maria doesn't earn much money. For most of the time she's lived here, she cared for a convalescent American man, then, when he died two years ago, Maria started working odd jobs to pay rent of \$150 a month to the man's daughter. So \$650 means a lot to a woman in her position, but when an "immigration counselor," whose offices are located in the Security Pacific Bank building downtown, told her last spring that "what it would cost to prepare the paperwork and secure legal residency, she agreed to pay the money without hesitation. She took on more ironing, babysitting, house cleaning, and paid \$300 in March, with the balance due upon completion of the contract. So far, she's seen no results at all.

If Maria's problems are anything like that of many other foreign nationals who pay exorbitant fees to San Diego-based immigration counselors, she won't get anything for her money, and she won't even have any legal recourse. "It's a disgusting situation in some cases," says the Immigration and Naturalization Service's district director James O'Keefe. He says the Mexican-American or retired Mexican alien who wants to bring his relatives across the border often pays hundreds of dollars to an immigration counselor, when he could file the necessary application himself for a ten-dollar fee. Applying for legal resident status is more complicated, but O'Keefe says if Maria Perez had walked into the downtown immigration offices and filed the application for herself, the fee would have cost her only twenty-five dollars instead of \$650. And "assuming that she meets all our requirements, her chances of gaining permanent resident status are probably 99.9 percent."

But Maria was afraid. She doesn't speak English, and the sprawling American bureaucracy overwhelmed her. In the back of her mind, she trembled at the threat of deportation. O'Keefe concedes that many aliens fear his department, so he says whenever one calls, too frightened or suspicious to

come in person, the department refers the party to a private, nonprofit organization called Impact (Servicios de Inmigración). "These people are knowledgeable," O'Keefe says. "They don't rip them off. They won't turn them in. If they can be helpful, great, but if not, they tell the people so, and let them go."

Ernesto Azhocar directs that organization. He can recall some victims who've paid counselors up to \$2000 for simple services. He remembers one counselor who charged a Mexican man \$800 for filling out the \$25 residency application — even though the counselor knew that the Mexican had already been deported once for a narcotics violation, and thus would never qualify for permanent resident status. Azhocar recalls another illegal alien woman who paid a South Bay counselor \$150 to fill out an application which the counselor must have known would be fruitless. "A hundred and fifty dollars may not sound like much," says Azhocar. "But the woman only made \$25 a week as a domestic. So she lost a month and a half of wages."

The anecdote reminds him of another inequity. That same woman, the domestic, felt so outraged when she later learned she'd been taken that she returned home to Tijuana to retrieve her receipts for the service, then smuggled herself back into the U.S. in order to press charges. But the San Diego city fraud division had to tell her nothing could be done since the statute of limitations — only one year long — had expired. Azhocar says most defrauded aliens won't press charges at all, but those who try to do so usually run into the same roadblock. "Immigration usually takes at least nine months to a year to process most routine papers. So these characters can operate in complete freedom because they know they can stall their clients until the year has passed."

Neither Azhocar nor the immigration officials condemn all the private immigration counselors. In addition to his own agency (which provides free counseling services), Azhocar says, "There are some other good people out there doing a hell of a job, sometimes for free." He also says others who charge reasonable fees fill a real need for the foreign national who's too timid to deal directly with the overworked immigration staff. Still, Azhocar says no attorney's fee should cost more than \$200 to \$300 for any normal case, and fifty to seventy-five dollars should be far more routine. "If they're paying more than that, they probably should be suspicious." —J.D.

# City Lights

## Your Question

It's been easy to chart the nosedive in San Diego city employees' morale since the passage of Proposition 13. From July 1 through October 31, for instance, 372 people voluntarily quit their city jobs, a trend which, if it continued, would bring this year's turnover rate to thirty-one percent (compared to a normal seven to eight percent turnover). Skilled city jobs like data processing, engineering, and carpentry have been going unstaffed. But if the city hasn't been able to give its employees a raise, city manager Ray Blair has been making one personal effort to banish the bureaucratic blues. For the past two to three months, Blair has been meeting with various departments and delivering messages of support. "What I've wanted to convey, if nothing else," he says, "is how proud I am of them for the



City Manager Ray Blair

job they're doing at a time when the city's going through probably its most traumatic period in many, many years."

Not all of the groups have reciprocated the warm feeling. When the manager appeared at the library two weeks ago,

hostility broke out openly ("I've had a fifteen percent cut in pay, and I want to know when you and the other managers are going to take a fifteen percent cut in pay," one angry librarian demanded), and the manager quickly cut short the flood of queries. Then five days later, Blair appeared before a group of personnel department analysts, but this time the few questions were tame. Those attending had been warned ahead of time by their supervisors to submit any questions in writing for review by the acting personnel manager. "It was simply a plastic presentation," judged one disgruntled employee present at the meeting.

Blair denies that he ordered the question screening, and says he intends to continue the round of personal appearances, which he hopes will change the city manager's traditional ivory-tower image. "At two or three meetings, I've had people come up to me and express appreciation," he says. "Some had never even seen the city manager before."

—J.D.

## We Don't Move Our Lips

Like the sun-bleached cheerleader who aspires to practice neurosurgery, or the football player who privately plans a career teaching

doesn't mean that we don't read." On the contrary, Masse says, county residents paid more than \$35 million last year for books (paperback and hardcover), and ranked about sixth nationwide. "People think of New York as being the book capital, but no more!" the bookseller's owner

book section a few months ago, a ranking which Union book editor Ed Huthing confirms. Chuck Valverde, general manager of Waldenbrook's downtown and the president of the bookseller's group, says several factors account for the astounding paperback demand.

tourists buy books. "Very frankly, in the downtown area, we feel and know this tourist business to be very important," he says. Besides simply wanting books to enrich their vacations, some tourists seek volumes which are scarce in their home regions. "People from Pennsylvania might find



Photograph by David Cooley

philosophy. San Diego shoulders a nonintellectual image which may be deceptive. Figures compiled by the newly formed San Diego Booksellers Association certainly belie it. Most startling: San Diego ranked fourth among all United States cities last year (behind Los Angeles, New York, and Chicago, in that order) for the volume of total paperback books sold, according to Mike Masse, treasurer and a member of the board of directors for the local booksellers group. "We're very hedonistic here," Masse comments. "And we're very individualistic. But that

exalts, asserting that residents of just Los Angeles and San Diego together bought more books last year than all the people in the entire Northeast, from Washington, D.C. northward. For a more conspicuous indicator of the local interest in reading, Masse points out that the *San Diego Union's* year-old book section is one of only five in the country regularly published by newspapers (others are produced by the *New York Times*, the *Los Angeles Times*, the *Washington Post*, and the *Christian Science Monitor*, with the latter just adding its

Valverde notes the heavy local concentration of students, retired individuals, and military personnel, all populations which tend to include voracious readers. "Of course in the military you have those who read and those who don't, but San Diego has a significant number of specialized training schools, like in electronics, radar, mechanics... so we tend to attract a larger number of career military, a larger number of the readers." San Diego industry tends to be "clean," Valverde notes, and so probably includes a larger reading public. Finally, the

histories of Pennsylvania here, for example, but they wouldn't be able to get a hold of them back home." Other book-buying tourists flock to town with regularity. "Every year in August, for example, we get a big exodus from the Imperial Valley... They always want books by Harold Bell Wright, who was a novelist who used the Imperial Valley as the setting for his adventure stories." San Diego readers also have certain notable preferences, Valverde and Masse agree. Technical books and basic reference works sell much more

## Stoning The Border Patrol

In the incessant border skirmishes between illegal Mexican immigrants and the



Photograph by David Cooley

Border Patrol, a new battle has developed in the last few months. It's the "rock chuckers" versus the phlegm-green Border Patrol vehicles, and currently the chuckers seem to have the upper hand. Though Border Patrol officials can't put an exact figure on it, they do admit that "several hundred dollars' worth of damage is wrought monthly to their cars and trucks. It isn't a particularly pleasant time for the Border Patrol anyway, with President Carter proposing to cut back the force

from rocks, seems to have also caused a decrease in the number of Mexicans who are caught by the Border Patrol. This new program was initiated in August for the purpose of deterring Mexicans from entering this country illegally. Patrolmen were

ordered to make themselves more visible, and in order to do this they had to move right up to the border itself. Whereas before the patrol agents were stationing themselves as much as a mile back from the border

"The closer you get to the line, the less people you pick up," remarks Jack Willingham, a watch commander at the Border Patrol station in San Ysidro. Willingham points to a graph on his office wall which shows a marked decrease in the number of Mexicans apprehended. Last June the graph showed an average of 800 caught per day, and now it has dropped to an average of 200 a day. But Willingham also says there is a normal "seasonal lull" during the current months, and part of the drop should be attributed to that.

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James Holman

Editor  
James Holman

Contributing Editors  
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Greg Kahn, Events  
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Mailing Address  
Reader, P.O. Box 89903  
San Diego, CA 92138  
626 State Street  
(714) 231-7821

## To IRS Is Human

Being one of the American Dreamers living south of the border, I found the article on the way of life down here (November 22) both interesting and somewhat incorrect — especially one vital point.

You state that Americans who live out of the country permanently are exempt from income tax to the first \$25,000. Unless I have been paying the U.S. government lots of money for five years needlessly, this isn't correct. Earned income outside the country is exempt to that amount, but retirements,

investments, et cetera are taxable, according to my accountant and anybody else to whom I've addressed the question.

So watch out, fellow dreamers — the IRS may be pouncing on you. I hope I'm wrong.

G. Novak  
Manzanera, Baja California

## B.S., I Loathe You

Steve Esmedina handles the job of music critic with incompetence and irresponsibility to the readers. He does not qualify his statements in a rational manner, but rather, uses proper terminology without applying it intelligently. In short, he b.s.'s his way through. My criticism is aimed at his review of the Dylan concert ("Do You, Mr. Dylan?" November 22) and will be directed at him.

Why did you find the overwhelming positive reaction to Dylan's concert perplexing, and the concert itself agonizing and embarrassing? Was it you who had to struggle to recall each number? Funny, I had no such trouble and obviously, neither did anyone else. If your writing is indicative of your thinking process, then you are as misguided as your critiques.

How, possibly, can a "critic" make a statement with such authority in order to tell the readers that he is an expert? The music scene has changed his work to accommodate a potluck of incompatible styles — folk rock, hard rock, heavy metal, R.B. and gospel? What on earth does the size or manner of a head have to do with the style of music it plays? And furthermore, Esmedina, since when are these styles incompatible? If you had the vaguest idea of what music is all about, you could relate the fact that the successful sound of the Beatles' music is a merging of all these incompatible styles. But then, what do you know?

Also what does genius have to do with charisma? I don't doubt, with your perception of things, that you heard that Dylan's charisma is a reflection of his genius. How stupid! And besides, if he didn't have enough warmth, emotion, or sense of fun for you, why don't you attend a Steve Martin show, or maybe you like showmen? What about Barry Manilow, Liberace, et cetera? I and thousands of others went to hear excellent Dylan music, from the past and present, and to witness a great man. Thank God he didn't cheapen himself by putting on a superficial show for the likes of you.

## Letters

Lastly, anyone who views change with bladders on deserves to be dishonored. With such a narrow attitude, how did you ever get a position reviewing an art form like music? Next time, Esmedina, listen to Dylan's music from albums, so you can play them endlessly and it will always sound the same. Meanwhile, do us all a favor and move aside so that someone competent can review San Diego's music scene. Anyone with so little expertise and ability as you should not be on the staff of an otherwise fine newspaper.

Jennie Rice  
Pacific Beach

## Chestnuts Roasting

After reading Steve Esmedina's article on Dylan I have to ask, "Were you at the same concert I attended? I saw no agonizing and embarrassing performance, only a fantastic concert with Dylan doing what he's done for years."

The "new" arrangements were great and well-timed, if one is acquainted with Dylan's style. Only those not acquainted with his songs struggled to recall them. Yes, they are his songs and his show. If he wants to use twenty guitars, so what? It sounded great. If anything was insublime, it was due to the Sports Arena acoustics. The saxophone was invented long before Springsteen ever came around, and was an added plus to the show. The congas, singers, and musicians were excellent and different.

What does Esmedina want? Acoustic guitar only? He didn't mention the fantastic acoustic guitar set or David Mansfield's excellent violin and mandolin playing.

So Dylan "perched" every word? He's been doing this for years. It's his style. Where has Esmedina been?

Dylan was being himself and displayed more warmth, emotion, and sense of fun than I've ever seen (including the L.A. Universal Amphitheater show).

We all know that Esmedina is not a fan (or even a listener) of Dylan. If he hates the new arrangements and his "old chestnuts" (most people call them classics), and says Dylan has no charisma, he proves he is no fan. One would expect a review, not a nasty, vindictive put-down.

Esmedina cruelly quoted a Dylan lyric, and so will I, from "Idiot Wind."

You're an idiot, babe. It's under you know how to breathe.

B. Sherman  
North County

## Really Swift

I'm curious about the source of the quotation in this week's "Reader Puzzle" answer (November 22). I found the following in *A New Dictionary of Quotations*, edited by H.L. Mencken:

So, naturalists observe, a flea Hath smaller fleas that on him prey; And these have smaller still to bite 'em. And so proceed ad infinitum.

Jonathan Swift, *On Poetry* (1712)

Who modernized (plagiarized?) Swift?

Thanks for adding a most enjoyable feature to the Reader.

Sara Busse  
La Mesa

## Public Figuring

Matthew Alice's reply to M. Green of Hillcrest about the availability of public computer rooms was a good description of the current situation here in San Diego. Last July, however, a group of us recognized the need that the letter reflected, and formed Public Access Computer Centers (P.A.C.C.), a nonprofit organization that intends to provide such facilities. We are now in the

process of finding suitable space, and would be happy to add to our mailing list any readers who want to know more about P.A.C.C., or who have space, equipment, or time to donate. They can write to us at: Public Access Computer Centers, Box 82837, San Diego, CA 92138.

Jim Wilson  
San Diego

## Underdogs Overdone

Steve Esmedina's review of *Midnight Express* ("A Turkey from Istanbul," November 9) was a tremendously refreshing break from the currently popular attitude of those like Christine Jacoby ("Letters," November 22). It seems that anyone with a political underdog theme — be it fascist countries, minorities, environmental trauma, or what have you — is claimed to be high art, searing honesty, and a lesson for us all. Sorry kids, a good cause doesn't always make a good movie.

Take, as a prime example, the adolescent series of Billy Jack films, which took some very good stock and folklore and turned them into date-nite material for all those high schoolers with a yen to be junior social activists. Not to say that Billy Hayes didn't have a horrific experience and that Turkish prisons are not that bad. But really, does that make old movie clichés (like heartless good filmmaking?) Thanks, Esmedina. I was worried that *Midnight Express* might be just as you described it. You saved me the price of a ticket to a film I wouldn't have enjoyed.

Susan Crow  
Pacific Beach

## Platters Matter

Our answer to the anonymous query concerning record reviews is an enthusiastic yes. We really did miss them. Your record reviewers George Varga, Steve Esmedina, and John D'Agostino should be published on a regular basis.

Rec and Frank Struss  
San Diego

(continued on page 11)

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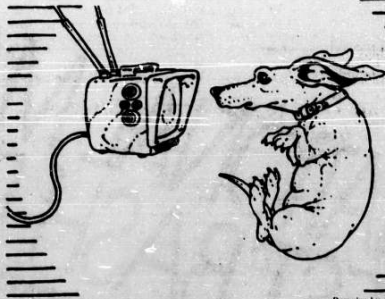
## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Someone told me dogs can't see television. Have you ever heard of this? I am aware that dogs are colorblind, but how can they be blind to Lizzie?

Luann Moulton  
La Mesa  
Blocks of flashing light in a box—a dog would have to be blind not to see that. And considering that dogs see shades of light and dark as well as humans do, and as hunters are more sensitive to visible movement, they may see television more acutely than the creatures who turn it on. The difference is that dogs don't pay attention.

I admit exceptions. I saw Johnny Carson read a letter not long ago from a woman whose dog, she said, never missed his show and wouldn't sleep till it was over. (She did not mention if the dog stays up all weekend, when Johnny's off the air.) I suppose a dog could be trained to recognize an image on the television—but what a feat of training that would be, for something more than eyesight is required for vision. A child given right for the first time must trace a circle and a square with his finger before it sees the differences between them. Weeks pass before it recognizes faces. The size and contours of thousands of objects, together with their odors, the sounds they make—information from all the senses must be memorized before the common objects are readily seen. Even the world with its feet pointed downward appears to be an act of understanding, since all eyes invert the images cast upon their delicate retina. How the brain rights this image is not understood, but is believed to be acquired with the aid of other senses. And how far is television removed from the senses? It's almost en-



Drawing by Rick Gray

tirely an abstraction. No wonder a dog beholds the TV without discerning it. The wonder is, we suspect it to.

Dear Matthew Alice:  
How does a vending machine tell a good nickel from a bad one, and why does it sometimes make mistakes? Sometimes I have to slip the same nickel into a machine three times before it swallows my coin.

Bruce Koeltzer  
Hillcrest  
Most vending machines have two or three devices for testing the content, size, and weight of coins. A coin fed into the machine falls down a chute and catches in a thin, cradle-shaped cup. If the coin is

machine's throat. The remedy in the latter case is a kick. Repeatedly at this stuck condition a "kick" and their rule, I'm told, is, "Kicks are for trids."

Dear Matthew Alice:  
Does the television industry consider free-lance scripts? How would I go about submitting ideas? Also, do major advertisers accept original ideas for commercials?

"Sydney"  
La Mesa  
The answer to the first and last question is no. Nobody sells a free-lance script to the television industry without an agent, and advertisers do not accept ideas for commercials (they pay advertising agencies for "better ideas"). If you want to write for television, do so; then send some of your work to an agent. A list of these who specialize in television is given in an annually revised book called *Writer's Market*. UCSD offers an extension course in screenwriting. Open to the public, it costs sixty-six dollars and is taught by Howard Browne, a novelist and screenwriter who lives in Rancho La Costa.

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

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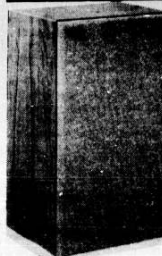
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Pioneer SX-580 AM/FM stereo receiver. 20 watts min. RMS per channel at 8 ohms, 20-20,000 Hz, 0.3% total harmonic distortion.

**\$163**

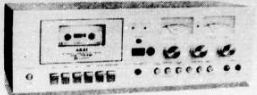
## Garrard

Garrard 710E automatic record changer. Fully equipped with base, cover and Empire EXL-10 cartridge. Hurry in for this one! Limited quantities, some demos.

**\$49**



## AKAI



Akai CS-707D front-loading cassette deck with Dolby noise reduction. Features dual VU's, with an LED peak indicator for more accurate tapes.

**\$159**

## Technics

Technics SA-80 AM/FM stereo receiver. 15 watts min. RMS per channel at 8 ohms, 40-20,000 Hz, 0.3% total harmonic distortion.

**\$169**

Technics SL-1650 automatic record changer. Precision-designed for great sound. At Pacific Stereo, it comes complete with base, cover and Audio-Technics AT15XE cartridge.

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## So You Want To Be Rock and Roll Stars



Pixie Weir

(Spurrier, continued from page 1)

boxes, cymbal envelopes, PA system, mike stands naked as trees in winter, and coiled miles of wires scattered in happy profusion like a springtime nestful of pit vipers.

To sit on the overstuffed sofa and face these silent titans of the Weir clan is a strange experience. The sheer quantity of the equipment is awesome; it gives some forewarning of the chaos to come as the Weir (the name is Weir; they added the z for fun) begin to drift through the living room—singly and in groups. Some say hello, some merely nod, a few sit down and talk, others sit down and listen.

There are nine of them, and introductions soon become meaningless as names, ages, duties, and roles jumble together in a catechism of confusion.

Larry, Joan, Pixie, Tom, Cathy, Theresa, Michael, Estelle, Maria, Guitars, congas, trombone, drums, trumpet, saxophone, vibes, keyboards, bass, flute, Hammond M3 organ. Singers, percussionists, horn section, composer, arranger, roadies, drivers, managers, 26, 14, 21, 23, 20, 19, 16, 24, 25. Horseback rider, runner, skateboarder, jazz freak, country nut, friendly, hyper, confused, decisive, innocent, crazy, cynical, spontaneous, naive, sexy, introverted, normal. Brothers and sisters. Sisters and brothers. Six of one, three of the other.

It's a Weir Weir World.

...

The Weirs are perhaps best known to San Diegans as the creators of a hit off of one of the KGB radio/Homewood albums. The hit—"Gypsies From Bonsall"—was a fairly accurate representation of the Weir lifestyle at the time.

We've been kicked from every place that we've lived in. Because the neighbors don't like music after ten o'clock this hop shu biddy hop.

Tried to fit eleven people in one room. down the landlord crazy. Till he went and kicked us out this hop shu biddy hop.

Found us a place where we can do our thing.

We're gypsies from Bonsall. There's no stopping at all.

We're gypsies from Bonsall. Cut the school bit and the routine job trip.

Cause it all looks better after two a.m. o'clock this hop shu biddy hop.

Trade it all, the trucking on the freeway. For a crazy farm of rabbits, goats and hens and crowing cock shu hop shu biddy hop.

© Larry Weir

"Gypsies From Bonsall" was a significant event in the life of the band, proving as it did that they could succeed with original material, that they were doing something right after all.

Now, after five years of The Weir, it seems they are standing on another threshold. Soon all the scenes may change, all the roads unwind, all the characters change. They may forget all the arguments with weasel-eyed club managers trying to cheat them out of their money, all the crazy conversations with flipped-out gas station attendants in the middle of night in the middle of nowhere. All this may change, for the Gypsies from Bonsall are about to go Hollywood.

