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There are still stories to be told



Tijuana's reputation as a wido-open sown is fast declining, much to the nather than the second of th

fading image. Gone forever are the bad old days, done in perhaps by relaxed American sexual mores, not to mention the microstance and the control of American customers for these particular services, there are, quite naturally, lewer available women than there were in the past. Most of the women who are working the American-oriented bars of Tijuans have been around for years. It is apparently that the control of the control

border; women's lib is just some sort of gringo aberration.

The American clients for this ancient

made come in various shapes and sizes.

Many are youngsters in for a visit or two, watching their wallets closely (they, too, have heard the apparently timeless

By William King

City Lights





Off And Kunning

There are now thirty candidates for the four San Diego City Council seats that are being contested this year Among those considered to have Among those considered to have Among those considered to have September 18, there is at least one common distinction—they have given up their jobs in noter to campaign full-time. Art Letter, a candidate for the Art Letter, a candidate for the year of the competition as governmental relations director for the Comprehensive Planning

Tom Gase, resigned from an position as governmental position as governmental Comprehensive Planning Comprehensive Consulting work, but that soon says, "The living on savings and investments. If I didn't have that, I couldn't run."

In District 2, Fran Condon, one of thirteen hopefuls vying for Maureen O'Connor's Maureen O'Connor's Comprehensive Compreh

from the sale of her eight-year-old business (Sweet September, aplant-and-gift shop on Mission Boulevard in Pacific Beach), and from alimony and child support payments from her ex-husband. "If I don't win, there won't be much left to live on," says the thirty-year-old candidate. "It'll be right back to work. If I didn't have the money,



I'd work part-time and still run. I don't hink it would be as effective a campaign, but I'd find a way."

Even the candidates already familiae with the political arena have had to give up their work to run full-time. Ready Montilo.

The straight of the s



"They've been through this before," says a Wittman staff worker. "Sandy worked while deep went to law school, and then Steve put her through." There are a few candidates

then Steve put her through."

There are a few candidates who have kept full-time jobs where kept full-time jobs where kept full-time jobs with the second property of the second proper



campaign arms persons as executive officer of the lam. Diego Local Agency Formsteps. Commission, he said: Gorth, 31, wrote that his decision warf final and time "these will be other elections." But a few days later he washmach in the race. "I was able to work half-time because my util agreed toxides lot of responsibility upon themselves," he says, "The to of reagonability uses the threadyes, "he says, "The LAPCO board allowed it. That fails that of an endorsement, but it is a nice show of support." Octoh is fiving on half fair former salary, which as 315,000 so only \$2000 less then the full-time salary of a councilman. Personne candidates money in poolem, Bill Clesser, who principal owner of the Clesser principal owner of the Clesser Furniture Manufacturing Company in Kenny Mess. "It

Principal owner of an Crossor Furniture Masorfacturing Company in Kenzay Mess. "I can drop by the plant in the morning and check on whist going on." asys Cleater. "I spend shout eighty percent of my time on the campaign." Fifty-two-year-old Cleator admits that he is far better off financially these most of his

Mary Ann Zounes, a thirty-six-year-old biochemist at Scripps Clinic, pianned to run for council from District 2 but decided against it when one of her children needed surgery. She also realized that she wouldn't be able to run a strong campaign, and work at the surgery.

wouldn't be able to run a strong-campaign, and work at the same time. "There was even come friction on the job whenever! I'd take pione calls at work relisting before the control of the control Jerry Newpoort, a cab driver, also wanted to repiace O'Connor on the outer allow the first picture of the control of the forty-live or fifty hours a week, "be say," and there were a lei of conflicts with meetings and campaign were a lot of conflicts with meetings and campaign activities. Also, I didn't have any energy when I worked. My earnings dropped radioally." Newport, 31, feels that "the little guy" has been climinated from politics in San Diego. titte guy" has been climinated from politics in Sas Diego.
"This is oo longer a mickel end-dime game," he says. "The stakes are high. The guy who is really getting hunt is the nonhomeowner, the guy who doesn't have myoch. Most of the serious carefel size in this election are part of the fifteen percent who have made it. The reart of its, were just static to of the political system."

D. T.

-D.T.

which has surfaced since the eginning of January, when the co-changed its admission olicy rale ing to the adicapped, a revision zoofficials say was prompted by uncaucraic bassles. Although he zoo for a long time did use the

Towne does admit that the change is part of a general tightening up of the zoo's admission policy, which years ago even allowed all city and accounty workers and school teachers to waltz in without paying. Even considering all the climinated, Towne says that "more than one million bodies a year still get into the zoo free today" (including all children under sixteen, zoological Society members, and a variety of other individuals), but of other individuals), but specific and the provide sources and provide sources and the zoo, memberships, and other private sources supply the rest of the money.

—J.D.

JD.