Jack Barry, the emcee from the quiz show *The Joker Is Wild*, is in negotiations with the Weirz Lawyers for an eight-show series. The shows would be "sort of a Sha-na-na type thing" using all the members of the group.

The Weirz, kicked from every place they've lived in, may soon find a home in the living rooms of millions of Americans.

Any way you look at it, that's quite a trip for a restless family band from Escondido.

...

"I was the organist at the cathedral in San Diego—St. Joseph's. And my husband joined the choir. He had a beautiful voice. And so that's where it all started—up in the choir loft." —Mother Weir

The St. Joseph's choir loft may have been the beginning, but somewhere along the way a little credit due Mercy Hospital, where all nine Weir children were born.

All the children except the youngest, Joan and Michael, were raised in Escondido. All were involved in the church choir and school bands. The taking up of instruments was not always a matter of inner compulsion. For some, it appears, it was simply an accident, a flash of whimsy on the part of the music teacher. Pixie, for example, now plays the trombone because her first band teacher told her, "Ah, you have big lips. You shall play the trombone!"

In the late Sixties, KOWN radio in Escondido was pushing a single by a local band—"Boy It's All In Your Head," by the Royal Enterprise. The Royal Enterprise was not pure Weir, but was heavily dominated by the older children. The mild success of the single led nowhere, and in 1969 the family moved to Oxnard where Father Weir, an architect, was thinking of setting up his business.

In Oxnard the band suddenly took on more character; the family had moved, friends had been lost, childhood haunts left behind. Things somehow felt more serious. Oxnard was not the sunny, familiar, sleepy North County. It was a large, poor, multinational city north of Los Angeles. The Weirz, no longer the Royal Enterprise, were the new kids in town and they were determined to make a name for themselves.

In the move, the band had lost their bass player, and thus by necessity, without premeditation, the Weir Sibling Assimilation Plan went into effect. "We had to take our keyboard player, who was then Maria, and say, 'Maria, you will now play bass guitar.' And then we took Estelle, who was off wandering through the tulips somewhere, and put her on keyboards." For months they sat in a garage in Oxnard trying to get things together, writing tunes in the style of Iron Butterfly and dressing in psychedelic paisleys. The first performance, in front of an all-black audience at a local recreation center, was less than a success. The highlight of the evening was a vicious fight in the parking lot that completely emptied the hall in the middle of the band's set.

While they struggled to secure some sort of a following, Larry Weir, the oldest and most musically ambitious at the time, came up with the idea of putting on a musical. Although his original intention was simply to get a few credits from his college professor, the show took on its own life, and soon the entire family was involved in some aspect of their production—set-building, staging, program direction, advertising, music, publicity, printing of programs.

The first show was such a success that they did another one the next year, selling out the 1800-seat Oxnard Community Theater. A third musical was also performed there in 1973. Everything from the lyrics to the lights, from the management to the music, was a Weirz product. By the time of the third musical, they had attracted a retinue of eighty people—actors, artists, singers, hangers-on. The shows were becoming an expensive habit.

In order to help finance the productions, the most malleable Weirz band hustled around the Ventura-Oxnard area, trying to secure good-paying dates. When they discovered the CPO clubs on the military bases, they attacked them with the delight of a cheater on Christmas morning.

Larry: "It was like a gold mine when we realized that we could go to Ft. Mugu, to the military base, and say..."

Pixie: "Six girls! That was all you had to say. Six girls!"

The musicals were the training ground

for the band that was to emerge in late 1973 after the family moved back from Oxnard to Poway. The final incarnation of the Weirz—a complete nine-piece band with a distinct flavoring of the best-selling group, Chicago—returned to the garage to tighten up.

While they were tightening up, their next-door neighbor, a law student studying for his bar exam, was getting uptight. Their "excessive" practicing drove him to distraction, despair, and eventually legal proceedings. The band was forced to move to Bonsall, a tiny, close-knit community between Vista and Fallbrook. In Bonsall they converted their garage into a studio and produced their first hit, "Gypsies From Bonsall." The environment in Bonsall was obviously more agreeable than Poway, for one of their most ardent supporters was the local county sheriff, Don Nicks. It was Sheriff Nicks, as a matter of fact, who urged them to try and get the song on the KGB *Homewood* album. They took his advice and found themselves with a hit.

From *Homewood* to *Hollywood* was not simply a two-and-a-half hour drive on the freeway. Larry made plenty of side trips along the way: San Francisco, Vancouver, Tucson, Spokane, Denver, San Antonio, Houston, Louisiana, Florida. They purchased an enormous truck to carry their equipment and the portable stage they take with them. Self-contained, self-propelled, like a sophisticated smart bomb, they roamed around the country, exploding before unsuspecting audiences.

...

It's not an amazing story, not a particularly unusual background for a struggling young band, yet there are some disturbing quirks—some convoluted little twists in the fabric, wrinkles in the design—which make the tapestry of their tale decidedly different.

In the first place, they are basically a female band. The horn section, keyboards, percussion, and most of the vocals are performed by the women. While Larry is the acknowledged leader—he writes all the songs, most of the lyrics, and does a lot of the arranging and managing—Pixie's stage presence is a main focal point of their act. The night I saw them in the Troubadour in Los Angeles, fourteen-year-old Joan's conga solo was definitely the inspired high point of the evening. Ultimately, however, Larry is the voice of authority within the group.

Trumpeter and vocalist Cathy Weir's opinion may not be shared by other women in the band, and will certainly not endure her to any liberated feminist, but it does offer some insight into how the band, as well as the family, functions.

"We all put in our own decisions, but Larry has the last say. We respect him more because he's a guy. I would rather have my brother telling me what to do, than having a guy telling me what to do. Rather than a girl. When my sister had to take over one time, we all had fits. Larry has kept us together."

For Larry, the presence of his six sisters in the band is an obvious asset. Speaking of a recording session at A&M Records, he comments on how the sexual make-up helps make friends: "There's immediate interest when somebody says, 'Hey! There's a group down the hall with six chicks! And three of them play horns!' I mean, you know, we have a freak show. They run in to find out what's going on. We met a lot of people."

In the music industry in Hollywood, of course, meeting people is the name of the game. Thus far, the Weirz have met Tom Scott, the Crusaders, Robben Ford, the Pezaro brothers, Freddie Hubbard, and Henry Louis. In other words, the cream of the L.A. studio session scene. They've been invited to sessions, gone over to Joe Sample's house (he's one of the Crusaders), studied with members of Tom Scott's L.A. Express.

Then, of course, there is the family connection. The family aspect is not something that Larry likes to dwell on. He realizes that it can be exploited, but overall



The Weirz, (from left) Michael, Estelle, Theresa, Larry, Pixie, Tom, Maria, Joan, Cathy

seems to feel that it creates an unnecessary barrier between the audience and the musicians.

"I remember contacting all these military bases and telling them, 'Hey, we got this great family band.' Just to make the money, you know? We don't like to use the family aspect—you know, you can use it as a scam to get certain gigs, but I could never go to a college, say, and tell them, 'Hey, I've got this great family band.' ... We just want to be judged for our music and our playing abilities. The fact that we're related, that's neat and an asset, but you can't use that as the staying power for the group. I would prefer that people think of us as individuals with different last names and treat us just like we would Santana or any other group."

"When we play places where we've been advertised as a family band, it's just the shits. They have to spend the first half hour of our set trying to win that uphill battle. People are just sitting on their hands thinking this is supposed to be some sort of pop trip. It's such a psychological thing."

"There have been so many funny family groups that it's not hip to accept them. Up until this time there hasn't been a very hip emphasis on musical families. They've mainly done trips where they've had stock arrangers come in and do things. They've never been able to stand there on a stage without a backup orchestra and put on the type of thing we're doing. We have a very bombastic group. We opened the *Rumage* and we blew them off the stage."

There is a good deal of truth in what Larry says about the hip acceptability of a musical family. Rock roll has never been known for its salutary effect upon the stability and health of the American family. This is not to say there have not been rock and roll "families"—witness the Grateful Dead and the Allman Brothers. But there has never been a rock and roll family.

If you are still skeptical, if you still think that all family bands must be pop-oriented, distinct echoes of the squeaky-clean Osmonds, with their capped teeth, blow-dried hair, and Listerine breath, then segue along with the Weirz into "The Night The Weirz Gave Hit Vista."

"We worked this club in Vista one time. It was the first time after we were on the *Homewood* album, and we built up a solid crowd there. We were really making the club money."

"We worked there for one solid week and then I got a call from my bank. They told me I was overdrawn about 500 dollars. I went down there and they told me this check had come back. It was from the nightclub—a 900-dollar check. I went down to the club but the manager was gone."

Having discovered that the manager had absconded with their pay, Larry came up with a proposition for the club owner: the band would play an extra week and take all the money until the check cleared. They would also be paid for their extra time. He was giving the club owner a chance to redeem himself.

"Come Saturday night I go up to the bartender and tell him I need the 900 dollars plus what we were supposed to get that night."

"He says, 'Well, I can only give you what you're supposed to get tonight.'"

"I said, 'What the hell is this?' and I phoned up the owner. He lives in La Costa. I mean he's a millionaire."

"He says to me, 'I'm sorry, Larry. You can't take any more money from me because I need money to run the club next week when you guys are gone. I've got to survive, so don't be taking any more from me. I'll make it up to you a little later sometime on when I can.'"

"I said, 'Well, bullshit. I'm taking my money.'"

"Larry, don't you dare take that money!"

"I'm sorry."

"So I hung up and I turned to the bartender and said, 'Look, you take a walk down to the end of the bar and keep your self busy, because we're going to get that money.'"

"Then me and a couple of other guys just went into the cash register. The police were on their way down. We just took that money and put it in a bag and I got in this car, this getaway car, and drove all the way to L.A."

The sheriff came up when they were

still loading equipment in the truck. Tom told them the story and they just laughed. The next day in the paper there was a story: "Band Robs Nightclub."

...

The Weirz are not just a family that happens to be a band; they are a band that happens to be a family. One of their greatest fears seems to be that when they are "discovered," the men with the money will try to manipulate them, try to mold them into something they aren't.

"It would just be horrible," says Larry. "To sign on with a producer who wants to do it his way and we're in the studios just going out of our minds, saying, 'Oh, this is so shitty!' You have to feel right about a situation. You can't totally go against the grain and do something that is just shitty, because you can't get into it."

Like Tom Scott, Larry Carlton, and other session masters of L.A., Larry talks hopefully about the "right marriage" the perfect blend of producer, engineer, and artist.

One fear that the band as a whole doesn't seem to have is that personnel changes will come along and fragment the band.

Joan, whose perspective at fourteen might be different from her sisters, doesn't see marriage as being a viable alternative to band life. "Music is our marriage for now, until we're successful. How can you get married if you're frustrated? You only bring the other person down if you haven't reached your goal."

Larry himself, peering in the door of Hollywood's music world, is enthusiastically optimistic about the band's longevity. "I'm beginning to think that maybe we're going to be doing this for a while. Look at Chicago. As everyone wees up, we're naturally getting more interested in the business. We're starting to find that it's a blast. It beats doing anything. It beats shoveling shit somewhere. It's a gas. It's fun. The whole hope of the group has been that if we do boogie, or whatever happens, at least we will have learned enough from the group to be able to stand up as a musician in some other band."

Regardless of what success the future

may bring, the Weirz seem satisfied right now. They know too many talented musicians who are just not working. They are definitely not complaining about life on the road, but they do have hopes for something a bit higher: "We can still make money on the road or doing the nightclub thing, but we realize that we've got to reach a lot higher than that. We've got to get into the recording thing."

For now, obviously, the Weirz will remain the living embodiment of the maxim, "The family that plays together, stays together." As Larry says, "Listen, what else would we do? Our alternatives are, um, uh, limited."

As for Mother Weir—for whom everything began in the choir loft—she has no complaints either. "I think they learn so much from each other. They learn to live in a group like this where you have to cooperate. You can't go out and kill each other, because you know you're going to have to work together. The music binds them together. I think the musical thing has been beautiful for the family."

Finally, there is Father Weir, the silent sponsor during all the bad times, the stolid supporter of the boys who nine-to-five job helped them keep going. I never did get a chance to ask him what he thinks of his progeny, but Saturday night at the Troubadour, I did get to hear what they think of him.

Towards the end of the second set, Larry asked that the light be dimmed and then announced that it was his father's birthday.

"Where is the old dude? Ah, there he is. Okay. Everybody sing along."

Happy birthday to you.

Happy birthday to you.

Happy birthday to you.

Happy birthday to you.

Happy birthday to you.

Happy birthday to you.

Happy birthday to you.

# Off the Cuff

What was your most embarrassing moment?



**Denise Kehn**  
Barnmaid  
National City

I had to run outside with no clothes on because of a fire in a house where I was staying in Norfolk, Virginia, about a year ago. See, the people I was stayin' with forgot I was in the other room sleepin' and this fireman was goin' through the house and found me. He woke me up and chased me out with no time to grab clothes, and it was about forty degrees out there on the lawn and another fireman gave me a blanket to cover myself with. It was embarrassing and it wasn't even that bad of a fire.



**Angelo Merletti**  
Laborer  
Downtown

About a week ago I was standing out here minding my own business and a couple of police officers walk up to me and place me under arrest and I say, "What for?" And they say they took my money. They take my money right out of my wallet and when I say it belongs to me they say it doesn't; they say it belongs to the federal reserve. They handcuffed me in front of everybody and took me to the department and asked me if I was ready to talk, and they asked me to sign my name under my fingerprints. When I refused, they were gonna get rough then. I said, "When I don't know anything, I can't tell you anything. And now you're gonna beat me up?" I know I'm not guilty, and after two days they just drop everything and I go home, embarrassed and angry.



**Patti McAlliff**  
Assistant Librarian  
Hillcrest

This was a long time ago but it was the most embarrassed I ever was. I pulled up to a train crossing and I was sitting alone in my car and absent-mindedly began picking my nose. After a while I was aware of something out of the corner of my eye and I looked over and in the car next to me there were about five or six teenage guys all jammed up against their car window and all of them picking their noses. And they were laughing at me. There was a car behind me and a train in front of me and I had no place to go or hide. It was just awful.



**Gene Snyder**  
Housewife  
San Diego

I took the trash out real early one morning wearing just my underwear because I didn't think anybody would be up and out there. I ran into my neighbor just taking his trash out. My face got pretty red for one thing and I was reluctant to put the trash can down, too. I'd been living out in the country before this, just down a dirt road where there were few people around and I'd got pretty used to not really caring what I looked like.



**Darlene Forgette**  
Housewife  
Downtown

One time my husband and I had checked into a motel room and we were right in the middle of making love when somebody just opened the door even though it was locked. This was in Charleston, Virginia, and I think it was the motel people who got mixed up about what room they'd just rented and the guy was just coming in the room to check. I was really embarrassed and my husband was so upset and the motel guy just said he was sorry and kind of backed out the door.

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**Imperial by Marantz**  
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# Rock and Roll Stars

(Rapport, continued from page 1)

treks toward gold can be compared to 1840s miners' walks to Alaska, the East West Band has probably gotten as far as upper Washington. Since February of 1977, when they came to California from West Virginia, the group — Rick Hodgkiss, Jim Reger and Roger Williams — has supported itself through music. Of course, it has not been easy.

It's opening night for the East West Band at the Ivy Barn, an engagement they hope will last several weeks. It's just after eight, almost an hour before the band will do the first of four forty-five-minute sets. Reger is at the bar, looking the epitome of rock and roll cool, with a globe of light-brown curls and a moustache that comes to two dagger-like points at his jaw line. But Reger is tense. An athlete in high school, he talks of always enjoying opening-night nervousness. "It's a football player's pre-game jitters." The afternoon of a performance, to ease the nervousness that will come later, Reger runs six miles and does either a half hour of self-hypnosis or twenty minutes of Transcendental Meditation.

"But this," he says, looking to a beer, "is the greatest meditation of all." As Reger talks, Hodgkiss is fidgeting about the sound system, which the band had spent hours setting up. Hodgkiss off-stage is shy, in contrast to Reger's easy, joking manner. He's quiet and solitary as he adjusts his amplifier. His long, wavy hair framing a thin face with prominent cheekbones, he has a Renaissance look about him as he twists dial, like da Vinci tinkering with an invention.

Williams, the band's lead guitarist, is chatting, shaking hands as he almost bounces from person to person, exhibiting the almost manic energy that marked Paul McCartney in the early Beatles' films, although he more closely resembles George Harrison. Williams has the most musical experience of anyone in the band, plus some college stage experience — and his lack of nervousness reflects it. The socializing before the show and between sets comes especially easy to him. "It's a public relations thing, getting out there and meeting people," Williams says. "But you want to do it, too. You appreciate their being there — you wish you could meet them all."

Now Reger is carrying two chairs to one of the tables in the room. "Making it," he says. "It's hustling a table for the band and carrying chairs for friends." Many of the friends were there this night because the band had called them that day, hoping to spur a good opening-night turnout that would impress the Barn's owner.

Shortly after nine the band takes the stage and opens with Firefall's "It Don't Matter." Fifty to sixty persons have filled the room to capacity. Some men are dressed in crew-neck sweaters and slacks; there are several couples in suits and gowns, and one man in a cowboy hat. If there is a common denominator among the audience at this point, it is that no one seems to be listening to the music. The noise level in the room becomes especially noticeable when the band moves into Fleetwood Mac's "Land-slide," which Reger introduces as a "quiet, beautiful love song," designed not to upset the waiting-for-dinner crowd. A middle-aged woman interrupts her conversation only long enough to give a quick review of the band. "They don't have a drummer and my son's a drummer. I have to be negative."

It's not the ideal reception, but the band doesn't seem overly concerned. "You've got a lot of people there the first set who are just waiting to eat dinner," is the way Hodgkiss tells it. "You can't start judging the audience until the second set. By the third set, you know they're either in the bag or out of it."

The band is now into Jackson Browne's "Doctor, My Eyes." Williams has switched from amplified acoustic to electric guitar, and for the first time this night several people look half-heartedly toward the stage.

A hand-clapping version of America's "Don't Cross the River" comes next, and one woman starts moving to the music. Reger bows at the end of the song and offers a toast. "Here's to all our good friends — you know who you are — and to everyone else we haven't met yet." The band begins mining a heavier rock vein with Eric Clapton's "Lay Down Sally" and is rewarded by more movement and attention from the audience. The reaction is so favorable that the band ventures an original song. Williams first asks, "You don't mind if we do one of our own, do you?" Playing unfamiliar material in the lounge, where people like to sing along, is a risky thing — especially risky in the first set, when patrons have an entire evening to seek out a band that plays familiar songs. But this tune, a Jackson Browne-tinged rock number and one of ten originals the band performs regularly, is well received.

The band, near the end of the first set, tears through Pure Prairie League's "Army," a song well suited to its raucous guitar work, three-part harmonies, and Hodgkiss's high vocal range. By song's close, the audience seems in the musicians' hands. The band does not let go the remainder of the night, mixing its repertoire from "Surfing U.S.A." to a Buddy Holly medley to Jackson Browne's "Running on Empty." When the evening is nearly over, several persons are dancing in an aisle, and a few "Moet" echo in the room after the band closes with an eerie, heavily electric version of Heart's "Crazy On You."

By now the band is ecstatic, higher on the performance and the crowd's reaction than on the several shots of tequila they'd put down (gifts from the audience). "Everyone had such a good time," Hodgkiss is saying.

"And, aside from the music, having a good time is what it's all about. On a night like this, you just get such a tremendous circle of energy flowing between you and the audience. You feed each other."

Buckhannon, West Virginia, where the members of the East West Band were born and partly raised, is a town of about 8000 persons, known for its one college — West Virginia Wesleyan — and a good school music program. Hodgkiss and Williams — both now twenty-six, as is Reger — began playing in that program in the fifth grade. Hodgkiss on drums and Williams on trumpet. Both later switched to guitar. They met Reger in the seventh grade, when all were caught up in the Beatles craze and playing in English invasion-style bands. Hodgkiss and Williams in the Vipers and Reger in the competing Vassels.

The three played in separate bands through high school and then went to different colleges. Reger headed for the University of Morgantown and earned a degree in psychology. Later going on to a semester of law school and jobs as a social worker and counselor. Hodgkiss put in two years at Glenville State, then worked as a life-guard and welder. Williams majored in music and drama at West Virginia Wesleyan for a year and then drifted to Chicago, where he managed a department store during the daytime and played nights in a place called "Fuchsia" with Kevin Cronin, now lead singer with R.E.O. Speedwagon.

By 1974 Williams was back in Buckhannon. He soon fell in with another band, playing colleges and jamming with Hodgkiss and Reger on the side. Before long the three formed a group, based on their common taste in music. By this time each knew he wanted to be a musician; welding, counseling, and strip mining faded as possible careers.

"Too many of my friends were firemen," recalls Reger. "I knew I didn't want to do that. It's such a rush being on stage, being paid good money — being good — the best. It just beats the shit out of getting up and packing a lunch." And there were fringe benefits, too. "You make friends. People buy you drinks... offer you pot, cocaine, themselves."

The early days in West Virginia, however, were not always friendly. "We got this gig on the wrong side of the tracks," says Reger. "It was the kind of place where you'd better play soul music, or else. We didn't. The people just gathered around the stage and swore at us. It was the longest night." It was one of the experiences that helped the band decide that its future was not in Buckhannon. "We decided to up and go somewhere," says Williams. That somewhere for the band — and the wives of Reger and Hodgkiss and a lady friend of Williams — was San Diego. The band came with the name Sunny Buck, in ironic memory of Buckhannon's gray skies.