Roll Out The
Roll

with their wall-season's transfer wall-season's transfer was a season with the real-control program acciones for the real-control program acciones for the real-concentration in such areas. "If we weren't controlling the population, then there would be previate for them to apread out into less desirable places—like homes and apartments."

During his thirtees years of working as a rodent controller, Scientisch issue watched the article was the programment of the prog



Editor Mullin

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Meiling Address Render, P.O. Box 80803 San Diego, CA 92138 636 State Street (714) 231-7821

Not To Be Confused With Rex Reed State U

State U

I have enjoyed your paper ever since I have been in San Degge. Up until this time, I never really paid attention to your movie reviews, choosing to see those time choosing to see them time to the seed of the seed

strike me as being from the 'hey, look how smart I am' school of criticism. They both personify the critic who feels above his audience: proving that their egos are bigger than the stars of the films seems to b

than the stars of the films seems to be their main objective.

Of course Rocky, et al. have had heir shortcomings cinematically, despite their box office appeais. But your critics, as evidenced by their track records, apparently have decided that anything enterraining must be had because the ignorant mable, ensure. public enjoys it. Jack Geller San Diego

Rent Rap

Thank you for informing San Diegans of the current status of the fair rent initiative. Whether the issue is Balboa Park, downtown redevelopment, or rent control, the redevelopment, or reat control, the city attorney seems quite ready to play fast and loose with our city charter. The seems of the control of the showed fifty-six percent of San Diegans support reat control, with only twenty percent opposed. David Feldman, who conducted the poll.

Feldman, who conducted the poll-stated that if a vice were held oddy, rest centred would win. So it's not hard to understand why Mayor Pete and his benchman, City Attorney John Win, continue to block the democratic desire expressed by more than 53,000 position-dispersto vote on rest control. On August 1, the Coalition fer? Wir Rest will said the Superior Court to order the city to begin the Supanete verification to begin the Supanete verification and signatures filled last April.

Hopefully, the judicial branch will restore to the people the right to vote on the initiative. As for William Stoddard's letter As for William Stoddard's letter opposing rem control (*Letters, July 12), Red compelled to respond, any believer in the law of supply that innofar as rental housing is concerned, the system has broken down completely. With a current vacatory rate of less than 1900 people may be concerned, the system has broken down completely. With a current vacatory rate of less than 1900 people may less than 1900 peopl

Letters

apartments to condominisms. Since Jassussy, 1978, more than 11,000 units have been approved for conversion, and midway virough. The properties of the proper

while protecting renters from the abuses of an indirect monopoly, it will be the speculators and the profileers, not the fair landlords, who will be driven from the market. To them we say good riddance. Tom Kozden.

Gilbert & Sullivan Could Use Some Help

Use Some Help

I've read four review by

Christopher Schmeider with great
Christopher Schmeider with great
Mary St. Lorraine of be

Bed Mar ("Letters". "July 12), who

feels he's not a qualified critic. I've

bout faur ("Letters". "July 12), who

feels he's not a qualified critic. I've

bout far (Ifty-day) years and have

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July Lett. Perhaps of the North Control

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July Lett. Schmeider of the North Control

July

Artists Cooperative

We were very much surprised and disappointed to read Vera Stern's letter (July 5) critiquing an ultrastration by one of your artists, blazy lane Solient rounds with the series of the s

As artists, we disagree with Stern's point of view and continue to applaud the Reader for creating an atmosphere where artistic and editorial expressions can flourish Diana Folsom-Flowers Phyllis L. Stover Bonnie Pilson-Kuhn Patti Lank San Diego

Emotional Storm

Emotional Storm

I would like to take this properties of commend and correct Steve Extended in Virtual Control Control

Storm San Diego

Jann Wenner Got Nothin' On Steve

Perhaps once Steve Esmedina goes to work for Roiling Stone we'll get a chance to read his true feelings on music. Gotta show the big boys ya got a cynic wit, right Steve? Robert Sabatini

(continued on page 28)



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O 1973 by L. Johnson

Straight from the Hip

Matthew Alice

A couple of weeks ago my friend Dennis and I witnessed an incredible display of flying. Our impromptu airshow was per-formed by a forest service air tanker to converted Grumman S-2 Tracker), which sprayed a harning hillside with flame reardant. What is this returdant made of How much does an aerial tanker carry? Is the stuff biodegradable? How many people comprise the tanker's crew? Do they use a bombsight to drop the retardant with such