The band was already polished and professional when they arrived. They took on Chuck Bennett of C.M.I. Management as a manager, and, even in the crowded San Diego lounge circuit, found themselves working steadily — the Springfield Wagon rehearsing Kenny Rogers' "Love or Something Like It" and having trouble remembering the lyrics. "I will be awfully nice when Kenny Rogers is doing our songs," Williams was saying. "Can you then be the expert judge at the Monterey Whaling Company did not materialize."

and two weeks of that period was a voluntary vacation. After Bennett took his fifteen percent, the band members were averaging about \$125 a week in take-home pay. And both wives were working — Reger's as a piano instructor and substitute teacher, and Hodgkiss's as the financial aid director for National University. ("The only one of us who's got a real job," Hodgkiss jokes.) The band shared a fifteen-room house in El Cajon to further reduce living expenses, allowing them a \$4500 investment in a nondistributable album the group is now working on. The band was doing so well that in August its members moved to separate apartments. After a year and a half of communal living, says Hodgkiss, "we just needed some privacy."

The East West Band was in desperate need of the energy it received from the opening night at the Ivy Barn. Since moving into separate apartments, the musicians had gone through their toughest period since coming to California. With living expenses increased about one-third, they suddenly found work scarce. They had been booked at San Diego's Triton, but that bar discontinued entertainment. The next few weeks were slow — and depressing. They briefly filled in for a band at Kearney Mesa's Springfield Wagon Works and then did a two-night stand at the Ivy Barn. The Barn had been the first room the band played in San Diego, then receiving fifty dollars a night. The two-night stand was designed to prove to the Barn's owner that they could draw well enough to be paid the approximately one hundred dollars a night they received elsewhere.

They would later be booked there at that rate, but there was no immediate word from the Barn, however, and the band accepted a two-week job at the Stag and Hound in Yuma, Arizona — partly, members say, because they had been promised an engagement at the Monterey Whaling Company if they took the job. (The same company owns both restaurants.) The band opened in Yuma several days after the band. Williams accepted an offer to join a steadily touring band and only reconsidered when promised by Hodgkiss and Reger that things would get better. "I just wanted more," muses Williams. "Sometimes the only way you can get something done is through a rude awakening." There were promises of greater effort and perhaps adding a fourth member. And if Williams had left the group, he would have left behind more than a familiar list of songs. "We [the band members] just go back forever," says Reger. And that \$4500 album, which band members will sell themselves, was almost near completion.

The problems have left their mark on the band. For one thing, their confidence seems slightly shaken. In August last with them in a room of the El Cajon house. Blankets were draped over windows to keep the harsh East County sunlight from eyes more accustomed to dim lounges. The group was rehearsing Kenny Rogers' "Love or Something Like It" and having trouble remembering the lyrics. "I will be awfully nice when Kenny Rogers is doing our songs," Williams was saying. "Can you then be the expert judge at the Monterey Whaling Company did not materialize."



Rick Hodgkiss, Jim Reger, Roger Williams

making it harder for Reger to get a replacement instrument. "It's hard for musicians to get bank loans," because they have no guaranteed income, and "when you're out of work two weeks, you're looked at like you've never had a job," Reger complains. The disappointments almost broke up the band. Williams accepted an offer to join a steadily touring band and only reconsidered when promised by Hodgkiss and Reger that things would get better. "I just wanted more," muses Williams. "Sometimes the only way you can get something done is through a rude awakening." There were promises of greater effort and perhaps adding a fourth member. And if Williams had left the group, he would have left behind more than a familiar list of songs. "We [the band members] just go back forever," says Reger. And that \$4500 album, which band members will sell themselves, was almost near completion.

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our songs... saying he can't remember the words." How far away from the East West Band was that major recording contract that would put Kenny Rogers — and the East West Band — in those reversed roles? I asked Williams then. "It's just a matter of being in the right place at the right time. I know we're as good as a lot of the intermediate bands (such as Pure Prairie League or The Dirt Band) that are doing well," he replied.

I asked the band members the same question when they returned from Yuma. Hodgkiss's response: "We're not really ready. You need plenty of original material, an image, a full band. Still, America signed as a trio and back-up musicians were hired for them."

And the group's attitude about the financial aspects of the business and some of the compromises had also changed since August. "When we first came to California, we thought all we had to do was play your music well," says Hodgkiss. But they learned they had to be businessmen as well as artists. Lounge owners are very cognizant of the "bar figures" a band generates; most, says Williams, expect to take in three or four dollars at the bar for every dollar they pay the band. "I always ask to see the books, that's part of my job," says Williams. "I want to be able to go to a lounge owner and say, 'Hey, we're pouring five to one [dollars]. I want a raise.'"

The relationship between bar figures and a band's success is one of the reasons groups offer frequent toasts. "There's one band in San Diego that does a toast after every song," says Reger. "They have the audience doing a Jack Lalanne act with its glasses." Despite being aware of bar figures, the East West Band has not been willing to lead toasts after every song. And it's been reluctant to resort to some of the techniques that more quickly fill bar tills: the coordinated outfits and stage movements that draw in a crowd that drinks the more expensive liquor. "We get a beer-and-wine drinking crowd," says Hodgkiss. They have also avoided the use of jokes that create a nightclub-like drinking atmosphere. "We get up on stage knowing we're not Henry Youngman," says Hodgkiss. But the recent disappointments have brought a modification of those attitudes, and some change in expectations.

"We had a talk with our manager and discussed some changes," notes Reger. "He's got a lot of one-liners he'd like us to do and some videotapes of comedians and comedy albums. And he wants us to work more on patterns of movement, to put together a more polished stage act."

"He [Chuck Bennett, the band's manager] goes to conventions where they book for college concerts. They have booths with twenty-minute videotapes of groups, and you've got to have a polished performance for the tape." College representatives book concerts from the conventions. Next year Bennett will attend a conference for colleges throughout the southwestern United States, and the East West Band hopes to have a tape there. College bookings, as an

opening act to a name band, can bring from \$500 to \$1500 a week. One weekly performance, on the average, would bring the band as much as it makes now in four nights' work. Living would be easier and they'd create a new audience. Plus, they'd get the exposure that could land them a recording contract.

But for now the East West Band, coming off some good nights at the Ivy Barn, is content to put in another year on the lounge circuit. The period of unemployment may be behind. Reger got a loan from an Ocean Beach bank for a new bass (plus a \$200 gift from friends to underwrite the cost), the band still has rock and roll in its veins, and on good nights, still gets that circle of energy going with the audience. The band is still driven by that rock and roll dream that Williams talks most eloquently of from his days with Kevin Cronin in Fuchsia. "I was only nineteen then, and not half the professional or musician that I am now. But the band was really hot. We had been booked to play as an opening act for the Grassroots. I was thinking, 'This is it. This is going to be my chance... playing in front of 5000 people.'"

"They canceled us (in favor of Nils Lofgren) two weeks before the concert. Now, I didn't really mind — Lofgren was good. But I went to that concert and sat seven rows back, behind a lot of screaming girls. I remember sitting there looking at Lofgren and thinking, 'That could have been me.'"

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# Why Knot?

JOE APPLEGATE

After hearing that the county issues fewer marriage licenses each year—a decline that began in 1973—I stopped by the downtown courthouse to see who is getting married these days, and why.

The survey was modest. I watched the side door of the county clerk's office on the ground floor, where marriage licenses are issued for six dollars apiece on weekdays and eight dollars on Saturday, and waited for a couple who looked like they would soon be getting married. Sometimes they walked out the door holding hands, sometimes they were talking to each other. But invariably, one of them was holding a pumpkin-colored envelope in which a just-issued license had been inserted.

I introduced myself and asked why they were getting married. "I'm a football coach. I'm getting married because the season just ended."

"My sister in Detroit is getting married, but I'm going to beat her to it."

"My mom hates him."

"I was in a super mood after *Animal House* and I must have popped the question."

Sometimes the question "Why are you getting married?" seemed to take shape in the air. A couple gazed at the space in front of them. Neither of them spoke for a moment.

"I don't know why," said Wayne Hernandez, a twenty-six-year-old carpenter with blue eyes and a fantastic red beard. He looked at his fiancée, Marcia Wall.

"Go ahead," she said. "Tell him."

"I'm getting married because she asked me to," he said.

"No I didn't!"

He laughed and swung his arm around her, but she twisted away. She was wearing a trim blue dress and aviator glasses, and, at thirty-one, is the mother of six-year-old Mark, the child of her first marriage.

"Actually," she said, growing serious. "I would have been just as happy to go on living with Wayne, but when he got into the carpenter's union, he was eligible to put us on his benefits."

"Health insurance and dental," he said.

"But he couldn't do that unless we married and he made us his legal dependents. I sat down and figured it out. So, in a way, getting married was my idea, because I saw some advantages that couldn't be denied. Mark loves Wayne so much that I thought of marrying just for his sake, although I'm no promoter of the married state. My first marriage was a total robbery, and I swore I'd stay single forever. I loved being single. I had incredible luck—I found a house for me and Mark in Pacific Beach, and there were benefits I had never expected. For example, Mark's language skills are well developed, according to his first-grade teacher, and we think it's because I spent so much time talking to him, as though he were an adult, when we

were alone for years and I was going crazy. Before I met Wayne, about a year ago, I dated a lot, though I wasn't looking for anyone. And even now, on the verge of getting married, I still feel as though I'm single. Probably because I don't think of myself as a wife."

Half of the women interviewed (which was no impressive number: eight) resembled Marcia Wall. They had been married once before and had vowed not to marry again. Yet here they were, having stepped to the bureaucratic counter and filled out a license application

been tying to the landlord from the start.

"And to our friends," said Terry, 22, his fiancée. She is a Navy clerk, formerly married, and has straight blond hair and penciled eyebrows. Her figure and clothes are sleek. "We're getting married for a lot of reasons," she continued, repeating some things that Rick had said. "We're both in the Navy, and our pay is supposed to go up when we're married. The housing allowance is higher for married couples. Then there's insurance, which is bound to go down. And then we won't have to

"We love traditionalism and are really going to carry it on," said twenty-nine-year-old Randy, a marine biologist. His fiancée is Robin, who is also twenty-nine, and a fifth-grade teacher.

Randy said that some years ago he bought a thirty-foot trimaran, intending to sail it to the South Pacific. "Now we're going to fly to the South Pacific on our second anniversary," said Robin. "We both feel we've had our independence. Randy has his boat and I own a house. And we decided, at last, that we wanted something more than just our own independence."

Randy said he loves Robin's family. "They're great. The Rock of Gibraltar. Religious, solid. Tell him about your family, Robin." She closed her eyes and silently shrugged. "Well," Randy continued, "for twenty-three years straight they've had their Thanksgiving in the Yosemite Valley. And that's where we're going to be married on Sunday."

"In the Yosemite Community Chapel," she added. "It's near the Ahwahnee Hotel, and is 120 years old. The oldest structure in the valley. It's been moved three times, and is still intact."

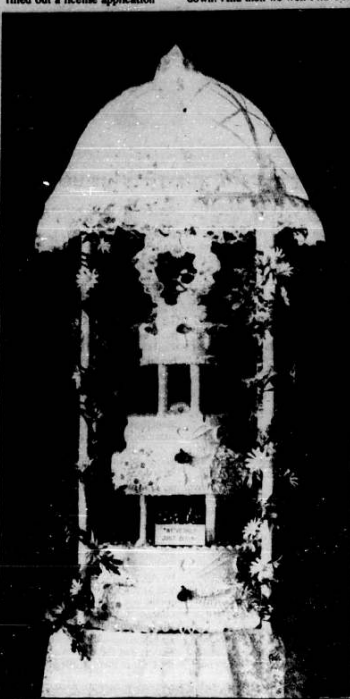
Randy said he feels drawn to Robin's family since his own was broken. His mother married four times, his brother divorced twice. The divorce rate for San Diego is not exactly comparable to the decline in marriage licenses, but the raw figures show a 31 percent increase in the court filings for dissolution, annulment, and separation between fiscal 1973 and 1978, from 9071 to 11,903 respectively; while the number of marriage licenses issued between calendar 1973 and 1977 dropped 12 percent from 14,232 to 12,521 respectively.

Is romance losing ground? Apparently. But there is a dark horse in the running for total marriages in San Diego—an extremely dark horse that almost nobody can see. It concerns a law, enacted in 1971, that allows couples to marry without applying for a marriage license, or even taking a blood test. The law was intended to help unwedded parents make their children legitimate, without red tape or publicity.

Whoever conducts the wedding simply mails in a form stating that the married couple live together as man and wife, and verifying that each is over eighteen. The form, once filed with the Superior Court, cannot be seen except by a judge's order.

The upshot is that anybody can be married in this manner, avoiding the cost of a license and health certificate. But nobody knows how many people are wed in a so-called "confidential marriage," nor whether their number matches the decline in the issuance of marriage licenses.

And here ends this story. The Wedding Bell Chapel at 3687 Fifth Avenue advertises "No Publicity" weddings, but when asked for an appointment and given an explanation as to my interest, the director said politely that "we simply can't allow you to talk to our newlyweds. Nobody asks people why they get married." □



Photograph by David Covey

labeled BRIDE.

In every case, these once-married women were brought back to marriage, they said, by financial security, or some financial advantage, and the assurance of having lived with their groom for a year or more. And in every case these women talked gravely of their upcoming marriage, to which they had evidently given more thought than their fiancés.

"We're getting married because we're tired of lying to our landlord," said Rick, 32, a Navy electrician. "We've been living together for almost a year, and

lie to my parents about living together. And what else? Oh, I guess the traditional reasons. We want to have a home and a family."

"Meaning children?" I asked. "Good lord, no! Not yet."

Only one couple talked with much candor about raising children, and they spoke of it solemnly, in very low voices. The rest of the time, though, they chatted with simplicity and warmth, and without a hint of self-consciousness or self-congratulation, as though they were talking about a favorite aunt and uncle, and not each other.

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# HEADER'S GUIDE TO LOCAL EVENTS

Contributions to HEADER EVENTS must be received by mail 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: HEADER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92188.

## Theater

"M.A.S.H.," adapted by Tim Kelly from Richard Hooker's novel, will be presented by Major Productions, through Friday, December 1, 7:30 p.m. Performing Arts Center, Point Loma High School, 2335 Chatsworth Boulevard, Point Loma. 223-3121 x213.

"J.B.," a contemporary play about Job by Archibald MacLeish, will be presented Thursday, November 30, through Saturday, December 2, 4 p.m. Experimental Theatre, Dramatic Arts, SDSU. 286-4664.

"THE IMPORTANCE OF BEING EARNEST," a classic comedy by Oscar Wilde, will be presented by the UCSD department of drama, nightly through December 2 at 8 p.m. UCSD Theatre. 452-4574.

"THE RAPE OF THE BELT," a comedy based on the legend of Hercules, will be presented by the USU School of Performing and Visual Arts, through Saturday, December 2, 8 p.m., with an added matinee on Saturday, December 2, 2 p.m. San Diego City College Auditorium, 14th and C streets. 271-4300 x411 or 271-4308.

"PLAZA SUITE," a comedy by Neil Simon, will be performed Friday and Saturday, through December 2, at 8 p.m. North County Community Theatre, 121 W. Orange Avenue, Vista. 726-8662.

"CARNIVAL OF MIMIC," a program of selected pieces by the Lamb's Players Mime Company, will be presented Saturday, December 2, 4 p.m. Revolve College, Southwestern College, 9601 Olney Road, Chula Vista. 421-1691.

COMEDY TROUPE, Duck's Breath Mystery Theatre, a San Francisco group whose comedy is a combination of improvisation, experimental theater, stand-up comedy, rock music, and topical satire, will be presented Friday, December 1, 8 p.m., backdoor, SDSU. 286-4947; and Saturday, December 2, 8:30 p.m. Revolve College cafeteria. UCSD 452-4559.

"PRESENT LAUGHTER," a comedy by English playwright Noel Coward, will be presented by the Old Globe Theatre, through December 3, nightly except Monday, 8 p.m., with added Sunday matinees at 2 p.m. Spreckels Theatre, 123 Broadway, downtown. 233-6481 or 231-1941.

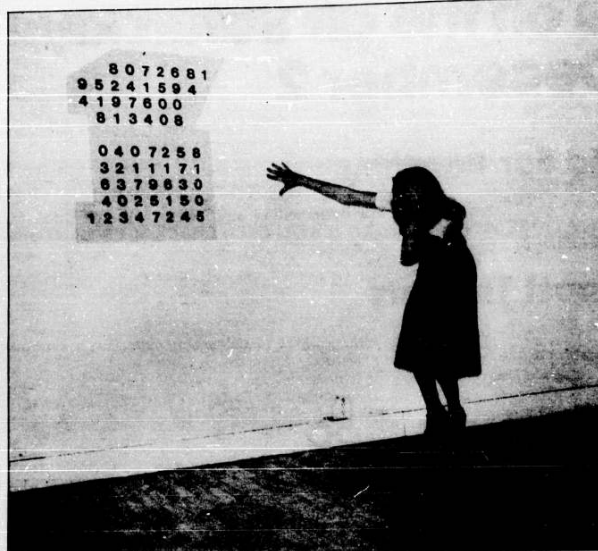
FEMINIST THEATRE, performed by Sisters On Stage, will be presented Friday, December 1, through Sunday, December 3, 8 p.m. Marquis Public Theater, 3717 India Street. 288-8111.

"CATCH ME IF I FALL," a Christmas musical for children, will be presented by the CRA Stage Players, through December 3, 7:30 p.m. CRA Theatre, 9115 Clairemont Mesa Boulevard (just east of Highway 163). 277-8900 x1111 or 277-8626.

"THE SILVER WHISTLE," a light comedy, will be presented Thursdays through Saturdays, through December 9, 8 p.m. Sagehouse Theatre, Grossmont College, El Cajon. 465-1700 x410.

"THE THREE CUCKOLDS," a 17th-century Italian comedy, will be presented Fridays and Saturdays, through December 9, 8 p.m., Little Theatre, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

"LAST OF THE RED HOT LOVERS," a Neil Simon comedy, will be presented through December 10, Tuesdays through Saturdays (dinner at 6, curtain at 8:30 p.m.), Sunday evenings (dinner at 6, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.). Fiesta Dinner Theatre, 9605 Campo Road, Spring Valley. 467-8877.



Mary Ann Duggan in "Two Drawings," by Guy De Cointet

"Performance art" is one of the more recent and ambitious hybrids to have developed within the visual arts. The "happenings" of the sixties are an immediate progenitor: they in turn recall the post-World War I antics of the Dadaists and the Surrealists. In a typical performance piece, the artist serves as composer, projectionist, choreographer, et cetera, in direct proportion to his use of props—electronic or otherwise—as well as writer, protagonist, and director depending on the degree of improvisation. As might be expected, content is almost always autobiographical or egotistical—morality plays.

Guy de Cointet is a happy exception to the overwhelmingly bad megamania that stigmatizes most efforts in this genre. Cointet, a French-born artist who has lived in

Los Angeles the last decade, has chosen language as his primary subject. In three short performances to be given next week at San Diego State University as part of the series "Toward the '80s: Art and Artists," Cointet's handwork can be seen at its best—accessible and concise. Unlike any other performance artist I know of, he employs professional actors and actresses to present his works. The productions are memorized, rehearsed, deliberately theatrical and in contradiction to the self-centered, inescapably figurative nature of other performances, his represent an abstract style.

The three pieces s'called "Two Drawings," "Going to the Market," and "My Father's Chair"—will be performed by Mary Ann Duggan. Each utilizes an appropriate visual aid—miniature, two drawings, a narrative painting, and a book. Apart from their stage use, these objects—our alphabet and materials arrayed across shaped, white

fields—are beautiful and disquieting. They succeed as mere paintings and sculpture. The stories prompted and illustrated by Cointet's objects are preposterous: legends of quotations from unrecognizable sources and his own writing. By force of earnestness, the actress imparts coherence to each tale, although their meaning is more parody than metaphor. In Cointet's world, every picture, however indecipherable, tells a story. The profundity that underlies Cointet's art comes in realizing that language is our only common property.

De Cointet, who will appear as part of an evening entitled "The Emergence of Artist's Performance," will be joined by performance artist Chen Gaule and UCSD art historian More Roth. This program will take place Wednesday, December 6, in the SDSU Art Building, Room 412, at 7 p.m.

For additional information call 286-6511. —Richard Armstrong

## Galleries

CHIR AND AKI, a traveling exhibit of contemporary art, organized by the Chicano Artist's Union of San Diego County, will remain on display through November 30. H. Hery Fine Arts Gallery, 637 Park Boulevard, 297-5275.

EXPRESSIONISM AND SPIRITUAL, a collection of paintings, sculpture, and collage, will remain on display through November 30. H. Hery Fine Arts Gallery, 637 Park Boulevard, 297-5275.

PHOTOGRAPHS by artist David Dye will be on display through November 30. Uncommon, 7184 La Jolla Village Drive, La Jolla. 499-4341.

"PATTERNS/PRINTS," a collection of lithographs, silkscreen, and collage, will be on display through December 1. Kasper's Gallery, Art Building, SDSU.

"THE PHOTOGRAPH AS ARTIFICE," an exhibition of photographic works of art and documents, which focus upon a variety of subjects, will continue through December 1. Grossmont College Gallery, El Cajon. 465-1700 x410.

SCULPTURE by Robert Summers will be featured through December 4. Cottage Gallery, 2521 North La Jolla Village Avenue, Old Town. 279-6750.