The retardant used by the California Di-The retardant used by the California Di-vision of Forestry is called Phot-chec, a product of the Monsanto Chemical Com-pany. Mostly red-colored clay, the retar-dant's active ingredient is diammonium phosphate, which releases carbon dioxide around the fire and thereby chokes it. The around the tire and thereby chokes it. I he chemical is biodegradable, and actually helps fertilize the soil in places where the Phoz-chec isn't oxidized by the fire. Each air tanker carries 800 gallons of retardant. (The chemical is mixed with water before the chemical is mixed with water before being pumped into the aircraft's tank.) Although the planes were used originally for dropping torpedoes, the pilots do not use bombsights for their accurate drops, but rely instead on experience. "I don't but rety instead on experience. If don't want to say that our pilots are old, 's said a spokesman for the CDF, 'but our pilots have had thousands and thousands of flying hours.' And anyway, these pilots—each of whom rides alone in his aircraft do not themselves decide where to drop



mail-sorting machines stamp a combi-nation of numbers and letters, or some-times just numbers alone, on the backs of envelopes as a way of heiping supervisors determine which of the machines'

determine which of the machines's operators are making mistakes. An envelope I have in front of me was stamped five times during its journey from New York City to La Jolla. (It's not unusual for one letter to pass through five sorting machines, said a spokesman for Suppley small pass of the sorting machines, and a spokesman for Suppley Supp

Each of the stampings on this letter -

ations through radio contact with the tanker pilots and the "fire boss" on the ground. The pilot himself can spread his drop over a hundred acres or dump it in a lump, according to the number of doors he opens when he lets the stuff go. Each tank has fou doors on its underside, which the pilot operates with buttons on the

Why does the post office print little num-bers and letters on the backs of envelopes

may have told a supervisor through which machine the letter was sorted, and which operator did the sorting. Walking behind the machine, which stretches about as far as four Chevrolet Caprices parked end to end, the supervisor has only to pick up an envelope in one of the sorting bins to see it that piece of mail had been sorted there correctly. If not, the stamp on the back shows who made the mistake. In the time it takes the supervisor to walk around the machine, an operator has sorted about thirty or forty envelopes. Each envelope stops no longer than one-tenth of a second in front of the operator, who in that time reads the zip code, translates this to a twoor three-digit destination code, and punches this code into a keyboard. (The code directs the letter to one of 280 bins on the backside of the machine.) At one machine, twelve operators can work si-multaneously, each of them coding sixty letters a minute, for a grand total of 43,200 letters an hour. Given the Postal Service's speed and maximum human efficiency. think this is a good time to quote my favor Traverses Land And Air And Sea."

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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at the Marquis Public Theatre until August 28th, describes itself as "A Saloon Musi-28th, describes itself as "A Saloon Musi-cal." The primae brings to mind pictures of people stomping along with the music, getting rowdy, and having a good time. That's pretty much what happens on stage at the Marquis and I certainly did have a good time watching it, though I almost hesitate to say so.

good time watching it, hough I almost hesitate to say 50.

Maybe it's wrong to be so besitant about praising Diamond Studs. It's a handsome production (designed by Scott Bussth and Bente Ellinhope). The singing and dancing are quive good. The short electred people doing fine work. It's just that Jim Wann, author of the book and composer (along with Bland Simpson) of the songs, doesn't give us any special insights into the character of his protagonist lesse James, or of James is time. Almost any other countercultural figure could have done just as production humbers we see in Diamond Studs.

mezzanine looking down upon the tables. mezzenne looking down upon the tables.
A band consisting of piano, fiddle, bass, and banjo is off to the right. A drummer, who also makes the sounds for gunshots, is in an alcove beneath the mezzanine. At the start of Act One the company sings 'Uesse James Robbed This Train,' which tells us James Robbed This Train." which tells us of his wide reputation as a bandf and how he robs from the rich and gives to the poor (something we never subsequently see in the show). Act Two ends with Jesse's death and apotheosis: he stands on the mezzanine all in white, with white chaps and fringed shirt, and sings, with the assistance of the company looking up at him. He revisitance in the company looking up at him. He revisitance in the grant of the thing the stands of the company looking up at him. He revisitances a this brother Fank and his cousins the Younger brothers. Occasionally Wahm suggests that Jesse

his cousins the Younger brothers.
Oceasionally Wahn suggests that Jesse
(Byren La Due) became an outlaw in order
to avenge the wrongs done to the South in
the Civil War. He first teams to shoot
people while fighting Yankees. His commander in the Confederate Army (Michael
J. Kells) sings, a cupelle and in a fine
bartione-voice, the most moving song in
the show. "An Unreconstructed Rebel."

as Jesse's, its words tell of one who retiuses, no matter what the crite to submit

At other times Wann seems to want to make Jesse a quasi-Marxist hero who's out to get the capitalists. The James gang first resse refers to this expansion of his business as the progress of free enterprise. He sings about how he hates the robber barons and at one point he says. "God created Man, but Mr. Samuel Coir made them equal." Later on, while pretending to be a grain salesman, he tells a marshal that 'business is next to godliness.'

These ideas, however, aren't really developed as the play progresses. What we are finally left with is the picture of Jesse James as a good of boy who likes having fun and doesn't like being told what to do. Jesse is a free soul, and he becomes fa-

Jim Wann's book for Diamond Stude is very lively. The show goes from song to joke to song without dwelling on any one thing for too long. When we first see Jesse's home, his mother is played by a man (Gary L. Crotty) and his mother's pappy is played by an old woman (Kay Cudd). This kind of silliness sets the tone for the play. Author Wann cultivates. a

giddy sort of comedy. There's one particularly amusing scene when Jesse tries to pass' impalf off as Mark Twain doing rebank manager is delighted to talk with such a famous author as well as the gang who accompany him, introduced as Walt accompany him, introduced as Walt Whitman, Edgar Allen Poe, Edna Ferber

(isn't that an anachronism'), and Huckleberry Finn.

Unfortunately, along with this jokey tone comes a certain desperation for laughs. I think it's time to call for a moratorium on actors sticking out their fingers in V-signs. assuming a sepulchral voice, and then doing an imitation of Richard Nixon. It is not, in itself, funny, and it sure ain't topical any more. Imitation John Wayne accents aren't terribly amusing, either. I could also have done without the homophobic joke about the prison war-den (William J. Stokely, Jr.) saying good-bye to Cole Younger. And I certainly would have been glad to forgo the old woman on the train, who, when warned to woman on the train, who, when warhed to flee lest Jesse James catch her and rape her, says, "I'm in no hurry." Violence against women fails to amuse me. I was never offended for too long, how-ever, thanks to the proficiency of the pro-

ever, thanks to the proficiency of the pro-duction. It really, 5 me of the better ones. I've seen lately. The show is fast and funny, and your attention will seldom wander — virtues for which director Minor Dixon deserves to be praised. The performances are all at a high level. Byron La Due is likeable as Jesse and he has a good voice. He and Donna Tenney (as Jesse's wife Zee; give a lovely, touching rendition of "When It's Bleepy Time Down South." Willy lippp is very funny as a South." Willy Bippp is very funny as a south. With phips to try tuning as a some-man synaced-out federale and later as a some-what simple-minded mars¹⁻¹. Gary Crotty is quite amusing throughout— since all the players except Jesse have sev-eral roles, the audience is kept in suspense-waiting to see Crotty's next outlandish transformation. Carlotta Hernandez is wonderfully raucous as Belle Starr, singing a lewd number called "I Don't Need a Man to Know I'm Good." The audience seemed to know many of the songs. I don't know which ones Simpson and Wann wrote and which they just collected. Who-

memorable.

Finally, one thing definitely stood out for me in Diamond Studs: the choreography of Rebecca Renfroe. It's a wonder what she does with limited means. She just cently finished playing Laurie in Startight's production of Oklahoma. That show provides a useful standard of comparison. Whenever I started objecting to Studs. I would think about Oklahoma. which had none of this show's vividness and immediacy. If given the choice be-tween that show, with its coy posturing, and Diamond Studs, I'd take the latter without any second thoughts what









NIGHTS IN ANAULT

come because sex seems more exotic or exciting in another country, or because the possibility of a home-wrecking scandal is lessened, or because the prices will be cheaper than those paid for sizal lar services in San Diego or Los Angeise. And what of the women, particularly those who tend to specialize in American those who tend to specialize in American those who tend to specialize in American Johan? It's as insider's trade. Many of the same government clinic for their bi-monthly VD-check) but, as in any profes-sion, they differ in many respects from

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each other in background, problems, and even attitudes. Presented herewith is a sketch of three different women of Mexico who make their living taking care of the libidos of American clients as well. One girl speak on more than a dozan words of speak on more than a dozan words of course. Mexican clients as well. One girl speak on the speak of the speak o from other Mexican clines in that there is no specific vice zone; that is to say, there is no specially designated area where a prostitute is expected to work. The women work is places all over town, ethough the bars of Zone Morte, also called "The Fit" by Americans, located around the north end of Avenida Revolución, have the expreses concentration of prostitute. But end of Avenida Revolucion, have the greatest concentration of prostitutes. But there are also many girls working the downtown striptease joints, bars of Rev-olución, on side streets, and in fact all over the city.