"WORK IN CLAY," a collection of traditional and nontraditional ceramic forms by Lane Campbell, will be exhibited from Monday, December 4, through Friday, December 8. Master Gallery, Art Building, SDSU.

"MICRO-SCULPTURE," small-scale tableaux and miniature structural sculptures by William Christenberry, Jared Bark, Donna Jones, Robert Graham, George Gantz, Jo Jo Rober, Theodore Halkin, Roland Ross, and Paula Sweet, will be exhibited through December 10. Mandeville Art Gallery, UCSD. 452-2864.

NEW DRAWINGS AND PAINTINGS by Nancy Kitting, who brings her interest in the flower, will be shown through December 15. Dehnbach gallery, 1262 Kettner Boulevard, 261-9116.

"ASPECTS OF A RETROSPECTIVE," a collection of multimedia works by Richard Allen Morris, will continue through January 2. Boehm Gallery, Palomar College, San Marcos. 464-1150 x345.

A MICKEY MOUSE EXHIBIT, a portfolio of four limited-edition Mickey Mouse cels will be exhibited to celebrate the cartoon character's birthday, through December 10. Old Town Circle Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

PRINTMAKER Ruth Rodman will have her work exhibited through December 15 at The Art Collector, 4191 Taylor Street, Old Town. 296-3232.

AMERICAN FOLK PAINTING, including 51 portraits, landscapes, and still lifes from the collection of Mr. and Mrs. William E. Wilshire III, will be exhibited through December 17. Fine Arts Gallery, Ballwin Park. 232-7901.

EAST COAST PHOTOGRAPHER Jerome Lebling, a documentation of urban environments and political climates, will be featured in an exhibition which opens Friday, December 1, and continues through December 20. SDSU Gallery.

PAINTINGS by Robert Baumann will remain on exhibit through December 20. Malcolm Love Library, SDSU.

RECENT WORKS by Francine Gilet will be exhibited through December 22. Orr's Gallery, 2222 Fourth Avenue. 234-4765.

"THE THEATRICAL DESIGNS OF JOHN WENGER," 38 paintings by theatrical and scenic designer John Wenger, best known for his work for the Metropolitan Opera, Zigfield Follies, Ruffalo and Roy Theatres in New York, and Paramount Studios, will continue through December 22. Founders Gallery, USD, Akala Park. 291-6480 x296.

ALL MEMBERSHIP SHOW, featuring more than 20 artists working in sculpture, jewelry, cloisonne, graphics, fibers, paintings, leaded glass, batiks, furniture, ceramics, prints, mobiles, and enamels, will be exhibited through December 30. Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

"INVITATIONAL '78," a state-of-the-art presentation of blown and sculptural works in glass, featuring pieces by Buzz Blodgett, Steve Cornea, John Lewis, Harvey Littlefield, Jim Lundberg, Richard Marquis, Kim Newcomb, Valsandras, and Norm Thomas, will continue through December 31. Touchet Glass, 2491 San Diego Avenue. 299-5184.

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PERMANENT COLLECTION, seven selected pieces from the permanent collection and recent acquisitions, including Roy Lichtenstein's "Mirror" (1971).



Philip Leakey

Olduvai Gorge is a giant cleft in the rim of the East African plateau, where water from seasonal rains, on its way to the floodplains below, has cut a path 30 feet deep. The torrents have washed away the silt and dust of the ages from the cliffs, exposing bare limestone and the broken remains of some of man's most ancient ancestors.

In 1931, when Louis Leakey first came to Olduvai Gorge, the species Homo sapiens was thought to have appeared only recently on the evolutionary timetable—about 500,000 years ago. But within months after arriving at Olduvai, Leakey discovered the fossilized remains of man-like creatures over one million years old. His finds were disputed, but he and his second wife, Mary, continued their excavations, uncovering hundreds of skulls, bones, and artifacts that indicated an advanced form of man had existed much longer than was generally thought. By 1959, when Mary Leakey discovered the skull of an even older ancestor (dating from about 1,750,000 B.C.), the reigning theories of man's age and his evolution from the ape had been blown sky high.

Gordon Smith

Elsworth Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Goods" (1967), and Ed LeVitt's "Flour" (1966) are among the works on display. Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Goods" (1967), and Ed LeVitt's "Flour" (1966) are among the works on display. Kelly's "Red, Blue, Green" (1963), Claes Oldenburg's "Alphabet Goods" (1967), and Ed LeVitt's "Flour" (1966) are among the works on display.

CONSTRUCTION (1966), and Richard Serra's "Drawing for Document 17" (1967), among others, will be on display. The exhibition, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

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## Lectures

AN OPEN FORTY READING, which takes place at the end of the forty-hour Forty Series, Thursday, November 30, 7:30 p.m., the Bookworks, Vineyard Shopping Center, 1321 E. Valley Parkway, Escondido.

NEW AGE ISSUES IN LIVE INTERACTIONS, a non-part video discussion series, continues with a dialogue with members of "The Firm" Stephen Gaskin's community in rural Tennessee, Thursday, November 30, 7:30 p.m., Center for Psychological Revolution, 1529 Humboldt Street, Pacific Beach. 273-4673.

"THE NAZIS—HEROIC MYTH AND BARBARIC REALITY" will be the topic of Alan Goldfarb Marquis, in a forum sponsored by the UCSD Extension's Institute for Continued Learning, Friday, December 1, 10 a.m. to noon, Summer Auditorium, Scripps Institution of Oceanography, La Jolla. 452-7465.

"SIGNS AND SYMBOLS IN MODERN WESTERN ART," a lecture series sponsored by the DeCort Committee of the Fine Arts Gallery, will continue with "Conversation With the Artists: Art, Man, and Culture," delivered by Steven Biezo, Friday, December 1, 10 a.m. to noon, Copley Auditorium, Scripps Institution of Oceanography, La Jolla. 452-7465.

"THE GAY WORLD: FACTS AND FICTION," a panel discussion moderated by Alan Goldfarb Marquis, will take place during the meeting of Diastrophes, Friday, December 1, 7:30 p.m., Bard Hall, First Unitarian Church, 4190 First Street. 272-0743.

"PSYCHOANALYSIS AND BIOGRAPHY: Explorations and Contemporary Issues," a lecture by Professor of Psychology at the University of California, Los Angeles, Dr. M. Mack, will be the second of three lectures sponsored by the San Diego Psychanalytic Institute, Extension Division, and will take place Friday, December 1, 7:30 p.m., Bard Hall, First Unitarian Church, 4190 First Street. 272-0743.

"1976 FALL COLLEQUA SERIES" concludes with Shirley Williams reading and discussing her poetry, Monday, December 4, 8 p.m., Building 408, Warren Campus. UCSD 452-4800.

"NEW VIEWS OF WOMEN," a lecture series sponsored by SDSU women's studies department, continues with Greg Strobel, who will entertain the topic, "Women's Liberation and National Development: The Case of Africa," Wednesday, December 3, 3 p.m. Room SS-100, SDSU. 286-5224.

"CHILDREN IN CRISIS: CHILD AND ADOLESCENT PSYCHIATRY" will be the topic of Dr. Norman F. Rabinson, M.D., in the continuing UCLA Hills Hospital lecture series discussing the treatment of mental illness and related disorders, Wednesday, December 6, 7 p.m., Chula Vista Public Library, 4200 La Jolla Village Drive, Chula Vista. 426-3000.

FOURTH ANNUAL PORTFOLIO READING SERIES, sponsored by the Feminist Poetry and Graphics Center, concludes with a reading by Norman F. Rabinson, M.D., Randy Phillips, and Pedro Vito Vasquez, Wednesday, December 6, 7 p.m., LeVitt Studio, San Diego Public Library, 520 E. Street, downtown. 233-6481.

SENATOR S.T. Hayakawa, if he can stay awake at the podium, will lecture this week on Tuesday, December 5, noon, running indefinitely, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

PERSPECTIVES IN CHICANO STUDIES, a colloquium sponsored by the SDSU Mexican American studies department, will speak on the topic "Migration, Irony, and the Result of the Chicano Struggle," Thursday, December 7, 2:30 p.m., Scripps Cottage. 287-8642.

RENAISSANCE AND RENAISSANCE, a lecture by Dr. Norman F. Rabinson, M.D., will be the topic of the colloquium, Thursday, December 7, 2:30 p.m., Scripps Cottage. 287-8642.

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## Radio/TV

"LA STRADA," Federico Fellini's 1954 film of the relationship between a brutal strong man and a pathetic little woman, will be shown Thursday, November 30, 1:30 p.m., Channel 15.

"THE ILLUSTRATED MAN," Red Stieger and Claire Bloom star in this Ray Bradbury tale which concerns a hero who seeks revenge on his wife because she persuaded him to have his body tattooed from head to toe with symbols depicting events in his life. Sunday, December 3, 11:30 p.m., Channel 15.

"ABC MONDAY NIGHT FOOTBALL," if it isn't blacked out locally, will feature our San Diego Chargers against the Chicago Bears. Monday, December 4, 6 p.m., Channel 10.

CLIFFER BASKETBALL, the San Diego Clippers travel to Boston to play the Celtics. Wednesday, December 6, 4:30 p.m., KSNV-AM (11.3).

"SMILES OF A SUMMER NIGHT," a 1955 comedy portrayal of discomfiture by Ingrid Bergman, will be televised Saturday, December 2, 9:30 p.m. to 11:30 p.m., Channel 15.

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"BEST OF LAUREL AND HARDY," Laurel and Hardy try to deliver a piano to the Oscar-winning "The Music Box." Sunday, December 3, 10 p.m., and appear at their home-ridden best in "Blockheads." Sunday, December 3, 10:30 p.m., Channel 15.

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Tim Taylor, Katherine Ross, Elizabeth Meritt, Victoria Hines, John Peeling

The music of the Middle Ages, the Renaissance, and the early Baroque—roughly from 1500 to 1600—is immensely rich in variety of style. One of the reasons this music is so rich is that it was created by people who were not just musicians but also poets, composers, and performers.

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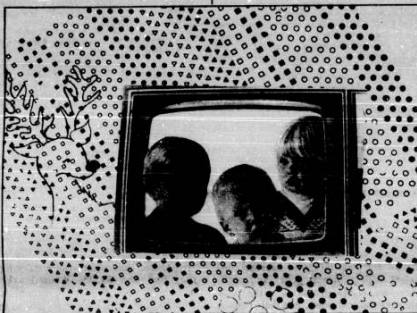
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## READERS GUIDE TO LOCAL EVENTS

### Film

**"HOW TASTY WAS MY LITTLE FRENCHMAN,"** a film which encompasses political allegory, black humor, and 16th-century history, by Nelson dos Santos, will be screened Thursday, November 30, 2 and 7 p.m., Room P-32, Palomar College, San Marcos, 744-1150 or 727-7520 x434.

**"NEW AGE CONSCIOUSNESS,"** a film series coordinated by Joan Levine and Phyllis de Piccolto, continues with "Dorothy," a portrait of the life and practice of rural physician and surgeon Ernest Ceriani, M.D., with Philip D. Ceriani appearing in person, Sunday, December 3, 11 a.m. and 1 p.m., R-6 Cinema, 4061 Adams Avenue, 223-0350 (days) or 394-9668 (nights).



Drawing by Jeff Yeomans

The two children sat motionless before a screen that took up nearly an entire wall of the living room. Across the screen flickered a bird's-eye view of a grassy meadow, its crystalline skyscrapers looming like science-fiction invaders against a bleak, wintry sky. Suddenly, in one corner of the screen there emerged a small, reddish light that moved at slow right angles toward the center, increasing in size until it was easily distinguishable as a red-suited man in an open space module, drawn by a score of smaller modules, the first of which had tiny red light on the tip of its nose cone. The children squaled delightedly. "Ho... ho... ho..." intoned the white-bearded gentleman in an even, measured, computer monotone. "Merry Christmas. This, then, just as quickly as it had appeared, the figure moved toward the horizon in those same angular purts, until he had vanished completely from the screen, leaving behind a restless herringbone pattern of falling electronic snow that gently zigzagged for several minutes before the screen went totally black. The children's mother sighed heavily. "I really feel sorry for you kids," she said. "You'll never know the real meaning of Christmas by watching that screen. Christmas is so much more than computers and electronic gimmicks..." Her voice trailed off. "What was Christmas like when you were a little girl, mommy?" asked the ten-year-old, and her mother warmed to the subject. "Well, when I was very small... you have to remember that this was way back in the 1970s... we used to have what we called 'Christmas parties.' They would block off several streets downtown, and everyone would line the sidewalks to watch. My father used to hold me up on his shoulder so I could see, and my eyes would get so hot! There were military marching bands playing Christmas carols, older men carrying banners that said things like 'Chula Vista Chamber of Commerce,' colorful marching bands playing Christmas carols, politicians and local high school beauty queens waving from convertibles, giant floats with jettisoned made-of-ice trees; high school marching bands playing Christmas carols,

**"THE PAPER CHASE,"** starring Timothy Bottoms and John Housman, concerns a first-year Harvard law student who struggles to survive the academic competition, showing Sunday, December 3, 6 and 8:30 p.m., Montezuma Hall, SDSU, 236-0805.

**"PRIVILEGE,"** a sociological approach to the music by British filmmaker Peter Watkins, will be shown Wednesday, December 6, 4 p.m., Room P-32, Palomar College, San Marcos, 744-1150 or 727-7520 x434.

**"THE GREAT WALDO PEPPER,"** a film concerning aerial stunts starring Robert Redford, will be screened Wednesday, December 6, 7:30 p.m., Salomon Lecture Hall, USD, Alcala Park, 291-6480 x4296.

**"THE STAR OF BETHLEHEM,"** a planetarium show which depicts the sky as it appeared over Bethlehem 2000 years ago, will be shown Wednesday, through December 27, 7:15 and 8:30 p.m., Palomar College planetarium, San Marcos, 744-1150 or 727-7520 x424.

**"TO RLY," "SKY TONIGHT," AND "ONLY IN SAN DIEGO"** will be presented alternately with a program which includes "Voyage to the Outer Planets" and "Garden Lane," running indefinitely, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

## Special Events

**HEALTH AWARENESS AND BIRTHDAY PARTY,** Community Hospital of San Diego's Fifth Anniversary celebration will include corral dancing, judo exhibitions, Japanese sword fighting, Lupton, blood pressure readings, and health education information, Saturday, December 2, beginning 10 a.m., Community Hospital of San Diego, 446 26th Street, 234-4341.

**FESTIVAL DE LA FRONTERA,** featuring Mexican and U.S. artists, actors, poets, and scholars presenting art exhibits, poetry, scholarly papers, dance, music, and theatrical productions, will take place Friday, December 1, 5 to 10 p.m.; Saturday, December 2, 9 a.m. to 10 p.m.; and Sunday, December 3, 2 to 4 p.m., SDSU's Imperial Valley Campus, 720 Heber Street, Calexico, 357-3721.

**HOLIDAY AUCTION,** this sixth annual event, which benefits the Gay Center for Social Services, will take place Sunday, December 3, 7 p.m. to midnight, United Auto Workers Hall, 216 San Diego Avenue, Old Town, 232-7230.

**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 Avenue, five and one-half miles east of Lakeside on Wildcat Canyon Road, 291-8271.

## Dance

**"AN EVENING OF EXPERIMENTAL DANCES,"** including choreographic works by local artists Ben Isaac, Patrick Nollet, Denise C. Willis, Caliente Pizano, Debra Kaye, Laurie McKinnin, and Peg Olson, will be presented by The Company and the Center for Modern Dance, Sunday, December 3, 7:30 p.m., Callie's Coffee House, 2927 Meade Avenue, 281-5057, 292-0692, or 453-22-0.

**MINI-CONCERT,** the San Diego Ballet will present selections from "Nutcracker Suite," in two performances sponsored by the San Diego Mini-Concerts Committee, Monday, December 4, noon and 12:30 p.m., Grand Salon, Civic Theater, 2nd and B streets, downtown, 454-5522.

## Music

**CONCERT CHOIR,** the 70-voice UCSD Concert Choir, under the direction of Jerry Gabler, will present Mendelssohn's "Te Deum," Byrd's "Mass for Four Voices," Mozart's "Te Deum Laudamus," "Se La Mia Vita" by Luca Marcantoni, "Prophezie Sybillarum" by Orlando di Lasso, and Rossini's "Three Hebrew Psalms," Thursday, November 30, 8 p.m., Mandeville Auditorium, USD, 452-3229.

**SYMPHONY,** the San Diego Symphony, with maestro Peter Eisinger as conductor, featuring pianist Jose Luri, will present Schubert's Symphony No. 5, Mozart's Piano Concerto, and Weber's "Concierge and Tumbler," Thursday and Friday, November 30 and December 1, 8 p.m., Civic Theater, Third and B streets, downtown, 238-4510 or 238-9721.

**GOSPEL CONCERT,** the UCSD Gospel Singers and the local gospel group "Heavenly Hosts," under the direction of Cecil Lytle, will present a program of traditional and contemporary gospel music, Friday, December 1, 8 p.m., Mandeville Recital Hall, USD, 452-3229.

**CHAMBER ORCHESTRA,** the USD Chamber Orchestra, under the direction of Henry Kolar, will perform works of Haydn, Elgar, Veracini, Suk, and Bruckner, Sunday, December 3, 4 p.m., Camino Theater, USD, Alcala Park, 291-6480 x4296.

**BAND AND CHORALE CONCERT,** presented by the Grossmont College Concert Band and Chamber Chorale, will take place Sunday, December 3, 7:30 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 465-1700 x321.

**1978 ADVENT-CHRISTMAS MUSIC SERIES** begins with a program of vocal and instrumental music, including works by Palestrina, Bach, Brahms, and Victoria, Sunday, December 3, 7:30 p.m., Saint Brigid's Church, 4735 Casa Street, Pacific Beach, 488-2875.

**SYMPHONY AND CHORUS CONCERT,** the La Jolla Civic University Symphony and Chorus, under the direction of Thomas Nee and David Chase, will present Mozart's "Mass in the Time of War" and a "Consonance" Concerts in D Major, Saturday and Sunday, December 2 and 3, 5 p.m., Mandeville Auditorium, USD, 452-4559.

**HANDEL'S "MESSIAH"** will be presented by the Pt. Loma College Choral Union and Orchestra, Sunday, December 3, 2:30 p.m., Golden Gymnasium, P.L.C., 222-6474; by the 40-voice Westminster Choir, Sunday, December 3, 7 p.m., First Presbyterian Church, Date and Fourth streets, 232-7513; and by the SDSU Orchestra and Chorus, Sunday, December 3, 3 and 8 p.m., Peterson Gymnasium, SDSU.

**CONTEMPORARY MUSIC,** presented by the UCSD graduate performance class, will include works by Eino Tuomi, John Shostakovich, John Cage, Alan Berg, John Gail, and Lloyd Ultan, Sunday, December 3, 8 p.m., Mandeville Recital Hall, USD, 452-3229.

**"THE SOUNDS OF CHRISTMAS,"** the annual pre-Christmas concert presented by the San Diego County Symphony Orchestra, will include the third movement of Dvorak's Fourth Symphony, Bach's "Sheep May Safely Graze," "Greensleeves," the Overture and Hallelujah Chorus from Handel's "Messiah," and other selections, Monday, December 4, 8 p.m., Herndon Junior High School auditorium, 4545 54th Street.

**ANNUAL CHRISTMAS CONCERT,** presented by the San Diego Choral Singers, will include "Christmas Lullaby" by Jill Gallina, "A Snow Legend" by Joseph Colley, and the first part of the Gloria by Jovanni, Wednesday, December 6, 7 p.m., Theatre's Music Store Auditorium, 9150 Clairmont Mesa Boulevard.

**"SOMETHING SOUNDING,"** a recital of 20th-century music and new compositions, will be presented by the New Music Ensemble, Wednesday, December 6, 8 p.m., Mayan Hall, Southwestern College, 940 Gray Lakes Road, Chula Vista, 421-1691.

## Sports

**CROSS COUNTRY RUNS,** a five and ten mile cross-country road run, with both men's and women's categories, sponsored by the USD Athletic Program and open to the public, will take place Saturday, December 2, beginning at 9 a.m., USD Sports Center, Alcala Park, 291-6480 x4272.

**CLIPPER BASKETBALL,** the Houston Rockets come to town Thursday, November 30, 8 p.m., at the Detroit Pistons, Saturday, December 2, both at 7:05 p.m., San Diego Sports Arena, 224-4178 or 228-1275.

**AZTEC FOOTBALL,** the SDSU Aztecs will play host to the University of Utah in a Western Athletic Conference football game, Saturday, December 2, 7:30 p.m., San Diego Stadium, 236-5547.

**NATIONAL SENIOR HANDBALL COURT TENNIS CHAMPIONSHIPS,** including singles, doubles, mixed doubles, and exhibition matches, will feature approximately 500 entries, through Sunday, December 3, beginning daily at 9 a.m., La Bolla Ball Club, 2000 Spindrift Drive, La Jolla, 454-7126.

**DART TOURNAMENT,** the third annual San Diego Dart Open, hosted by the Greater San Diego Darting Association, awards more than \$10,000 in prize money to winners of competition, and is the second largest such tournament in the state, Friday, December 1, beginning at 7:30 p.m., Saturday, December 2, 11 a.m. to 11 p.m.; and Sunday, December 3, 10 a.m. to 6 p.m., Central Federal Building (22nd floor), 2nd and Broadway streets, downtown, 238-2755.

**CHARGER FOOTBALL,** the San Diego Chargers will host the NFC Chicago Bears as we go down to the wire, Monday, December 4, 8 p.m., San Diego Stadium, 238-2111.

# Basque Case

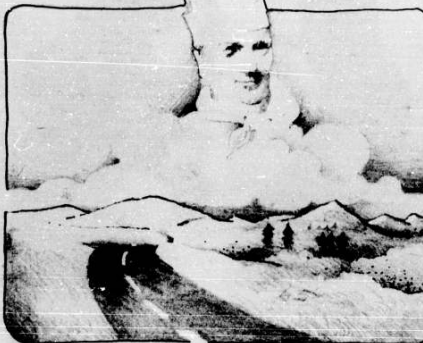
ELEANOR VIDMER

**The Restaurant:** Chateau Basque  
**The Location:** Old Highway 80, between Boulevard and Jacumba (766-4663)  
**Type of Food:** Basque (family-style five-course meals)  
**Price Range:** Dinners \$8.75 to \$9.75; lunch, \$4.75  
**Hours:** Closed Monday. Lunch, Tuesday through Saturday, 11 a.m. to 2 p.m.; 5 p.m. to 9 p.m.; 9 p.m. to 11 p.m. Tuesday through Saturday. Sunday, dinner served from one p.m. to nine p.m.

Until recently I had what amounted to a phobia about traveling more than three miles to obtain a meal. For example, I would shudder in horror at the thought of driving from La Jolla to Encinitas for dinner. The very name "Grossmont" would cause me to break out into a cold sweat. But such are the vagaries of one's nature that I now travel as much as one hundred forty miles, round trip, for a meal. That, of course, is an extraordinary distance, and the driving is made more tolerable when one is blessed with decent weather (not to mention the anticipation of a decent meal). But when I started out for Jacumba with a young journalist friend of mine, an icy wind had already swept in from the ocean. At 3:30 p.m., when we began our adventure, the clouds appeared so furious that I put on my warmest sweater and jacket, a heavy beret, and even a pair of gloves. My companion, however, who childed me mildly for my precautionary attitude, flaunted his Southern California bravado by wearing but a thin shirt and even thinner sweater.

Came the deluge. Some ten miles out of El Cajon we found ourselves climbing to an elevation of 4000 feet. My friend kept insisting that the poor visibility was due to fog. Never mind that his windshield wipers could barely keep up with the downpour. We were driving a distance of seventy miles from my house to a restaurant called Chateau Basque. Naturally, it's an uneventful but pretty ride along Highway 8 (rock-studded hills and mesas). But as we inched along, maintaining a patter of sprightly conversation, the temperature fell, the small car was buffeted by wind, and the dark skies descended with fury.

Now, what has all of this to do with dining? Time and effort influence all of our experiences. If you cross the street to obtain a hamburger and it's bad, you just shrug your shoulders. But if you take a place and cross the ocean for a meal in France, it had better be good. Whenever I eat in an unfamiliar restaurant, I approach with an open mind, regardless of what I may already know about the quality of food being served. It may be McDonald's!



Drawing by Jeff Yeomans

it may be Maxim's. And though the trek to Chateau Basque could hardly be considered a monumental journey, when we finally (and safely) reached the muddy parking lot and sloshed to the door, my heart sank. We entered and were directed to a table, not in the main dining room, but in an addition right near the door. The whole place was as cold as the proverbial witch's belly. People were seated shoulder to shoulder, family style, at long tables, but their bodies didn't seem to be generating any heat. Moreover, the main dish this night was file of mignon, which I automatically translated as "slab of cow," and cowed I was when we were seated.

The waitress seemed to take umbrage at the fact that we didn't wait to sit directly at the cold window, and when the rest of our party joined us and we moved to the foot of the table, she appeared quite irate because one of the red napkins had come undone from its flower-like position in the water glass.

When our first course arrived, the dishes were so cold that the soup turned tepid as soon as it was ladled from the tureen. But we felt greedily, only to come up against huge chunks of potatoes that were so uncooked they could not be pierced by any utensil on the table.

Perhaps at this point you will allow me to discursively mention the origins of Basque food. The term comes from the Basque region in the Pyrenees that straddles both Spain and France. The Basques are primarily shepherders, and hence

consume a great deal of lamb and mutton, as well as what is known as Bayonne hogs. Because of the proximity to the sea—the Basques were among the earliest whalers—they also prepare a variety of seafood.

But Bayonne, which is the gastronomic capital of the French Basque country, is known for such things as sausages enriched with preserved goose and pork, *piperade* (eggs prepared with fresh pimiento and tomatoes), and their famous hams (braised in Madeira wine and served with a rice pilaf that includes mushrooms, tomatoes, and spicy sausage). As for soups, one of the best is *stew* (spelled with two 's'), a heady fish soup with every variety of small fish from the Atlantic, the *houillabaisse* of the Basque country. Mind you, all of this is considered "peasant" food, but when I bit into my rock-hard potato in the thin soup at the Chateau Basque, I stifled a tear at the thought of the original.

What Basque has come to mean in our American lexicon is simply "family style," or "boarding-house style." Some Basque restaurants serve a variety of pork, lamb, and beef at one meal, as well as soup, salad, and many fresh vegetables in season. The translation of this at the Chateau Basque outside Boulevard is simply lots of food, none of it well prepared.

Following what my grandmother would have called a "false soup" (it seemed to be made of vegetables only and no stock), we were served appetizers, brought to us in icy stainless steel dishes. These consisted

of bean salad, cantaloupe, and "salsa," or tomatoes in a hotish sauce, none of which was distinguished. The blue cheese was fine, but the bread proved so cold we could hardly spread the cheese on it.

The highlights of the meal consisted of a stew with the flavor of anise (mildly licorice in taste) and rich with noodles. We could have consumed a varful. The salad following had a good dressing and was well tossed, but it was downhill all the way from there.

For lovers of well-done steak, perhaps my comments will be irrelevant. Each person was served a vast portion of meat. No one had been asked how he wanted it done—some may have preferred it rare. The entire party was simply placed before us. It contained four slabs of well-done beef and a great many mushrooms. The steaks did not taste of charcoal or even the grille. They had the uniform doneness that made me think of microwave ovens.

The two vegetables were an absolute travesty. The so-called mashed potatoes had enough lumps in them to compete with the outside terrain. There is a dish known as "lumpy mashed potatoes," in which the potatoes are well cooked and then mashed coarsely, but in no potato dish should there be stony bits. The cauliflower was also crisp to the point of scarcely being cooked. Amidst all of this plenitude, I simply tasted the food, because few dishes were done well enough for me to finish them. The exceptions were the stew and the salad.

This dinner—soup, appetizers, stew, salad, steak, and vegetables—cost \$9.75. Tea or coffee cost fifty cents, and our friends had cheesecake with a dairy topping that cost \$1.25. When I asked whether it was real whipping cream, the waitress said, "I'll have to go look at the can." With the tax, tea, and tip, the meal came to about \$12.50. I took my steak home in a paper bag.

Our trip back appeared more fierce in terms of the rain, but faster because we descended most of the way. Still, we did not reach my house until nine p.m. and a half hour from the time we departed. When I walked in the door, I kissed my walls and then, believe it or not, my friend and I consumed a kugel I had made the night before, consisting of apples, noodles, cottage cheese, and raisins, baked with cinnamon and sugar. After the cold fare of the Chateau Basque, it tasted like ambrosia.

There's a bumper sticker that reads, "Where's Boulevard?" I don't suggest that you try to find out for the sake of the Chateau Basque. The place does serve well-cut on Tuesdays, cornish game hens on Thursday, chicken and ribs all day Sunday, and rack of lamb Wednesday. I frankly, save yourself the trip. On the basis of my own meal, I wouldn't cross the Boulevard again. □

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# A Shallow Shalom

JONATHAN SAVILLE

A visiting troupe of Israeli musicians, known as *Here Is Israel*, brought an entertaining evening of song to the Jewish Community Center last week. Produced by the Israeli father-and-son team of Shmuel and David Finstenberg, the *Here Is Israel* show has been touring the U.S. and Latin America annually for a number of years, its aim being to bring to Western hemisphere audiences a vivid experience of the spirit and culture of Israel. The current show is titled "Peace — The Vision and the Reality," and it focuses on the hopes for peace brought about by Anwar Sadat's trip to Jerusalem. The show includes not only live singing but also a series of illustrative films, projected on a background screen; and one of the most effective moments of the evening was an evocation of that extraordinary visit, with the well-known — yet still astounding — pictures of Sadat and Golda Meir chatting amiably about their respective grandchildren.

The films were in general stunningly effective in conveying a sense of Israel's reality and meaning. Along with some pleasant but fairly conventional travelogue footage, there was a deeply moving documentation of the voyage of an immigrant ship to Palestine after the Second World War, and a unique film recording Polish *shtetl* life before the Holocaust, as well as more familiar pictures of the Holocaust itself. The film showed why the State of Israel had to come into existence; they gave an idea of the special human qualities that have gone into building it; and they characterized the distinctive civilization that has emerged.

The music, although invariably pleasing in itself, was somewhat less successful in communicating the essence of the Israeli experience. The problem was not the quality of the singing, which was always thoroughly professional and sometimes really impressive. Brynne Weinstock, who hails originally from Los Angeles, has a beautifully produced voice, which she uses with the skilled stylings of the best American pop singers. Angelica Oren, originally from Romania, showed a mastery of various Eastern European styles of singing, with intense gypsy emotionalism and a voice of near-operatic richness. Guy Joffe (the show's able music director), whose singing style was formed in Rhodesia, plays guitar with a vital rhythmic sense and uses his pleasant



Angelica Oren

"Except for the fact that the song was in Hebrew, it might just as well have been sung by Mahalia Jackson."

and powerful voice to good effect. Finally, Benni Nadler, the only one of the singers who is a native Israeli, sang with caressing phrases and a lovely, light, crooning tenderness.

If I confess some reservations as to the effectiveness of the singers in this show, it is not their individual merits I am skeptical about, but rather their ability to give foreign audiences an understanding of Israeli cul-

ture. The fact that the song was in Hebrew, it might just as well have been sung by Mahalia Jackson — a great singer, indeed, but far removed from the life of Herzliya or Sde Boker. Mr. Joffe sounded more or less like any decent British rock singer.

Mr. Nadler, who was born in Tel Aviv, could presumably be expected to sing in a more indigenous manner; but his way of singing was actually quite indistinguishable from that international pop music style to be found practically anywhere along the northern border of the Mediterranean from Spain to Greece. If you know the singing of (for example) Jairo Iglesias or Sergio Endrigo, you will be completely familiar with Benni Nadler's voice, phrasing, and expressive devices. The only difference being that Mr. Nadler sings in Hebrew about the sorrows of warlike, while Iglesias and Endrigo sing in Spanish and Italian about the pangs of despised love. This style is in fact characteristic of many Israeli singers these days, and Mr. Nadler is fairly typical. Please understand that I am not objecting to the style in itself, or to Mr. Nadler's expert way of handling it. It is only that it is a bit disappointing to discover that the singing in a show called *Here Is Israel* is pretty much interchangeable with the singing in shows that might be called *Here Is Spain* or *Here Is the Festival of San Remo*.

The same thing could be said about what these talented young people were singing. The texts of the songs are frequently beautiful and touching, with their ardent longing for peace and brotherhood in a world singularly lacking in both. But the music the words are set to tends to a certain distressing anonymity. There is certainly a distinctive Israeli music, a compound or fusion of elements from Eastern Europe and North Africa. Songs like "Im Ba'arazin" or "Vital" or "Zemir Lach" or "Oseh Shalom" carry with them an unmistakable flavor of Kibbutz and Kinneret, of the history and traditions of the Jewish people in the Holy Land. There were a few of these songs in the show at the Jewish Community Center, and they were exceedingly welcome, but the majority of the music was not specifically Israeli in any discernible way except for the lyrics. The harmonies, the shapes of the melodies, the rhythmic patterns — most of these seemed to come from some other modern cultures (principally American), or from no culture at all. Some, indeed, were expressly from other cultures, such as "The Battle Hymn of the Republic," or the Hebrew version of "When the Saints Come Marching In," or that of the

Beatles' "Let It Be," or "Exodus" — the last a piece of pseudo-heroic American movie music, faced with the musical equivalents of mono- and di-glycerides. But even those songs that were Israeli born and bred tended to lack any distinguishing marks. There was a flavorlessness to their music (if not to their words) that is anything but characteristic of authentic Israeli culture, but that has come to be a hallmark of much contemporary Israeli pop music.

The only really memorable performances in this show, I found, were Angelica Oren's zealous renditions of a Romanian folk song and a gypsy-like Yiddish *freylach*. Neither, of course, was Israeli; but both had the distinction of clearly coming from a specific culture and expressing a specific way of life and thought. The styles in which Miss Oren sang these songs were themselves completely distinctive, rising out of long and rich traditions of composition and performance, and she knew the styles so well that the worlds

behind them rose up much more fully and palpably than even the images on the screen. If the music in *Here Is Israel* had communicated the spirit and style of Israeli life as authentically as Miss Oren evoked the culture of the *shtetl* and of rural Romania, it would have had far greater impact.

Perhaps the most striking example of what was wrong with this show was the musical performance that accompanied harrowing film images of the destruction of European Jewry by the Nazis. The singers performed a version of the liturgical chant "Kol Nidre," which is ordinarily sung on the eve of the Jewish Day of Atonement with a text repudiating vows (chiefly vows of religious apostasy) made under duress during the preceding year. This famous melody, a product of the European Diaspora, embodies all the age-old suffering and longing of the Jewish people, and the appropriate style of performance is that of cantorial lamentation, with its extreme

emotionalism, its freely flexible rhythm, its ornate and poignantly expressive vocal embellishments. The singers of *Here Is Israel*, in contrast, performed a wordless arrangement of the melody in close four-part harmony, much in the style of a barbershop quartet (though *more* and *less* expressionless), and with a persistent jostle rhythm, more reminiscent of rock and roll than of the Polish synagogue. The chant was deprived of its text, deprived of its religious meaning, deprived of its tradition, its history, its culture, and deprived of the musical style that evolved over the centuries to embody that culture and to serve as its voice. This was a "Kol Nidre" that had totally ceased to be Jewish. The old melody was there on the surface, but there was nothing — of authentic emotion or authentic culture — in the depths.

Here, then, was the chief defect of *Here Is Israel* — a cultural shallowness, which was expressed in a nonchalant and ultimately disappointing musical eclecticism.

(It is only fair to ask, I suppose, whether this is a defect of the show or of certain aspects of today's Israel.) On the other hand, the show had many virtues as an entertainment, even though it may not have been the most effective cultural ambassador for its homeland. The vitality and youthful spirit of the performers was contagious; the music was fun, even when it was superficial; many of the lyrics were artfully composed and worthy of the serious subjects they treated; and the technique of staging — with the singers in front of the gigantic, irregularly shaped movie screen — was well contrived and well executed. The musical part of the show, presented by itself, would have been entirely unobjectionable, and in some ways — the voices of the two women, for example — even sensational. It was perhaps the contrast between the rather bland and plastic music and the powerful truth of the films that introduced a note of unsatisfactoriness into an otherwise charming production.

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# Two Strays



The Wrong Move

## DUNCAN SHEPHERD

*The Wrong Move*, better translated *Father Movement* (as it formerly was) in order to get across a sense of perpetuation, is based on the Wilhelm Meister novels by Johann Wolfgang von Goethe, updated and adapted to the screen by Peter Handke, and directed by Wim Wenders. Just sorting out whose input is whose, among these three towering artists, would be a term-paper-sized project. Curiously, the chemistry of this threesome seems to have resulted in something as redolent of Rainer Werner Fassbinder as of Wim Wenders — an impression helped along, no doubt, by the presences of Hanna Schygulla and Peter Kern, two fleshy, spongy, boneless bodies imported from the Fassbinder camp, who stand in sharp contrast to the lean and angular Rudiger Vogler, a Wenders regular. It may be of little use, how-

ever, to propose such a comparison within these city limits. Of the New German directors, San Diego has taken Wenders, as well as Werner Herzog, to its heart (or at least its heart), while it has left Fassbinder, as well as Kluge, Brandner, Syberberg, Schlöndorff, Geissendorfer, et al., out in the cold. Anyway, the sweetish blend of facetiousness, kinkiness, mock-pathos, histrionic posturing, and the darkly cloudy social conscience puts me, at least, in mind of Fassbinder, and makes me suspect the hand of Handke may be uppermost in the collaboration.

The storyline, having to do with the absurd existential dilemma of a would-be writer who is interested only in writing and not at all in living, follows a typically Wenders nomadic course, but the movement of his characters has never seemed quite so compulsive nor the characters themselves quite so pretentious. This is a picaresque adventure that takes place

mainly in the past tense and on a verbosely verbal plane, where its "incidents" consist of stories told, or partially told, by the assorted travelling companions, somewhat after the manner of Chaucer's *Canterbury Tales*. Everyone in the movie has, or is, a story to tell, even an anonymous couple intent on doing one another bodily harm who are glimpsed only fleetingly through a second-story window; but the picaresque protagonist, played with his usual sardonic amusement by Rudiger Vogler, can rouse in himself no appetite or curiosity for any of it. This comedy of indifference, which occupies the pivotal position between *Alice in the Cities* and *Kings of the Road* in Wenders' "road movie" trilogy, is well worth seeing, if for no other reason than to keep the book on Wenders up to date, but it seems to me not nearly as self-assured in its tone and its footwork as his other work. The overplayed absurdist element, here, adds a sort

of tricky top-spin to his normally level delivery, and his control seems a little wilder as a result. In the interests of fair-mindedness, the First Amendment, and further discussion, I might mention that Jonathan Rosenbaum, on the other hand, once told me he considers *The Wrong Move* to be the very best of Wenders' films. Then again, he has also told me *What?* is the best of Polanski's and *The Saga of Anatahan* the best of Von Sternberg's. *The Wrong Move*, accompanied by a half-hour musical documentary by Wenders called *Alabama*, plays at the Unicorn through Tuesday. *Eraserhead* is, until further notice, the weekly Saturday midnight show at the Guild. What it has done to deserve that distinction is not readily apparent. If the filmmaker, David Lynch, had hoped all along for the midnight-cult circuit as an outlet for his work (it is not easy to imagine where else he could have entertained hopes

for it), he has not exactly gone out of his way to mold it to specifications. It seems somehow to have been enriced by the same lasso of taste that has also indiscriminately encircled such anomalies as *Pink Flamingos*, *The Rocky Horror Picture Show*, *Saturday Night Live*, *Steve Martin*, *Monty Python's Flying Circus*, *Performance*, *A Clockwork Orange*, *The Ruling Class*, *Night of the Living Dead*, and *The Texas Chain Saw Massacre*, uniting them all within the loosely defined category of the weird, the wild, the far-out, the flipped-out, the bizarre, the totally insane, or whatever is the vogue word this season. True, it shares with many of its loose-knit allies a morbid fascination with freaks and misfits, and it provides, like them, a kind of validation and ventilation for feelings of disaffection, futility, impiety, and seip pity. But its code of com-

munication seems too insular and uncrackable for it to operate on the same wavelength with the midnight fun-seekers. After the movie's disorienting start — an outpouring of nightmare images which involve globular shapes and bottomless holes, and which immediately place this visionary movie somewhere in the area of "fantastic art" — the midnight audience attempts its first laugh when, in the daylight, it finally gets a good look at the hero: a chubby-cheeked character whose hair reaches toward the sky as if he must comb it every morning with one finger in an electric socket, and whose unchanging costume is made up of white socks, an ill-fitting dark suit, and a battery of ballpoint pens clipped to his breast pocket. But the laughs just aren't there. The unexpectedly dignified performance of John Nance, a Dom De Luise-John Belushi

lookalike with a horizontal crease etched permanently in his brow, treats the hero's face and its fixed expression too much like a Greek tragedian's mask to milk much response from the audience.

To say that *Eraserhead* doesn't look quite at home on the midnight circuit is not to say, however, that it isn't ghastly all the same. The main narrative thread, if one can be extracted from the jungly snarl, centers around a slimy, encephalic birdlike creature (a fine example of "monster" special effects, and one that the makers of *Star Wars* and *Close Encounters* might well look at with envy) which has somehow been sired by the hapless hero, and which now lies on a table in his apartment, mewling, spitting up, contracting chicken pox, and being generally disgusting; and this thread possesses something of the quality of Gogol's and

Kafka's satirical horror stories, although not as firmly embedded in a believable background and a lucid, factual tone. The shock value of its various images of excrescences, eruptions, diseases, decapitations, and so forth, is somewhat numbed by its thorough submersion in a delicious, deliquescent world where anything goes but nothing comes of it. The movie's horrorfulness is at times moderately effective, but never in a coherent or controlled way; it works rather by a relentless cumulative brutality and by the constant threat of worse yet to come. Equipped with a too sooty, underlit black-and-white image and a sadistically overamplified soundtrack, this pestiferous little movie, produced in co-operation with the American Film Institute, leaves you with the feeling in the pit of your stomach that you are apt to have after stepping accidentally on a snail. □

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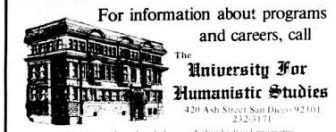
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# CURRENT

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antiques by the black spot. Unrated movies are for now unrated.

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**ALICE'S RESTAURANT** — Like the other big youth movies, so-called, of 1969 (EASY RIDER, LAST SUMMER), Arthur Penn's slight expansion of Arlo Guthrie's rambling protest, ballad avoids codding its audience. It is most effective, in fact, when it is gravely cautioning. The sour, melancholy notes sounded at a hospital death bed, at a gently snowy funeral, and at the funeral farewell party are quite affecting, while the obligatory anti-establishment spoofery comes close to Mad Magazine crudeness, cummies. The cancelling of Arlo Guthrie's even Mad's impatience, though, as Arlo, in his first movie, rises

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# MOVIES

Lucas, 1973. "I've done it. Spring Valley, Tu Vu Drive in."