If the casual tourist found himself walking Jong Revolución (or Main Street, as Mexican businessmen refer to it avoid scaring off Rotary Clubbers from Kansas), he might make a turn down Sixth Street and saunter past the neon-lit bank on the corner, past severel disco places, past the Todylich bell walked to has girk, and the popular with vetera American visitors, both as place to drink and to seek a paid companion. Vicior, the manager here, both as a place to drink and to seek a paid companion. Victor, the manager here, speake English and in friendly without being unnecessarily inquisitive. Chips the property of the property of the property classes when the inst canonter leaves, among ally after the morning unhan been thining for a while. About four nights a week, and in the early morning hours, a slim, pretty Yaqui Indian girl can be found here. Her mane in Francisca, or Frankie, as her American friends call her. She is twenty-one and has the copper this not full upper lip typical of her native tribe. She peers out at her world in ingenuous little-girl fashion through attractive almond shaped eyes. Ouite naturally, she is the most popular girl in the place, and will proudly tell you that she has "many friends." Frankie speaks but a few words of Eng-

Franks speaks our arew moust of ling-insh: "A brandy for me? ... "Take it easy!". "Bye bye." in a few more years, to be sure, she will speak the gringo language may blen, for she is a very clever woman. When otherwise unoccupied, she plays dominoes at the bar, and is, according to Victor, an expert. She often wins eight or ten dollars in a small-change her to a nearby hotel. For "going to the ner to a nearby note. For going to the room," as all the girls refer to their assig-nations, Frankie will receive anywhere from wenty to fifty dollars or more, depending on the generosity of the customer, as well as the amount of time she stays with him. But, she says candidly, she doesn't

as well as the amount of time the stays with him. But, he says candidly, she doesn't like sex — not at all. She disilkes being touched and handled; she goes through the motions in the room "like a robot." Frankle became a prostitute at seven-teen, in her home town of Obregon. She may handle and the second service and the reas. She lived with a boy for two years and now refers to him a: "my husband," al-though they never married legally (perhaps because, among other things, "Aqui In-dians are the only tribe in Mexico that still does not recognize the sowerigativy of the Mexican government). Frankle left this boy after he insisted that she have sex with a friend of his. She is firjid, she admits, and suggests the likelihood that her hus-band had apparently reached the point cital exaperation. But he became the father of her two son, and Frankle's eyes! father chapter movement as the execution of the chapter of the cha

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bar girl like herself - but that she is not oar gir like herself — but that she is not herself a lesbian. She just is not interested in any form of noncommercial sex, and one has the impression that for her the only memorable intimacies were the two times she was impregnated. Frankie will sometimes say without emotion "Soy nutr "I'l am a whore," and it is difficult to tell whether this declaration of the obvious is some form of self-punishment or whether it has a significance beyond the comprehension of an American male. Perhaps she simply wishes to remind her client, and herself, that although she is "open for business," so to speak, it's only her body she rents out and not her soul. Quien sabe? Frankie finishes her drink, looks to the

Frankie finishes her drink, looks to the door, and moves restlessly in her chair. A "friend" has just come in.

If the curious tourist decides to pass up Frankie and the other girls working this street, he can return to Main Street and accept the blandishments of a cab driver to be taken to a "good place; hot show; a girl for fifteen dollars, señor." The cabbie will drive him half a mile to Zona Norte, more than likely to the Coco Club. This bar is located about a hundred yards from the

is located about a hundred yards from the border fence, and the Border Patrol belicopter can often be seen patrolling the area with searchlights.

The Coco Club has 'come upstairs, and it is there where most of the money is made. The house makes only the room rental feet, the girls keep all that key make. The cabble, in turn, gets paid a commission by the bar after the transaction is made. If the tourist decides to sirt at the bar and have a drive, he will be treated to a made have a drive, he will be treated to sion by the bar after the transaction is made. If the tourist decides to six at the bar and have a drink, he will be treated to a somewhat unusual floor show, featuring a young lady darking mode, and permitting, you have been a somewhat unusual floor show, featuring a young lady darking mode, and permitting, called audience participation. Evidently, there are folks who find it tittilizing to watch a half-gased sailor lying supine on the stage while a prostitute laughingly duates on his face.

One of the girls who occasionally dances here is Given, a or Gly, as her friends the property of the propert

lar intercourse with her customers if it is at all possible. She smiles and calls herself Senorita Cinco Dedos, Miss Five Fingers, thereby indicating her specialty, and she thereby indicating her specialty, and she then gives a graphic demonstration of her skill with this specialty, with assurances that the befuddled and often drunk client has no idea what is really happening. "It doesn't really matter," she laughs. "He gets what he wants." She pauses. "And so do I."

do I."

Booze is her big problem. She'll some-times go off on a binge with a man, or two, after she's had a dozen or more brandies or tequilas. This may happen several times a tequitas. Inis may nappen severat times a month, when she "goes crazy." She is known to some as La loca, the crazy one, because of her wild behavior when intoxicated. One of her drinking companions once beat her up badly and left her lying in a bloody mess in a downtown hotel. But Oly says she needs an occasional release, from the desdening dullness. sional release from the deadening dullness of her profession. Other girls working here are on a constant high from the use of

of her profession. Other girls working here are on a constant high from the use of marijuana or occaine.