**Bedlands** — Terry Malick's re-examination of the Charles Starkweather case is conducted under a septic laboratory conditions. A homicidal maniac, who does an uncanny James Dean impression in T-shirt and cowboy boots, and his baton-wielding girlfriend, take flight, cross-country, but they find themselves continually penned into any desolate compositions and saddled with insane things to say. "We should crush our hands with this rock so we'll remember this day always." "Wouldn't it hurt?" "That's the point, stupid." "Don't call me stupid." And so on. These blank-eyed fugitives manifest none of the heightened sensitivities of their forerunners in proletarian tragedy — George Raft, Sylvia Sydney, et al. The spooky feeling of this movie is that the people on screen have all had their blood sucked. With Martin Sheen, Sissy Spacek, and Warren Oates. 1973. \*\* (Tone, 12/3 through 6)

**The Rat** — Laurence Olivier must have been drawn to this by the same force that impelled him to do CAT ON A HOT TIN ROOF for television. Again, he's Big Daddy, or actually Big Grand-daddy, the tyrant of a Detroit automobile empire. Speaking in an underlined accent that sometimes, perhaps, is in the neighborhood of a drunken Swede, he's simply abominable. This elephantine saga probably seemed a bad job to director Daniel Petrie, but he couldn't have made any worse of it than in the heroine's twenty-first birthday delirious scene, set in the romantic summerhouse, with the camera starting on her discarded gown (as a jumbo housewife crawls across it), then circling furtively around the naked couple and peering at them discreetly through plants and flowers, and then

the girl contentedly murmuring, "I knew it would be like this." From the

SOS meetings, and such. That one of these radicals, a Berkeley alumna

fantasies are stronger and longer-lived than any passing political fancy.



Death on the Nile

named Moses Wine, has turned into a standard speedy private eye implies that are reactionary ones (see Spillane), although all private eyes, left and right, traditionally come from perfectly straight backgrounds, like

**The Big Fix** — At the heart of this up-to-date private eye caper is the question, "Whatever happened to the student radicals of the 60s?" And the several given answers are not lacking in humor, nor in sentimentalism for the good old days of peace marches,

rank and file police duty, and not from campus riots. The case here, tailor-made for Moses Wine because it tells this dormant activist light for the reputations of a Jerry Rubin and a Cesar Chavez type, involves a political conspiracy as lonesome as any since THE MANCHURIAN CANDIDATE suggested the right wing movement in America is actually a Communist facade. The plot moves along at a nice clip, only afterwards, on analysis, does it fall to pieces. With Richard Dreyfuss, Susan Anspach, directed by Jeremy Paul Kagan. 1978. \*\* (Camino Cinema 4; Center 3; Cinema 3; Century Twin 2; Cove; Flower Hill Cinema 2; Poway Playhouse)

**Blood in the Streets** — On the surface a standard Italian gangster thriller, but under the skin a blood-brother to Francesco Rosi's radical boatrockers, THE MATTEI AFFAIR, LUCKY LUGANO, and EXCELLENT CADAVERS. The gradual dismantling and rearranging of a prison warden's moral constitution, in the course of an underworld quest with an escaped convict serving as his guide and exemplar, is a job worthy of Patricia Highsmith's black art, and his subsequent re-programming to the rights and wrongs of civilized society brings the movie around to some inflammatory political rhetoric. To be sure, the neo-authoritarian argument is too long coming into focus, and is too facile in its presumptions, but it is put forward with real force and firepower. Oliver Reed, Fabio Testi, and Agostina Belli, directed by Sergio Sollima. 1976. \*\* (Cinema)

**Bobby Deerfield** — A secretive

**Movie Directory**

**DOWNTOWN**  
Astor, 605 5th (239-8238)  
The Boys in Company C, Shaft in Africa, and Bobby Deerfield through 12/2  
Call theatre for program starting 12/3

Balfour, 4th and E (232-3328)  
On Any Sunday, Bruce Lee-Mat and Myth, and Exit the Dragon, Enter the Tiger  
Broadway, Broadway at 8th (232-4800)  
Call theatre for program information

Cabrillo, 328 Plaza (232-8718)  
Blood on Satan's Claw, Bloody Pit of Horror, and Body Snatchers from Hell

Calisto, 943 5th (232-8878)  
Black Heat, White Devil-Black Hat, and Blood in the Streets

Guill, 3827 5th, Hillcrest (295-2000)  
The Sentinel Man, from 12/1  
Greaserhead, 12/1 midnight

Plaza, 323 Plaza (232-0501)  
The Grove Tube, Sex with a Smile and The Diner

**BEACHES**  
Cove, 7730 Grand, La Jolla (459-5404)  
The Big Fix

Fine Arts, 1818 Garnett, Pacific Beach (274-4000)  
Pink Floyd and Emerson, Lake, and Palmer movies 12/1 and 2 midnight

Frontier Drive In, 3801 Midway Dr. (222-4994)  
Theater 1: Goliath and Sam-Thing  
Theater 2: The Grove Tube and Sex with a Smile  
Loma, 3150 Rosecrans (224-2344)  
Death on the Nile

Midway Drive In, 3801 Midway Dr. (222-8342)  
Escape from Witch Mountain and Return from Witch Mountain

Pacific Drive In, 4880 Mission Bay Dr. (274-1400)  
Heaven Can Wait and Intensity in the Dream

Sports Arena Shopping, 3050 Sports Arena Boulevard (222-5333)  
Theater 1: Grease  
Theater 2: Grease  
Theater 3: Grease  
Theater 4: Heaven Can Wait  
Theater 5: They Went Thawing  
Theater 6: Up in Smoke

Strand, 4950 Newport, Ocean Beach (223-3141)  
Last Tango in Paris and Women in Love, 12/1 and 2  
The Sound of Music, 12/1 and 2  
Citizen Kane and The Magnificent Ambersons, 12/4 and 5  
Cousin Cousine and Small Change, 12/6 and 7  
Universal, 7454 La Jolla Blvd., La Jolla (459-4341)  
The Wrong Movie and Alabama

**CLAREMONT-KAIBY MESA-UNIVERSITY CITY**  
Claremont, 4140 Claremont Mesa (274-0801)  
Theater 1: Waterbury Down  
Theater 2: Escape from Witch Mountain and Return from Witch Mountain

Mesa Mesa Cinema, 8118 Mesa Mesa Blvd. (566-1912)  
Theater 1: On Any Sunday  
Theater 2: Hooper and Greased Lightning  
Theater 3: The Wild Geese  
Theater 4: Goliath

Tu-Vu Drive In, 5535 Kearny Villa Rd. (277-4888)  
Sgt. Pepper's Lonely Hearts Club Band and American Graffiti

University Towne Centre, 6, 4525 La Jolla Village Dr. (452-7766)  
Theater 1: Heaven Can Wait  
Theater 2: Four Play  
Theater 3: The Grove Tube  
Theater 4: Up in Smoke  
Theater 5: Blood in the Streets  
Theater 6: Grease

**MIRACOSTA VALLEY**  
Center 3 Cinema, 2120 Camino del Rio North (297-1888)  
Theater 1: Snow Dancing in the Big City and New York, New York  
Theater 2: Waterbury Down  
Theater 3: The Big Fix

Cinema 21, 1140 Hotel Circle North (291-2121)  
The Boys from Brazil

Fashion Valley, 4, 110 Fashion Valley (291-4404)  
Theater 1: The Wild Geese  
Theater 2: Paradise Alley  
Theater 3: National Lampoon's Animal House  
Theater 4: National Lampoon's Animal House

Valley Circle, Mission Valley Center West (297-3931)  
Magic

**STATE UNIVERSITY**  
Campus Drive In, 6147 E. Capon Blvd. (582-1717)  
The Wild Geese and Goliath

Century Twin, 54th and E. Capon Blvd. (582-7690)  
Theater 1: Grease  
Theater 2: The Big Fix and House Calls

Cinema, 5889 University Ave. (583-6001)  
Midnight Express

College, 6003 E. Capon Blvd. (286-1455)  
Closed for remodeling

Kan, 4061 Adams Ave. (283-5909)  
Monty Python and the Holy Grail and Jabberwocky, 12/1 and 2  
The Conversation, Chinatown, and The Long Haul, 12/3 through 5  
Harden County U.S.A. and State of Siege, 12/6 and 7

State, 4712 E. Capon Blvd. (284-1428)  
They Went Thawing and Billion Dollar Baby

**EL CAJON-LA MESA**  
Astor Drive In, 8000 Broadway, Lemon Grove (449-5328)  
Sgt. Pepper's Lonely Hearts Club Band and American Graffiti

Astor Drive In, 3rd and Broadway, El Cajon (441-8800)  
The Grove Tube and Sex with a Smile

Alvarado Drive In, 7910 El Cajon Blvd. (449-0080)  
Up in Smoke and Lords of Flatbush

Greenwood, 5500 Greenwood Center Dr., La Mesa (445-7100)  
A Woman at Her Window

Paradise Theatre, 1248 Fletcher Parkway (449-7800)  
Theater 1: Up in Smoke  
Theater 2: Escape from Witch Mountain and Return from Witch Mountain  
Theater 3: Grease

Santee Drive In, 10990 Woodlands Ave., Santee (445-1417)  
Call theatre for program information

Spring Valley, 1057 Elston Blvd., Spring Valley (445-8233)  
Sgt. Pepper's Lonely Hearts Club Band and American Graffiti

U.S. Cinema, Interstate 8 at Magnolia, El Cajon (440-0300)  
Theater 1: Waterbury Down  
Theater 2: Heaven Can Wait and The One and Only  
Theater 3: They Went Thawing

**SOUTH BAY**  
Big Bay Drive In, 2245 Main, Chula Vista (425-3377)  
Bruce Lee-Mat and Myth and Exit the Dragon, Enter the Tiger

Florida Twin, 475 5th, Chula Vista (425-5287)  
Call theatre for program information

Harbor Drive In, 32nd and D, National City (477-1382)  
Grease and The One and Only

Paradise Twin, 1001 Harrison Ave., National City (475-6000)  
Theater 1: Revenge of the Pink Panther and Return of the Pink Panther  
Theater 2: The Big Fix

South Bay Drive In, 2170 Coronado, Imperial Beach (425-7272)  
Escape from Witch Mountain and Return from Witch Mountain

Village, 200 Orange Ave., Coronado (453-6161)  
The Wild Geese and The Rat

Vogel, 225 3rd, Chula Vista (425-1406)  
Heaven Can Wait and International Velvet

**NORTH COUNTY**  
Mesa, 500 East Grand Ave., Escondido (747-6635)  
Closed for remodeling

Camino Cinema 4, 2253 E. Camino Real, Oceanside (433-9144)  
Theater 1: The Wild Geese  
Theater 2: The Big Fix  
Theater 3: National Lampoon's Animal House  
Theater 4: The Boys from Brazil

Cinema Plaza Theatre, 5, 2565 E. Camino Real, Carlsbad (729-7147)  
Theater 1: Grease  
Theater 2: Grease  
Theater 3: Grease  
Theater 4: Grease

Crest, 102 N. Fremont, Oceanside (722-6661)  
Bruce Lee-Mat and Myth and Exit the Dragon, Enter the Tiger

Escondido Drive In, 722 W. Mission, Escondido (745-2311)  
Grease and The One and Only

Power Hill Cinema, 2630 Via de la Valle, Del Mar (756-0511)  
Theater 1: Grease  
Theater 2: The Big Fix  
Theater 3: National Lampoon's Animal House

La Paloma, 471 1st St., Encinitas (436-7468)  
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Off the Edge, from 12/4

New Valley Drive In, 3840 Mission Ave., Oceanside (757-5856)  
Theater 1: The Adventures of Sherlock Holmes  
Theater 2: The Rat  
Theater 3: Grease  
Theater 4: Grease

Plaza Drive In, 345 N. Escondido Blvd., Escondido (745-5007)  
Theater 1: The Boys from Brazil  
Theater 2: Call theatre for program information

Poway Playhouse, 12845 Poway Rd., Poway (745-7110)  
The Big Fix and Grey Lady Down

Star, 402 N. Hill, Oceanside (722-2886)  
On Any Sunday and Sty Seconda is a Minute

Towne, 217 N. Hill, Oceanside (722-2155)  
The Rat and The Rat

Vineyard Twin Cinema, 1229-22 East Valley Parkway, Escondido (745-1222)  
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Theater 2: On Any Sunday

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# CURRENT

**Heaven Can Wait** — Warren Beatty's satirical remake of HERE COMES MR. JORDAN — he's the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry) — is scrupulously clean, modestly liberal, inventively relevant, and refreshingly gay. Such qualities were rampant in the Luperon years when this comedy-fantasy came, but have been increasingly scarce ever since. The only updating necessary was in making the specifics jibe with current California interests: industrial pollution, the dwindling porpoise population, health foods, and the A. Rami Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the blandly traitorous villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a latter-day Katharine Hepburn or Jean Arthurs, is patronizingly patted 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 boyishly callow leading man. Her underdeveloped romance with Beatty is supposed to be automatically fascinating simply because she and he were once an "item" in the Hollywood gossip columns. With Jack Warden, James Mason, Buck Henry, and Dylan Cannon. 1978. \*\* (Pacific Drive-In, Sports Arena 6, UA Cinema 2, University Towne Centre, Vogue).

**Hooper** — Hal Needham's salute to Hollywood sturtness is in the Howard Hawks mode of *The Special Breed* made cannardine movie. Needham, a celebrated stuntman and stunt coordinator himself, knows what he's taking about, and he seems to be drawing from a fairly deep well of feelings. Even his glo riddle of a hot-shot Seven Spangars director (Robert Klein), a pampered superstar (Adam West), and an over-the-hill Hollywood starlet (Candy Paterson) who is the spy who LAUGHED AT

**International Velvet** — Sparsely plotted sequel to NATIONAL VELVET, strung together with the most verbose narration heard outside a Jacques Cousteau underwater documentary. Most of its "adult" and common-sense innovations merely undermine the fantasy quality of the original. For instance, the shepherd writing pornographic novels under the pen name "Jacques Delacour" is in order to foot the bill for the heroine's riding lessons or the replacement of the neck-and-neck thrills of the sleepchase with the more light-reined tensions of Olympic-style equestrianism. Obviously, a great chance for emotional resonance was lost when the filmmaker failed to enter Elizabeth Taylor to resume her own role, thirtyodd years later, and settled on Natalie Newman in her place. Newman is not bad, but, in every sense,

she carries less weight. All in all, this stately-legged movie is played with admirable conviction. Anthony Hopkins and Christopher Plummer are especially good as always, in their lively seriousness about his work (any movie that ends with a freeze frame of the hero giving the high sign to the camera has a credit shortage of integrity). With Burt Reynolds, Sally Field, Jan-Michael Vincent, and Brian Keith. 1978. \* (Mesa Cinema).

**House Calls** — Uncomplicated romantic comedy about a widowed doctor whose Second Youth is jeopardized by a feisty divorcee who plays only for keeps. Both of them are presented uncritically, and a bit too sweetly, as "good catches." The waggish dialogue by a bureau of scriptwriters and the deft playing by Walter Matthau and Glenda Jackson are like a rich embroidery atop the threadbare storyline. With Richard Benjamin and Art Carney, directed by Howard Zief. 1978. \*\*\* (Century Twin 2).

**International Velvet** — Sparsely plotted sequel to NATIONAL VELVET, strung together with the most verbose narration heard outside a Jacques Cousteau underwater documentary. Most of its "adult" and common-sense innovations merely undermine the fantasy quality of the original. For instance, the shepherd writing pornographic novels under the pen name "Jacques Delacour" is in order to foot the bill for the heroine's riding lessons or the replacement of the neck-and-neck thrills of the sleepchase with the more light-reined tensions of Olympic-style equestrianism. Obviously, a great chance for emotional resonance was lost when the filmmaker failed to enter Elizabeth Taylor to resume her own role, thirtyodd years later, and settled on Natalie Newman in her place. Newman is not bad, but, in every sense,

**The Sentinel Man**  
Bryan Forbes. 1978.  
\*\* (Vogue)

**Islands in the Stream** — Henryway's discursive unfinished novel wasn't pulled together when the author died, but the moviemakers, undaunted, plow through two barely connected storylines, one a family drama and the other a TO HAVE AND HAVE NOT smuggling escapade, as though they imagine they are dealing with great, fundamental wisdoms ("I know now," they have the hero confide at the end. "There is no one thing that is true. It is all true"). Despite the obvious worshipfulness of him, the moviemakers have tenderized the author, and his worn-out masculinity, with some demonstrative emotionalism, some childish comedy relief, and a final maudlin hallucination.

in which the pensive loner hero sees himself and his family united in love and in glowing white clothing. George C. Scott is generally a better actor the closer he plays to pines, and the stereotyped Henryway hero seems to inspire him in that direction. But the fictional character, the actual Thomas Hudson, tends to disappear into the Henryway mystique and the white-

Michael Palin and directed by Terry Gilliam, both of the Monty Python group. 1977.  
(Ken, 121 and 2).

**The Last Tango in Paris** — Bernardo Bertolucci's layup, it has been so overdiscussed that nearly every critic seems familiar even as it's hap-



# MOVIES

creation of Brooklyn, late 1950s. Involving in much less wing-flapping and crowing, it is not at all guaranteed to appeal to the first moviegoer. The first feature of Stephen Verona and Martin Davidson, while funny at times in a painful and secondary sort of way, is

from the Booth Tarkington novel, is stronger than his first, CITIZEN KANE, in most ways — in coherence, in complexity, in common sense. Welles himself, a charge and for a relief and for a better balance, isn't on screen in this one. The story tells of the

prison conditions the world over, or to penitentiaries and not as funny either. This hat-house comedy has good rapport with the lowbrow crowd. A support it maintains through the constant congratulations and rewards it hands out to its undeserving good-off

by the tighter morals of the 1962 period setting and not as funny either. This hat-house comedy has good rapport with the lowbrow crowd. A support it maintains through the constant congratulations and rewards it hands out to its undeserving good-off



Up in Smear.

concerned mainly with the pitilessness of characters who have nothing much to do, nothing much to say, and who frequently run into redundancies, some, and time-worn rituals (for some of the lack of imagination the moviemakers must share the blame). To get every

last generation, represented snottily by Tim Holt, of a declining Midwest industrial dynasty, trying to uphold proud family customs in the crush of new ways, new powers at the turn of the century. The portentous expression of Stanley Corbin's lighting, which transforms and denatures the

a country of pigs, they don't eat them there. Brad Davis, Randy Quaid, John Hurt, directed by Alan Parker. 1978. \* (Cinema Plaza 5, Cinema 8).

**National Lampoon's Animal House** — Surprisingly coherent and polished piece of work considering it's from the writers of the National Lampoon and from the director of KENTUCKY FRIED MOVIE, not as raunchy as you might expect, held in check perhaps

characters. With John Belushi, Tim Matheson, directed by John Landis. 1978. \* (Cinema Plaza 4, Valley Forge, Power Hall Cinema 3).

**New York, New York** — An uncomfortable blend of Hollywood artifice, circa 1945, and better feminist truths, circa 1970. NEW YORK, NEW YORK FRIED MOVIE, not as raunchy as you might expect, held in check perhaps

whiskers Papa Henryway makeup job. With David Hemmings, Claire Bloom, Susan Tyrrell, directed by Franklin Schaffner. 1977. \*\* (Pacific Drive-In)

**Jabberwocky** — An almost unexploitable English comedy, one that takes its pleasure in the common schoolboy practice of fantasizing about the pagan conditions of life in the olden days. Even for viewers who've acquired a proper English education in Arthurian legends, it is probably not really intelligible. In the slough of mealy atmospherics and murky lighting, you have to fish around for the jokes, and what you dredge up, other than not, is a handful of garbage, dung, or gore. The funniest bits have to do with a countryside terrorizing dragon which has sprung out of a bottom-drawer Japanese monster movie. Starring

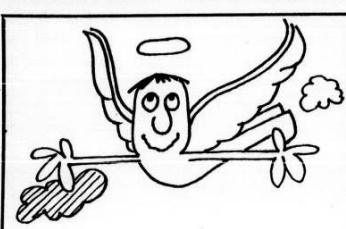
**The Long Goodbye** — Robert Altman's provoking revision of a late, intricate Raymond Chandler detective novel is devoted less to creating a mystery than a muddle. The impenetrable darkness, the stealthy sounds and circuitous tracks of Vimes Zsgornod's cinematography, and the actors, conspire together to cover up the leaks sprung out of a bottom-drawer Japanese monster movie. Starring

**The Lords of Flatbush** — The promotional campaign was predictably geared to suggest a spew of AMERICAN GRAFFITI, which does a disservice to this humble, frugal re-

**Midnight Express** — The true story (or half-truth) of an American student is run in with the indecipherable Turkish penal code is structured as a sort of parable of exiles, and it adds up to a test of whether one feels more ready righteous than bored. The personality of the American student and petty drug smuggler, who only wanted to please his friends back home with a gift from the Orient, is kept almost a total blank so that nothing impedes the youth audience (which is not apt to hold a little harsh against the fellow) from identifying with him as an unblemished martyr. To exactly what cause he is a martyr is also left accommodatorily open-to, perhaps, sinner drug laws, or to better

**Magie** — The old gimmick of the ventriloquist's dummy with a mind of its own, good enough for a short-story segment in DEAD OF NIGHT, good enough for a TWILIGHT ZONE episode, but blown up here to feature length and rather madly devalued by any invention or embellishment which might justify such lavish expansion. With Anthony Hopkins, Ann-Margret, and Burgess Meredith, directed by Richard Attenborough. 1978. \* (Cinema Plaza 5, Valley Forge, Vineyard Twin 1).

**The Magnificent Ambersons** — Orson Welles' second movie, taken



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# CURRENT MOVIES

caged bird, a riding party of cockroaches, and an organ grinder's monkey, but he has little understanding of character development that, for a change of pace, he has two of the brothers' bawdily exchange personalities as easily as swapping overcoats. Statone gives himself the most garish role, but with his forthright voice, this is not a particularly self-flattering move, he is actually charmed by the gentle-giant performance of heavy-weight boxer Lee Canale. With Kevin Conway, Anne Archer, and Joe Spinell 1978. (Fashion Valley)

**Return from Witch Mountain** — Its plotting and pacing are reminiscent of primitive 1950s serials, but this over-the-top movie otherwise lacks the Spartan charms (Christopher Lee, as the resident mad scientist, was better off in his *Fu Manchu* movies). On the plus side, Kim Richards is a paragon of juvenile virtues (that is, of adult virtues in a juvenile body), a billy goat provides a couple of lively minutes when called upon to perform some R'n'Tan heroics, and director John Hough throws in a few bizarre deep-focus shots to reassure you that he is still alive and well in Disneyland. All else is fluff. With Betty Davis 1978. (Claremont, Midway Drive in; Parkway 2, South Bay Drive in)

**The Return of the Pink Panther** — As a first principle of comedy, Blake Edwards suggests there is no surer guarantee of laughter than the audience's confident expectation to laugh. This predisposition is primed in this case by Edwards' two earlier Inspector Clouseau farces and by his maintaining a schedule of gags as incessant as *pi* and *as* emphatic as in *Waters* *Looney Tunes*. The laughs do flow easily, even if the gags are no better than interchangeable with those in the two forebears; and Peter Sellers merits a strong commendation for slipping into a character characterization with no need of re-telegraphs. But the multiple redundancies (the storyline itself is a variation of Hitchcock's *TO CATCH A THIEF*) create a much cozier situation than in Edwards' best comedies, harsh, merrily 1975. (Paradise Twin)

**Revenge of the Pink Panther** — Robert Webber, Robert Loggia, and Paul Stewart carry with them the strong masculine smell of the straight gangster movie, and Peter Sellers' Inspector Clouseau trails after them, skunking up the air as though armed with perfume atomizers and deodorant aerosols. His most direct and telling blast at gangsterdom comes when he disguises himself as a balloon-like Godfather figure such as might float down the street in a Macy's Thanksgiving Day parade. Blake Ed-

wards, the writer and director, en-dows this third reprise with his patented blend of innocuous dirty jokes and stentil visual opulence. Herbert Ross, Dyan Cannon 1978. (Paradise Twin)



**The Wiz** — It would appear that Michael Ritchie had his heart set on doing a spoof on consciousness-raising, and he wasn't going to be deterred, or deluded, by the fact that he'd contracted to shoot Dan Jenkins' novel about the professional and private lives of football players. The satirical tone is loud and confident, but the movie, juggling its several subjects like hot potatoes, scarcely seems to know what it's about. As if to illustrate the confusion, the movie is shot in cheap, garish, colorful color. But Reynolds, Kris Kristofferson, Jill Clayburgh 1977. (Frontier Drive in)

**The Sensual Man** — Italian comedy with Giancarlo Giannini, Rossana Podestà, and Lionel Stander, directed by Marco Vicario. (Gulf, from 12/1)

**Sex with a Smile** — A slimy handful of burlesque sketches, one of which features Mary Feidman doing some deft, if half-hearted, slapstick exorcism, and which all by itself accounts for the only conceivable reason this Italian sex comedy was ever imported to the U.S. With Sydney Rome, Barbara Bouchet, Giovanna Ralli, and Edwige

Fenech, directed by Sergio Martino 1976. (Aero Drive in; Frontier Drive in; New Valley Drive in; Plaza)

**Slow Dancing in the Big City** — Comedy romance concocted from an

izing, and perfectly suitable for consumption by children. The single trace of the mean-minded stringency which characterized Truffaut's more aloof, unapproachable movie about childhood (*WILD CHILD*), and which

Cinema 1)

**The Wild Geese** — A gaggle of middle-aged men, led by a young man, throw up their man and degrading civilian lives for the chance to get back into khaki and form a mercenary squad to rescue a kidnapped African mission named *Zimbab* (pronounced like the pro football player, Lerr Barney). Hundreds die in the course of this topical potboiler, all of them more quickly and less painfully than yourself. Richard Burton, Richard Harris, Roger Moore, and Hardy Kruger, directed by Andrew McLaglen 1978. (Carmine Cinema 4; Campus Drive in; Mira Mesa Cinemas, Village)

**The Wiz** — Black musical based on *THE WIZARD OF OZ*, starring Diana Ross, Michael Jackson, Richard Pryor, and Lena Horne, directed by Sidney Lumet. (Fashion Valley)

**A Woman at Her Window** — A 1930s political drama starring Ronny Schneider and Victor Lianous, directed by Pierre Granier-Deferre. (Grossmont)

**The Wizard's Greatest Lover** — A sulkish, incessant comedy about a starstruck rube from Milwaukee who travels to Hollywood in the 1920s ("Hollywood" he shrieks from his hotel window, "Lohan Gish is in those hills!"), intent on launching himself on a new career as a Madone idol. Gene Wilder, a Chaplin-is-my-idol, quintuple-threat moviemaker (actor, director, producer, writer, songwriter), is strongest when he's operating at a pitch of ancient hysteria, but he yearns to expand his range to include everything from pie-in-the-face slapstick to lump-in-the-throat pathos, and he jumps capriciously from one note to another as though he's flicking a TV dial. For the most part, the material here seems to be all in the fun, storming stage, before sense and selection have begun to prevail. The movie ends with an intriguing thank you note from Wilder to his friend Federico Fellini. For encouragement, use the right time what manner of encouragement did he get? Did Fellini encourage him to offer from the plot of *THE WHITE SHEET*? Did Fellini encourage him to copycat the vision of hustle-bustle on a movie set? Did the Nino Rota music from 89? This resembles the sort of encouragement a mugged actor gets in a snicker on a park bench. Carol Kane, Don DeLise 1977. (New Valley Drive in)

**Up in Smoke** — Cheech and Chong's marijuana puff piece is simply a stinker (a pot stinker? a stinkpot? Gas masks are advised. With Stacy Keach and Tom Skerrit, directed by Lou Adler 1975. (Alvarado Drive in; Cinema Plaza 5; Parkway 1; Sports Area 8; University Towne Centre)

**Waterstep Down** — Cartoon version of Richard Adams' best-seller about the rabbit kingdom, produced and directed by Martin Rosen. (Center 3 Cinema 2; Claremont; UA Towne Centre)

**The Wrong Move** — Reviewed this issue. With Rudger Vogler, Hanna Schygulla, and Peter Kern, directed by Wim Wenders 1974. (Uptown)

## City Lights

(continued from page 4)

**Patrol Agent Jerry Cox** is frustrated at the declining number of border jumpers being caught, but he's also frustrated because of the increasing number of smashed windshields his outfit is enduring. "I'm sure they get a big kick out of knocking a window out," draws Cox as he drives along the Tia Juana River flood

control channel, where the bulk of the damage is done. "It's not the wets (illegal aliens) who are doing it, either. It's these young kids who live in Tijuana and have nothing better to do." Cox pulls up next to the only Border Patrol agent on the levee. Tonight there will be five or six on the upper part of the levee, and another patrol unit down in the flood control channel itself. "You don't do any appreciating in here," says Cox, pointing down into the broad cement trough where four

or five Mexican children frolic in shallow runoff from recent rains. "The wets just harass you in here, and if you try to catch 'em, they just run back to Mexico. It's a lotta laughs for those guys," adds Cox. He explains that since there is only one way for a vehicle to get down into the channel, only one Travell-type truck is let down at night, and it usually takes most of the rocks. For this reason, and another, these trucks are called "War Wagons."

The other reason is that the Border Patrol has begun to install steel screens over all the

windows, grills, and lights on these vehicles. Thus far only three or four of these war wagons have been completed, and they're still in the experimental stage. One has a small square cut out of the screen in front of the driver, and this square is covered with a piece of plexiglass. Others have a thick piece of plexiglass stretching all the way across the windshield. "You can't see out of 'em," complains Cox, "but if you get out, the wets start throwing at you. They usually don't hit you, but there's always that one guy. You know what

they say about putting a monkey in front of a typewriter, and eventually he'll type out the dictionary? Well, you get enough monkeys down there throwing rocks at you and eventually they're gonna hit you."

— N M

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## Second Section

## —Reader's Guide to the Music Scene

## This Week's Concerts

For some strange reason, I still enjoy listening to Black Sabbath, and in this I am obviously not alone. They seem to be as popular as ever. For me, their dual bombastments remain a perverse treat mainly because, as musicians, they have no shame at all. They flout their cynicism. Lead singer Ozzy Osbourne has claimed (with a straight face) that all the group wants to do is "mature our drums and render every one senseless." In other words, he's just kidding.

that respond. They have no points. Agreeing with Black Sabbath the Sunday of the Sports Arena will be Van Halen, a pretty good guess, and a question he had already asked in the good old days (1985-69): It was a mark of sophistication to point out how groups such as Cream, Led Zeppelin, Jeff Beck, and Mountain stole their best moves from American bluesmen. Now, critics and fans are faced with this irony: Van Halen is the only rockers have patterned from the above-mentioned leeches. Van Halen is one of the more exciting and accomplished musical mongers of rock today, but still, cannot grant them a preferred position on my turntable. It may be that my rock and roll arteries are becoming hard, but I'll bet the "Kinks" trifling with the old version of "You Really Got Me" any day.

Also on Friday, drummer Norman Connors will return to disc, a downer of the Cubanera. It's been so long since Connors did anything worth arguing over (the 1972 "Denise of Magic," to be exact), that the usual

diagnosis of over-commercialism is not quite verifiable any more. He is simply another example of a musician who belongs in a band, not at the helm of one.

Robert Hartlie Mann and his new band of Mann perform Tuesday night at the Catamount. Mann has never been a particularly distinguished or distinguishable soloist, but he sounds of minor jazz

remarking the discovery of this is the most talented chemist I know. One day, years, when he of it now told was having suffered onto the radio. Many were there to capture the scene, through boxes, were jazz rock, reggae, disco, and funk without ever getting into a combative style of his town.

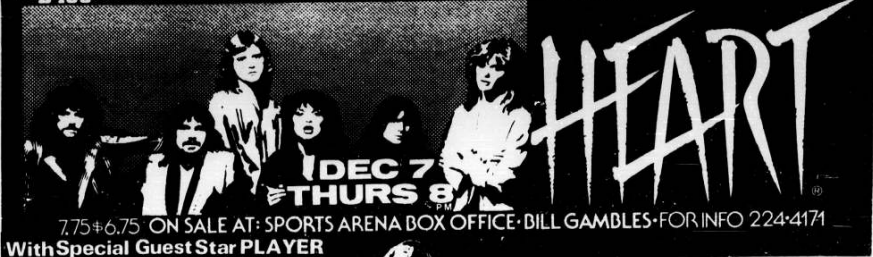
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# Reader's Guide to

The Music Scene is compiled weekly. Send information and photos to **READER MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92188 or call 234-1607 by 4 p.m. Friday. **IMPORTANT!** Information must be received by the Friday preceding the Thursday issue to insure inclusion.

## San Diego Concerts

Andre Centazzo and Henry Kolser with Jim French: Stafford

Court Theatre, Friday, December 1, 8 p.m., 1353 Stafford Court, Del Mar, 755-8603.

**Norman Connors:** Catamaran, Friday, December 1 through Sunday, December 3, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Black Sabbath and Van Halen:** Sports Arena, Sunday, December 3, 8 p.m., Sports Arena Boulevard, 224-4176.

**Herbie Mann and the Family of Mann:** Catamaran, Tuesday, December 5, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Heart:** Sports Arena, Thursday, December 7, 8 p.m., Sports Arena Boulevard, 224-4176.

**B.B. King:** Catamaran, Friday, December 8 through Sunday, December 10, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Henry Threadgill:** Stafford Court Theatre, Friday, December 8, 8 p.m., 1353 Stafford Court, Del Mar, 755-8603.

**Tom Waits and Leon Redbone:** Row Theatre, Sunday, December 10, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

**Mark/Almond Band:** Row Theatre, Tuesday, December 12, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

**Roy Ayers and Ubiquity Starbody:** Catamaran, Tuesday, December 12 through Sunday, December 17, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081.

**Ramsey Lewis:** Row Theatre, Wednesday, December 13, 7:30 and 10:30 p.m., 4042 Cass Street, Pacific Beach, 488-3303.

**Linda Ronstadt and Livingston Taylor:** Sports Arena, Friday,

December 22, Sports Arena, Friday, 8 p.m., 224-4176.

**Binu featuring James Newton, Tylon Barea, and Mark Desser:** La Palma Theatre, Saturday, December 23, 8 p.m., 471 First Street, Encinitas, 755-8623.

**Dodie Brooks and Eddie Money:** Sports Arena, Wednesday, December 27, 8 p.m., Sports Arena Boulevard, 224-4176.

## Clubs

**Alpine Gardens:** 925 Turquoise, Pacific Beach, 488-1400. Paul Sammon, Thursday, Rick Fagan, Friday, Eric Boles and Buckles and Schneider, Saturday, omnia, Sunday, Don Victor, Monday, James Mehan, Tuesday.

**Anchorage Fish Company:** 5440 La Jolla Boulevard, 459-6834. Jobe and John, contemporary, Wednesday through Saturday.

**Annex:** 1850 Palm Avenue, Imperial Beach, 429-1161. Bar None, country, Tuesday through Saturday, Faslin, top 40 and disco, Tuesday through Saturday.

**BEST TASTING LUNCH AT**

**The Little Cafe**  
1017 8th Avenue  
Open 8-2  
Closed  
Sat. & Sun.  
Hungry for a Tasty Meal?

**MIGUELITO'S**  
AUTHENTIC MEXICAN RESTAURANT  
Vegetarian Dishes  
Home of Carnitas

Imported beer, wine, cocktails

Private Parties  
Catering, Weddings  
Open 7 days a week  
11 a.m. - 10 p.m.  
2030 Kettner Blvd.  
Reservations - 233-8563

**Alpine Gardens**

Wednesday:  
MASKED HAMSTER  
Variety Trio

Monday:  
Jim Wright Jazz Guitar  
Tuesday:  
James Mehan Guitar  
Thursday:  
Paul Sammon Guitar  
Friday:  
Tom Grey &  
James Mehan Guitar  
Saturday:  
San Diego Shreds  
Sunday:  
Amateur Night

Espresso - Light Meals  
Sugars Desserts  
226 Turquoise  
(between Cass & Harland)  
488-1403

# the Music Scene

**Anthony's Harborside:** 1350 North Harbor Drive, 232-6358. Danny Salinas, pop, Tuesday through Saturday.

**Antonio's:** 822 National Avenue, National City, 477-2208. Sky's the Limit, top 40, Monday through Saturday.

**Atlanta:** 2595 Ingraham Street, Mission Bay, 224-2434. Daniel Chamberlain & Co., disco, rock, and oldies, Tuesday through Saturday.

**Bacchanal:** 8022 Claitmont Mesa Boulevard, Claitmont, 560-8022. Sugar Daddy, top 40 and disco, Wednesday through Saturday, M.K.W. Flight, top 40 and disco, Monday and Tuesday.

**Bar X Ranch House:** 117 East Broadway, Vista, 724-0810. Who's Driven, country and Western swing, Thursday through Saturday.

**Billy Top Tavern:** 143 South Cedros, Solana Beach, 481-9022. Chuck Wagon and the Wheels, country, Thursday.

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

**Boathouse:** 2040 Harbor Island Drive, 291-8070. California, Wednesday through Saturday, Lam Page, Sunday through Tuesday.

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

**Black Angus:** 5427 Keamy Villa Road, Keamy Mesa, 279-3100. Gabe Laporta Band, pop, Tuesday through Saturday.

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## Reader's Guide to

Ranigan's, 5373 Mission Center Road, Mission Valley, 291-8635. disco and top 40, nightly.

Gold Coast Lounge, Town and Country Hotel, Mission Valley, 291-7131. Dierby O' Downey, Tuesday through Saturday.

Natayan, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Stephens Brothers, top 40, disco, and funk, Tuesday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Ron Bolton Group, Wednesday through Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, 224-8242. Stone's, Thursday through Saturday.

His Place, 740 South Escondido Boulevard, 741-1965. Soul Purpose, Friday, Colfax, contemporary and Latin, Saturday.

Hilton Cargo Bar, 1775 East Mission Bay Drive, 275-4010. People Movers, top 40 and disco, Tuesday through Saturday. The Mark of Zoro, Sunday and Monday.

House Blue Tavern, 7654 Broadway, Lemon Grove, 469-6344. Eclipse, top 40, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633. Hummingbird, Tuesday through Saturday. Nightlong, Monday.

Hungry Hunter, Interstate 8 at Taylor Street, Mission Valley, 291-8074. Army Wooley, Thursday through Saturday.

Ivanhoe, Divisadero, Sunday, 14240 Poway Road, 748-7531. Sounds of Friendship, contemporary.

Jeremiah's Steak House, 17051 West Bernardo Drive, 487-7181. Steven Vaux, singer-songwriter, Friday and Saturday.

John Bull, 2200 Highland Avenue, National City, 474-2201. East/West, contemporary, Wednesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. live bands, nightly.

Journey, 5475 Kearny Villa Road, 279-3040. The Mandolin, disco and funk, Saturday. Ladies Lorraine, variety, Sunday.

King's Grille, 1333 Hotel Circle, 297-2231. Linda La Vene, Jack Clay, Chris Herpelt, and Don Lopez, disco English ballads and Renaissance music, Tuesday through Sunday.

Kung Food, 2049 Fifth Avenue, 298-7302. Indian Joe, disco and originals, Thursday and Friday.

La Costa Cantina, 1676 Encinitas Boulevard, 753-1488. Cuarteto Crystal, salsa, Thursday through Saturday.

L'Chaim Vegetarian Restaurant, 134 West Douglas, El Cajon, 442-1331. Maria, classical guitar, Wednesday, Friday, and Saturday. Troy, acoustic guitar, Monday and Tuesday.

Le Chateau, 5046 Newport, Ocean Beach, 222-6300. Fanny Four, Wednesday and Thursday. 7's Plenty, Friday through Sunday.

Gale Suen Quartet, Sunday through Tuesday.

Little Breville, Camel Valley Road, Del Mar 755-1383. Puke, Wednesday and Thursday, swing band. Friday, German polka band, Saturday.

London Opera House, corner of Balboa and Genesee, 279-2910. Dalia Collins McConline, Tuesday through Saturday. Bill Brocklett, Sunday and Monday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Beaul, blues, Thursday through Saturday. Sunny and Jenkins, contemporary folk styling, Sunday, Tuesday, and Wednesday; auctiours, Monday.

## the Music Scene

Mai San, 2424 Fifth Avenue, 235-6144. Japanese Entertainment, Friday and Saturday.

Mississippi Room, 2223 El Cajon Boulevard, 298-8556. Joakim Carlsone Quartet, contemporary, Wednesday through Saturday. Dave Torallo, Sunday.

Choice of soup & salad & fresh home baked bread. Entrees include lasagna, mushroom stragout, quiche 'orange', toasted super grande, tofu fried rice, and many more. Offer good with this ad only. Expires 12/7/78.

QUALITY NATURAL FOODS  
112 W. Washington, Mission Hills, Hillcrest 299-4174  
Serving breakfast, lunch and dinner seven days a week starting at 7 a.m. Weekdays and 9 a.m. weekends.

Duo, Sunday through Tuesday. Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 488-3366. Hot rock, Tuesday through Sunday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. SFO, top 40 and disco, Monday through Saturday.

Monterey Jack's, 11040 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Deb and Kevin Brown, Tuesday through Saturday.

### The Peasant Kitchen & Wine Cellar

In addition to our regular menu, which includes entrees such as: Scandinavian Roast Chicken with cream - Cognac sauce & Indonesian Beef Satay with peanut sauce, we offer our International Peasant Feast. The entree and accompanying courses offer traditional & creative peasant cuisine of the country we feature each week.