The manager of the Coco Club is a blunt, businessilike type who has been working at Tijuana bars since he was eighten, more than twenty-five years ago, the profession of the profession. Americans, who cause the problems. A year ago, he recalls, an American pulled a gun on a pirl and in the wake of this incident the police closed the bar for where months and arrested several definitely do not want, "he says, but their lives like "He takes a deep drag on his cigarette before reptying. Many of them, the says, just live day to day, drinking, taking pills, and the like. Others quietly save their money, hoping to better their conditions some day. And, he grins, a pirl and the profession of the procession of the procession of the profession of the p

and soon, no more marriage.

The Coco Club is actually a brothel with a bar attached; that is, there are rooms

directly upstairs that are owned by the same interests that have the bar. As such, it is one of the few brothels of its type in the city. In the downtown area there is only one other, and as might be surmised, it is very successful, being situated directly across the street from the Jai Alai Palace. This place is known as the Unicornio, and given the desire of the city to do away with such bars along Main Street, its days are almost certainly numbered. But the Uniaimost certainty numbered. But the Uni-comio is doing very well at the moment, and on a Friday or Saturday night it is nearly always packed to capacity. As many as thirty or forty girls will be on hand, and dozens of American and Mexican youths. The Mexicans seem to be very fond of sitting close to the stage and grab-bing at the naked dancers. Several Amer-icans seem to have brought along their icans seem to have brought along their wives or girlfriends to view the goings-on. The place is quite dark inside, and the girls, dressed in short white skirts, seem to move through the aissles like ghosts, now and then selecting a likely prospect, plop-ping down on his lap, and regaling him with promises of the immense delight he

will experience if only he takes her to one

of the upstairs rooms. Sometimes the man will rise and quickly slip off with the lady

of the upstains rooms. Sometimes the man will rise and quickly slip of virth the lady through a nearby door.

Maria has been working here for about Maria has been working here for about the Brooklyn Bar and the Manhartan Culv, and before that in the famous Blue For Bar on Second Street. She is in her late thirties and now shows the signs of wear, of too many years in the business. But she has done well. She owns her own restaurant, and she says it makes a nice profit. She owns her own house, too. So why is she consistent of the says it makes a nice profit. She consist now house, too. So why is she retired for a year but then had an auto-retired for a year but then had an auto-retired for a year but then had an auto-retired for a year but then had an auto-scident frust was gludged to be her fault. She had no insurance, so she had to good back to work to pay off the heavy settlement. She couldn't sell the house or the restaurant, could she? Maria has three children, but only one is still at home. She also has "adopted" several children, but only one is still at home. She also has "adopted" several children, but only one is still at home. She also has "adopted" several children, but only one is still at home. She called she has put the homeless walfs are called. She has put the homeless walfs are called. She has put the homeless walfs are called. She has put the home was a restaurant and must work that the work of the profession. No, her neighbor's do not know whe is a pawar, they know only that she owns a restaurant and must work late.

late.

Speaking fluent English, she says she is often amused — and someti.nes frightened — by the requests she has received over the years. Once, a man from Los Angeles tried to force her into what is now called

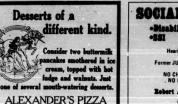
"water sports." She wanted no part of it and managed to get away and call the police. When they arrived, they gave her customer a hard time and shook him down for some money. She also tells of a Sar

for some money. She also tells of a San Diego businessma who used to come down for bondage sessions and other "funny things." Her face wrinkles in a disdainful smile at the memory.

A younger girl sitting next to Maria interrupts. She would like to know, because the cannot fathom the reason, why some American couples come to her and offer much money to share their bed for the night. Que locard: Such madness! Both wirks hake their heads and laugh. These girls shake their heads and laugh. These shy of middle-age, has overheard the con-versation and volunteers the information versation and volunteers the information that although many people think the Tijuana whore is dirty as hell but will do just about anything, the exact opposite is the truth. They're surprisingly "clean," he says, but they will do very little in the way of the sexually unusual. The general sexual mores of the Mexican woman carry over to the fallen angels. An American co-ed or suburban housewife is likely to be nære sophisticated and liberated sexually than ninety-five percent of the "profes-sional girls" in Mexico.

Maria winds up the chat by relating the story that as a child and teenager she desperately wanted to be a doctor, but that her father, of the old school, steadfastly re-

perately wanted to be a doctor, but that her father, of the old school, steadfastly refused to send her to college. So she ran bear of Tiginam with the send of th bodies are coming together, dinero is changing hands. Another Tijuana Satur-day night is slipping noisily into the past. □









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The Man Comes

Danny Topaz plays to the big crowds. A short, stocky man with straight black hair. Topaz is the San Diego Padres' organist. Tonight, a balmy spring evening, he will perform for the Padres, the visiting Los Angeles Dodgers, the press, the straw guards, and a paid attendance of 29,158 baseball fans.