1412 Camino Del Mar, Del Mar 481-7135

### the Old Mission Beach Cafe

Crepes • Omelette • Sandwiches • Quiche • Cappuccino • Desserts • Soup • Espresso • Tea

Native patients "MURRAY & CRAY" 7700 Camino San Diego, Suite 100, San Diego, CA 92121. FRI & SAT 10am - 10pm. 274-1141

**DICK'S AT THE BEACH**  
BRATZ BELLY DANCER  
NORTH RAIL FALL COTTON  
TOP SIRLOIN 2.95

**JERRY HERRERA'S SPIRIT**  
Thursday-Saturday  
JUNGALAYAN  
Doing Pop, Boogie, Rock & Roll Dance Music  
Sat. 7 to 9 p.m. Gary & the Blind Dates (New Wave from O.B.)  
Sunday Transport  
Wed. Dec. 6 Enough  
Hours: 5-9 p.m. Sun. 12-9 p.m.  
Charbroiled Steaks \$3.50  
Mon. & Tues. Mexican Combo Plate \$2.25, Wed.: BBQ Beef Ribs \$3.25  
Thurs.: Spaghetti with homemade Meat sauce \$2.25  
1130 Buena Vista & Morena Blvd. 276-3993  
Club Rentals, Private and Semi-Private Parties Available  
FREE ADMISSION ON THURSDAY WITH THIS AD

**ANCHORAGE FISH CO.**  
FRESH SEAFOOD AND PRIME BEEF

**LA JOLLA**  
COLUMBIA RECORDING STAR  
**GARY PUCKETT**  
WEDNESDAY THROUGH SATURDAY  
BEGINNING DEC. 6  
FRESH FISH FEAST  
HAPPY HOUR  
WELL DRINKS 90°  
DINNER 5:30-12:00  
FEATURING  
**SCAMPI AND SWORDFISH**  
5450 LA JOLLA BOULEVARD 459-6834

**CARLSBAD**  
ABC-DUNHILL'S  
**DAVE & KATHY DORAN**  
MONDAY THROUGH SATURDAY  
WELL DRINKS 90°  
HAPPY HOUR 4 TO 7  
LUNCH: MONDAY-FRIDAY 11:30-3:00  
DINNER: FRIDAY-SATURDAY 5:00 P.M.-12:00  
SUNDAY-THURSDAY 5:00-11:00  
CHAMPAGNE BRUNCH: SATURDAY-SUNDAY 10:30-3:00  
3878 CARLSBAD BOULEVARD 729-3170

**Quinn's Pub**  
proudly presents  
**Jon Lyons Band**  
"Sophisticated rock"  
every Thursday, Friday and Saturday 9-1:30.  
Don Glaser Trio  
New York Jazz  
every Tuesday at 8:30  
5157 La Jolla Blvd. at Turquoise (North Pacific Beach) 488-0848

**A NOSHER'S DELIGHT.**  
We make our own... Chopped Liver, Potato Salad, Cold Slaw, Potato Kugel, Matzo Kugel, Pickled Herring, Potato Latkes.  
Corded Beef, Potatoes, Smoked Meat.  
PARTY TRAYS TO SERVE ANY NUMBER.  
COMPLETE TAKE OUT.  
All our sandwiches are prepared the old fashioned way - means are not by hand and kept warm for your pleasure.  
ABE'S (714) 454-9021  
OVER 140 DELI AND SANDWICH ITEMS TO CHOOSE FROM  
DELICATESSEN & STEAK HOUSE  
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**Brunch at Jay's**  
Some of our Goodies include:  
Omelette, Sautéed Tofu & Mushrooms, Hash Browns, Bran Muffins, Corn Bread, Coffee Cake.  
SATURDAY AND SUNDAY 10:00 A.M.-2 P.M.  
NOW OPEN WEDNESDAYS TOO!  
**Jays Vegetarian Café**  
4527 Mission Blvd. 272-1781  
Mon.-Thurs. 11-9, Fri. 11-10, Sat. & Sun. 10-10

**Tired of the same old thing?**  
Well then... boogie on down to  
**EXPRESSIONS**  
A new experience in discotheque  
San Diego's Classiest young adult night club features  
"7th Wonder" Friday, December 1st  
"Crosswinds" Saturday, December 2nd  
- 90 ft. handcrafted bar  
- Spectacular sound system  
- Unique light effects  
- San Diego's top bands  
- Disc Jockey  
- 17-25 years (I.D. required)  
**Disco Nights**  
Thursday, 8:30-12:30 with Glen McCartney  
Sunday, 8:30-12:30  
Danny Wilde  
**Live Band**  
Friday and Saturday 8:30-1:30  
1015 Turquoise Street, Pacific Beach  
(1/2 to Garnet, right on Cass to Turquoise Street)

**the Ballyup TAVERN**  
Thursday night 9 p.m.  
**Chuck Wagon and the Wheels**  
Friday and Saturday night  
**John Scott and Jerry McCann and Left Coast**  
143 S. Cedros, Solana Beach  
481-9022

enter  
tent  
78  
AT THE  
*Catamaran*  
HOTEL & RESTAURANT

**HERBIE MANN**  
and the New Family of Mann

ONE NIGHT ONLY

**TUESDAY**  
**DEC. 5th**

**ADVANCED TICKETS**  
**NOW ON SALE**  
AT SEARS, WARDS AND ALL TICKETRON OUTLETS  
For Advance Ticket Information  
Call 565-9947

PERSONS MUST BE 21 YEARS OF AGE FOR ADMITTANCE

3999 MISSION BOULEVARD, SAN DIEGO, CALIFORNIA • 688-1081

**Springfield Wagon Works, 5255**  
**Leamy Mesa Road, 565-2272.**  
 Jamestown, Wednesday through  
 Saturday, Mike Scilio, Sunday and  
 Tuesday.



**fat Cat's**

**CRYMINY SAKES** Country

Thursday  
Friday

**TALL COTTON** Country

Saturday Closed

Sunday Closed

Monday Football, \$1.50 pitchers 25¢ Hot Dogs

Tuesday

Wednesday

**TALL COTTON** Country

Coming December 23rd

**CHUCK WAGON  
AND THE WHEELS** Country

Lunch served 11 a.m. to 7 p.m.  
Pinball—pool—open 7 nights a week, 11 a.m.—2 a.m.  
66¢ Full Size. Reservations 1-800-367-7679

**Old 7 DISTILLERY**  
San Diego's Finest Disco-Night Club  
PRESENTS  
**DANCE CONTEST**  
Monday Nights \$50 a mile first prize

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**Live Music with Storm**  
Sunday night 9 p.m.

---

**Monday Night Football**  
**Large Screen TV**  
<sup>1/2 price drinks</sup>  
Happy Hour every night 7-9 - drinks 2 for the price of 1

---

**Free Dance Lessons**  
Tues., Thurs., & Sat. 8 to 9 p.m.  
Disco Dancing Every New with Scott  
Tuesday Dance Fashion shows  
Wednesday, The Jenome Carter Show  
Thursday, The Fabulous LaDai Daniels  
Must be 21 & over  
Appropriate Dress Required  
140 S. Sierra Ave. Solana Beach  
open from 7 p.m. to 2 a.m.  
752-6738

**Zardi's**, 1310 Morena Boulevard,  
276-5637: Disco and top 40, nightly

## Los Angeles Concerts

**Black Sabbath and Ramones:** Long Beach Arena, Monday, December 31 (21) 436-3661

**Heart:** Inglewood Forum, Wednesday, December 6, 7:30 p.m. (21) 393-9999

**Jonas Lars:** Santa Monica Civic, Saturday, December 9, 8 p.m. (213) 393-9999

**Learn to Fly** and **Philly and Man:** **Mark & Almond Band:** Long Beach Theatre, Sunday, December 10 and Monday, December 11 (213) 436-3661

**Linna Ronstadt and Lyle Taylor:** Inglewood Forum, Saturday, December 23, 8 p.m. (213) 393-9999

**Dookie Brothers and Eddie Marsalis:** Inglewood Forum, Sunday, December 31, 9:30 p.m. (213) 674-1300

**Jon Petty and the Heartbreakers:** Santa Monica Civic, Sunday, December 31, 9:30 p.m. (213) 393-9999

## Clubs

**Isacolt Theatre,** 657 Robertson, West Hollywood, (310) 699-0472

**Ita Paloma**  
9th & D Streets • Guimaras • 436-211077

**THE GRATEFUL DEAD**  
FILM

The Grateful Dead  
Concert Experience

a look inside "The Dead"...  
what they are  
to themselves and to their fans

**FINAL DAYS! THRU DECEMBER 3**

SUN - THURS 7:30 & 10:10  
FRI - 7:00, 9:40 & 12:10 SAT - 4:20 7:00 9:40 12:10

**THE GRATEFUL DEAD**  
THE GRATEFUL DEAD  
THE GRATEFUL DEAD

**THURSDAY, DECEMBER 3**

Two Copies of the Grateful Dead's New Album  
Given Away Each Night

**NEW YORK YOGURT Co.**  
SOFT - FROZEN

**3 of Sports Arena Village**

**WHY IS EVERYONE TALKING ABOUT THE ONLY TRUE  
HEALTH FAST-FOOD RESTAURANT IN SAO DIEGO?**

1. Because we have the most delicious natural sandwiches. (Our high quality bread is one of the reasons.)

2. Because all our sandwiches and salads include with the price, your Choice of soft frozen yogurt and toppings, or smoothies. And THAT'S A GOOD DEAL!

3. Because we feature the soft frozen yogurt that has earned the reputation of being the healthiest yogurt on the planet that has the probiotics. This yogurt is 100% sugar-free. It contains the natural sweetness of FRUIT JUICE.

4. Because nothing in our menu has preservatives or artificial ingredients. AND CERTAINLY YOUR HEALTH DESERVES THAT!

5. Because we're the only real/healthy burger joints and hot dogs that taste like the real thing but have no cholesterol or fat.

**AND BECAUSE WE WANT YOU TO COME FOR LUNCH, LATE PM, or  
delivered within a hour from 12-2:30pm... phone orders should be called in  
by 12 noon. Further, THERE ARE NO COUPONS. BUT WE ARE INCLUDING  
IN OUR BELOW A COUPON THAT MAY BE USED ON YOUR NEXT VISIT.**

**3750 Sports Arena Blvd. Phone Orders  
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**SAVE 50¢** ON THE PURCHASE  
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**OR MAY BE USED FOR 2 OR 3 SMALL CONES**  
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2802, 1974, AIR, mag, AM/FM, cassette, four speakers, just serviced, runs great. Hate to sell but must. Needs some cosmetics. \$5000. Pal. 227-7086 evenings.

1974 DOUGL COIT, 4-speed, run excellent, new McPherson shocks, radials, air conditioning, 40,000 miles. Great gas mileage. Very clean. 753-5383.

1977 DOUGL VAM carpet & paneling AM/FM with cassette stereo. Very in the run plus power steering and power brakes. 4800. 763-6748.

1973 MB, 2800 gpm, new paint, tires, shock, excellent running condition. 281-0253.

DATSUM LOVERIS, Datsun dealers say there's no such car. 1980 wagon, first one made sure to be classic. Midcondition must sell. 222-9813 or 452-7270.

SUNSHADE, NEW, the 400, 280 and 280Z new window. Black ABS plastic, paintable. Easily installed, no holes to drill. Seven sets, three to go. \$48. 226-5281.

EMERGENCY 1972 Cadillac, seven DeVille, must sell. \$2000 or best offer. It's yours or the best! 942-5443.

1973 B20, 2800, one owner car, new engine, 36,000 miles. \$1400.

ARRIVOS FOR VW type 3 with reversed loaves. \$15 per pair. 454-0282.

4MAD RMS, Duramotor, \$150/15/15/4.4. Good condition. Phone 950. George 232-4747.

HEY, the '87 built sports convertible advertised last week is still looking for a new owner. 222-7270 or 226-4456 for more info!

PARTING OUT Chevy 280, needs start, radio, alternator, 1977 manifolds, 422-2197 ask for Mike.

1987 CHEVY WAGON great shape, complete body/motor, not part out. For more information call 422-2197, ask for Mike.

1986 VW BUG 2800, 3 1/2" wheel, engine just turned, very reliable, needs motor body and upholstery work. Evening 560-4308.

1973 FORD SUPER Buick/Cadillac camper. Sheeps 4, refrigerator, stove, sink, 4" dual Standard shift, V-8, two radios, dual batteries. 67,000 miles. Must sell. \$3300. 459-4623.

ALFA Romeo Berlin 2000, 1973, show condition, low miles, must sell. 722-0515, Dennis.

1958 FORD 2 d. - sedan, AM/FM stereo cassette, very good overall running condition. \$3000 new parts. \$400. 224-9674 after 5pm. Must sell.

TOYOTA CORONA, 1970, 3000, excellent condition, original owner, full power, automatic, 1984 305 convertible. Must sell cheap now. 282-2821.

PORSCHE PARTS come and see all or part 1984 305 convertible. Great gas mileage. Lungs 581-8159. 454-8275. \$1065 or best.

1971 TOYOTA CORONA deluxe rebuilt trans, 581-8159. 454-8275. \$1065 or best.

ALFA BERLINA 2000 1973 perfect 43,000 miles. 722-0515 Dennis.

DO YOU WANT super clean, low miles, well maintained, economical car? See our offer. Bob. 277-8900 32752 before 5, 433-6902 night/weekends. See our!

1974 COLT, WAGON, excellent, automatic, economical, regular gas, 40,000 miles, new tires, battery, floor rack, Reduced \$2000, must sell. Bob. 277-8900 32752, 433-6902 nights.

1971 CELICA 4 speed shift \$2100 or best. 452-0182.

1971 CAPRICE 400 two door showroom clean, one owner, loaded. \$1750 or best offer. 291-6979.

VW 1988 squareback, good interior and exterior, new carpet, radio, good drive. 1900 engine, excellent beach cruiser. Asking \$800. 288-8340.

1974 DOUGL SPORT Coupe - 2200 or offer. New tires, excellent condition, start & stop. 454-0282. 226-5281.

1971 CAPRI, new well, new paint, 2000 engine & 4 speed, McPherson, \$1050. 488-7184 or 226-5281.

1992 FORD CORONA, 2000 Deluxe 4 speed, 2800 or best offer. 272-4848.

1972 FIAT 124, good running condition, new McPherson radials, recent paint. Offer: 270-0252 281-4303 or 444-8415.

PORSCHE 1979 911 S speed, 2200 or offer. New tires, excellent condition, start & stop. 454-0282. 226-5281.

1973 FIAT SPIDER, manon body with black convertible top, 4-speed, AM/FM stereo and cassette, excellent condition. \$2900. 225-2288 or 234-9643. Hayat.

1968 BUG, NEW paint and seats, and starter. Runs good. \$1000. 222-9413 or 454-0980, evenings.

1973 VW SUPER Beetle, nice interior, tires, 4 speed, runs good. Has oil and needs new window. \$1100. 226-7143.

1983 VW BUS poor old Zetta needs a new engine. She runs good but she's old and very rusty. \$500 or best. 226-5281.

4-SPEED DEAL, must sell. 1975 Honda Civic. Super, 40,000 miles. Great condition. \$2300 or best offer. 459-9458 after 5pm.

GREAT BUY for the handyman. 1968 Ford Country, 40,000 original miles. Needs valve job, all else is A-K. \$450 or best offer. 459-9458 after 5pm.

TANK & MUFFLERS 77 730 CBK Honda, Damaged. Best at 274-4808 or 452-2954 (John).

GIRL'S BIKE \$50. Very good condition. Suburban 525. 498-2444.

71 PONTON 1983 MC, John Miller, BAN speed. Vaseo sport, very fast. \$275 or trade for CT 90. 270-7940.

76 SUZUKI RM 100, Great condition, like new. \$400. 745-0343.

10 SPEED bike, "Windstar" ladies like new, radials for books. \$50. 452-0689.

77 730 CBK Honda handles, steady but, lug rack, new chain/belt, 1000 miles, perfect condition. 1700 miles. \$350. 452-0158.

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1970 HONDA 90, runs but needs work. It's been sitting a while. \$75 or best offer. 227-2822.

CUNADO SUPER, Campl, Brooks, Weinman HZ diodes, all Camp, 25" dark blue frame. New condition. \$255. 763-6064.

1971 NORTON COMMANDO 750, Factory condition, front disk, extra parts, very fast and reliable. \$950. 750-0040, evenings.

YAMAHA 1973 650, \$550. Recent complete engine rebuild. Must sell. Excellent running. 226-3170.

MOPED, MOTOBEANE, Solex, mint condition. 1 year old. \$270. 439-5157.

1975 HONDA 350 XL, street/casual conversion. \$650. 478-7021.

1976 MOPED Vespa-Ciao, excellent condition. Must sell. \$275, or best offer. 455-2373 (work), 441-0970.

1975 YAMAHA 400, 8 months old excellent condition. 1700 miles. \$350. 452-0158.

1975 HONDA 350 XL, street/casual conversion, trade for car - preferably Vega. 479-7201.

BING REPLACEMENT parts, unused. \$15. 226-5281 or 226-5281.

1971 TRIUMPH Bonneville 750, mint condition. 5000 miles, includes spares and tools. \$1300 or best offer. 271-2450 or 645-0082.

YAMAHA 280 MX, low miles, excellent condition. Runs great. \$400. 452-0682.

72 K-2 HONDA 4-speed, 750 mt. brown w. gold tank, 25,384 original mileage. Full dress black vinyl saddle bags plus all extras. Service \$1500. See Lee 292-5281.

1973 HONDA 250 Moped motorcycle. Good condition. Street or off. \$350. 285-4048 (after 5pm).

MEN'S 27" 10-speed, good condition. \$60. 285-2847.

1973 HONDA 125, 1000 miles, 2200 or offer. New tires, excellent condition. \$450. 226-5281.

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1972 YAMAHA 350 low mileage, good condition. \$500. Pupp mini bike \$50. 443-2473 after 5pm.

1975 HONDA 400-400 8000 miles, excellent condition. Best offer. Mbe 287-4580.

HONDA For Christmas 1975 CB500T motorcycle, excellent condition, many extras. Asking \$975. Chris. (714) 795-0215.

1974 KAWASAKI 350, low mileage, custom paint, extras. Excellent condition. \$1000 firm. 225-7117 after 5:30pm.

1976 125CC KAWASAKI, 8 months old. 1600 miles. Recently used on road, but great bike. \$800 new. take best offer. John 461-1267.

1976 HONDA 350 XL, street/casual conversion. \$650. 478-7021.

1976 MOPED Vespa-Ciao, excellent condition. Must sell. \$275, or best offer. 455-2373 (work), 441-0970.

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The first snow is on its way, so get ready to ski now. All the new stuff is in. Come see us.

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**1978 DATSUN B210 Sport Sedan**

2 dr., 4-sp.

36 month OEL Total of monthly payments \$2,769.28. Residual \$23,400. Cap cost \$3,800. +\$254.48 Delivers including \$100 refundable security deposit

**\$73.09/month**

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**1979 CUTLASS Supreme**

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36 month OEL Total of monthly payments \$5090.76. Residual \$27,311. Cap cost \$5691.00. +\$399.41 Delivers including \$150 refundable security deposit.

**\$133.41/month**

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**Puch Mopeds**

as low as **\$14 down and \$14 a month OAC**

Over 130 m.p.g.  
No Shifting  
Low Maintenance  
Christmas Lay-Away  
We Deliver

Registered like a bicycle.  
Most of our mopeds weigh less than 100 lbs.  
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SKI BOOTS. Mens size 8 1/2 or 9.0. Excellent leather. Good look. New. \$155-1721.

24 SKIDOO. Immaculate, black and grey. Sleeks 4-5. Must sell. 442-3642 evenings.

16 TR-HULL skidoo 11314N. Johnson outboard. 1600. Excellent. \$3500. 488-9366.

SHOTGUN 16 gauge Remington, wing master cleaning kit. \$235-9420.

QUALITY PACK and frame, large size, blue, used 3 or 4 times. \$40. Jack 223-9497.

SKIS, FISCHER Attack 180 cm. Look U.S. just used \$70. Large boots, size 10 1/2. \$35. \$100 for both, including poles. Dave, 480-4283.

MERCURY Outboard motor, 130hp 17P, 1971, used, new, \$27. In excellent condition, must sell. We have no trailer to keep it. 242-4255.

14 FIBERGLASS boat with trailer. Good condition, must sell. We have no place to keep it. 242-4255.

SABOT (a sailboat) sail, good condition. \$30. 488-7152.

HEAD SKIS, 205 cm. \$20. Also ski boots, size 9 1/2 plus. \$75. 469-4488.

SHOTGUN 12 GAUGE. Magnum double barrel, vented 10. 1 year old. Use new. 488-8738.

SKI-RACK FOR CAR, with lock. As new. \$25. 488-3589.

7" PIN TAIL SURFBOARD. Custom built 1 year old, very good condition. \$85. San Marco ski board condition, size 10 1/2. \$35. Call 274-0518.

OUTBOARD MOTORS for sale: 1959 Evinrude 9hp. Antique but still runs, only \$60. 1971 Evinrude 8hp. 1972 Evinrude 8hp. 1973 Evinrude 8hp. 1974 Evinrude 8hp. 1975 Evinrude 8hp. 1976 Evinrude 8hp. 1977 Evinrude 8hp. 1978 Evinrude 8hp. 1979 Evinrude 8hp. 1980 Evinrude 8hp. 1981 Evinrude 8hp. 1982 Evinrude 8hp. 1983 Evinrude 8hp. 1984 Evinrude 8hp. 1985 Evinrude 8hp. 1986 Evinrude 8hp. 1987 Evinrude 8hp. 1988 Evinrude 8hp. 1989 Evinrude 8hp. 1990 Evinrude 8hp. 1991 Evinrude 8hp. 1992 Evinrude 8hp. 1993 Evinrude 8hp. 1994 Evinrude 8hp. 1995 Evinrude 8hp. 1996 Evinrude 8hp. 1997 Evinrude 8hp. 1998 Evinrude 8hp. 1999 Evinrude 8hp. 2000 Evinrude 8hp. 2001 Evinrude 8hp. 2002 Evinrude 8hp. 2003 Evinrude 8hp. 2004 Evinrude 8hp. 2005 Evinrude 8hp. 2006 Evinrude 8hp. 2007 Evinrude 8hp. 2008 Evinrude 8hp. 2009 Evinrude 8hp. 2010 Evinrude 8hp. 2011 Evinrude 8hp. 2012 Evinrude 8hp. 2013 Evinrude 8hp. 2014 Evinrude 8hp. 2015 Evinrude 8hp. 2016 Evinrude 8hp. 2017 Evinrude 8hp. 2018 Evinrude 8hp. 2019 Evinrude 8hp. 2020 Evinrude 8hp. 2021 Evinrude 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