At 6:15 the organist sits in his cramped. At 0.13 the organist sits in his cramped, glass-enclosed booth on the press level of San Diego Stadium. His black nylon Padres jacket hangs from a hook in the corner. The small room is dominated by the squar and powerful presence of a \$14,000 walnut grain, doubte-keyboard Lowrey organ. The organist's alcove, set in high along the first base side of the at along the first base side of the stadium, gives Topaz a commanding view of the playing field, the stands, and the lashy \$1.2 million computerized color coreboard in right-center field. Seated at scoreboard in right-center freit. Seated at his organ, Topaz is close enough to the pitcher's mound to watch the sweat band up on Gaylord Perry's forehead. "I saw the original designs for the stadium twelve years ago," he says. "I had first pick, and I picked this cubbyhole because it was e to the bar and the head."

Topaz wears thick, gode-immed glass-es, a florid purple and white polyester shirt, and purple double-knit trousers. He sets off the purples with white shoes and a matching white belt. A gold ring adorns his left pinkie. He chews a wad of Bazooka bubblegum furiously. Poised over the organ, he warms up, rinning crisply through the Bee Gees' "Stayin' Alive." His fingers dance across the keys and his body leans into each note. Sheet music. cassette tapes, and forty-five r.p.m. rec ords are strewn on top of the organ. An Emerson automatic record player and a small transistor radio in a black case sit within reach at the organist's right side. He listens to the radio and plays the records in listens to the radio and plays the records in an effort to keep his repetriote current. "I even try and get the beat the same beat the songs are recorded in," he says. He arrives at the stadium from his Kensington Park the stadium from his Kensington Park with the stadium from the stadium from his Kensington Park with the stadium from the stadium from his Kensington Park with the stadium from his Kensington Park with the stadium from his Albert and the says, to "sit here and really hash" em out. I play what people want to hear, and I've got so much to learn. I just on't have enough time to practice.

Aside from his duties with the Padres. Encanto Boys Club and serves as vicepresident of the Keasington Optimists. He also gives organ lessons several hours a week. Twenty years ago Topaz founded the San Diego Professional Organis's So-ciety. Currently, he is involved in a project o form a baseball organist's society. There are twenty-four of us," he says

"And coordination seems to be my bag."
An usher leans in the doorway and hands Topaz a baggie full of chocolate chip cookies. "You know what that is," says the grinning usher. "A bribe from Nancy for 'Young at Heart." The or-ganist accepts the bag, and scribbles

A native San Diegan, Topaz has been the Padres' organist for six years. During that time, he has never missed a game. "The Lord has been mighty good to me," he says. Before his present job, Topaz played the organ in local nightclubs such s Vallee's in La Jolla, Mission Valley's Town and Country, and the Bronze Room in La Mesa. He says that with the Padres, he is paid a salary for six months' work. "And I never mention what I make because the I.R.S. is always looking and

During the off season, Topaz travels.

For the past few years he has trekked to Alaska in October and worked there playing organ in cities such as Kodiak and Juneau. "It's so beautiful," he says. "I plan on going up again as soon as we finish the World Series here. 'He pauses for the expected laugh. 'Nobody believes me. Anyway, I'll go up and stay until Christ-

He searches through a pile of sheet music for the new McDonald's jingle, and scans a stack of tapes for the special one he made of the "Star Spangled Banner." "I spent till three o'clock in the morning spent till three o clock in the morning making that tape, "he says. "I play over it. "Outside his booth, fans are slowly liling to their seats. On the quiet playing field, the ground crew wets down and carefully rakes the infield dirt. It is 6:30 and time for Danny Topaz to go to work. Okay, ready for intro, says a voice through a small intercom speaker on the organ top. The thirty-six-foot-high scoreboard suddenly blazes to life with an immense greenish image of the organist's face. Beneath the face appear the words.
"Danny Tope: on the Lowrey organ."
Information on upcoming Padre home games crawls along the bottom of the scoreboard in white letters. Topax slips a chrome jack into a receptacle on the organ. chrome jack into a receptacic on the organ console and plugs his music into the stadium's 1000 watts of amplification. He opens briskly with his own theme, a snappy une he wrote called 'Sweetness.' The sound of organ music fills the cavern-ous ballpark, Sliding back and forth on a green bench cushion, he chews his gum and plays the overture to an evening of

The organist follows his theme song with a rousing "Young at Heart" as the uniformed athletes stir in their opposing dugouts. By the bullpens, loose-limbed pitchers toss baseballs to teammates. Ten feet across from Topaz, separated from him by a thick plate of safety glass, John DeMott, the Padres' public-address an-nouncer, prepares for a night's work. With a grim look, he shuffles through a stack of papers, unsheaths a wooden toothpick from its cellophane wrapper, and slips the toothpick between his lips. Studying the field, DeMott hits the intercom button and says to Topaz. "As soon as the umpire meeting breaks up, we'll go right into the

anthem.

Topaz moves through "Lady Love."
"Call Me," and "Stayin 'Alive" with the
entranced fervor of Jimmy Smith at the Monterey Jazz Festival. "Bomp, bomp, bomp, bomp. The sings, his body sway-ing, his white shoes pumping the pedals below him. Tiny fleeks of spittle fly from his mouth as he chews and sings. He stops playing at 6.54 exactly. 'Good evening, everybody.' DeMctt's voice booms out into the stadium. "Get your pens and scorecards ready. It's line-up time." A



ripple of a "icipation passes through the crowd. Cigars are lit, beers are sipped, and peanut shells are cracked. Topas strikes up "Take Me Out to the Ball Game" for the umpteen thousands time. He says he never tires of it. "We play it in a jazz tempo." he explains. "The fans eet right with it. We're the only ball club in the country but does the?" country that does that.

country that does that."
While DeMott announces the line-ups,
Topaz talks about another musical notion
of his that is unique to the Padres baseball
club. He says he has asked each hallplayer
or a favorite song he can play when they
seep up to bal. He now has a list of almost
every Padre player's chosen inspirational
every Padre player's chosen inspirational
every Padre player's chosen inspirational
with a tape or record of the annotation of the
away from the average ballpark format.
And sometimes, when they re not halling. And sometimes when they're not hitting, they'll say. 'Well, let's change the

song. "The organist picks up a forty-five single entitled "Take That to the Bank." "That's Dave Winfield's song," he says. "That's Dave Winfield's song," he says. He looks at his list of players' songs. There's "Aqualung" for Eric Rasmussen. "Boranda" for Fernando Gonzalez. "Moon Over Mamil" for Kutt Benaqua. "Dock of the Bay" for Broderick Perkins, and "Mister Magic" for popular shortstop Ozzie Smith. "But I'm gonna have to go back to Winster Other Lind Gonzale and the service of the son of the same for the son of the same for the same f back to 'Wizard of Oz,' his old song of las

Mott intones in classic stadium-announcer style, 'number thirty-five Recert style, number thirty-live. R-r-r-andee Jones. Topas pounds out a full, throaty organ flourish as the fans boot and applaud the Cy Young award-winner from Poway. The stern group of umpires gathers briefly at home plate. At seven o'clock briefly at home plate. At seven o'clock Debots and system conductives all enjoy our national anthem." A hush falls over San Diego Stadium. Thirty thousand people rise respectfully as Damy Topaz punches on list pae of the "Stat Spangled Bannet." and proceeds to accompany it lote. "And now, 'Debots stey excitetily, holdling the glistening toothpick in his right hand. "here come the Pathers." Topaz plays the Souncy 'raily song' he wrote, and the players hey onto the field to a did the players hey onto the field to to Play



He says that he named the song "What are We Waitin' For?"

We Waitin For?"

Danny Topaz got his basic musical training from the study of Italian opera when he was nine years old (with his mother's blessing, a teacher would come by the house each week). At ten, he disny ine house each week). At ten, he dis-covered the organ. A friend of his father took young Danny to Balboa Park to see and hear the towering Spreckels organ and introduced him to the man who was then city organist Humphrey Stewart. Topaz recalls that Stewart showed him what the organ was. "He showed me what all the stops were and what they were for. He did this in four weeks, and on the fifth week, he passed away." The Padres' organist remembers early-morning trips to the Fox Theatre as a child to watch organist Edith Steele practice on her four-keyboard Steele practice on her four-keyboard Morton pipe organ. He also remembers gazing up in awe at the California Theatre's big Wurlitzer, and at Jamie Erickson piaying it. But, ne says, my baptismal into learning to pira, was in the eighth grade at Our Lady of Angels church at Twenty-founh and G streets. My buddies and I would sneak up into the chuling like. Times Through the Tulies. It. thing like Tiptoe Through the Tulips. I quit that when the pastor. Father Shephard, caught us and threatened to kick me out of school."

By the time he was graduated from San Diego High School in 1937, his days of

surrepitious organ playing were over. At the graduation ceremony in Balboa Park, a beaming Danny Topaz got to play the Spreckels organ, the largest outdoor organ in the world. "I played 'Night and Day," and 'Begin the Beguine." he says

proudly. "I was the first guy ever to do Cole Porter and show tunes on it."

In the organist's booth above the baseball diamond. Topaz snaps on his transistor radio. The subdued voice of sportscaster Dave Campbell crackles in th tiny room. Outside, fans shuffle up and

and Cokes. Topaz eyes the field anx

glass partition. John DeMott sins hot cofglass partition. John Demott sips not col-fee and pensively mouths his toothpick. The organist chews gum nervously and selects a piece of sheet music for the next serects a piece of sheet music for the next break between innings. It is an ardeni. Padres supporter. 'I was the first clubhouse boy for the Padres in 1936,' he says, 'in the days of Georgey Myatt and Ted Williams. I don't think there's any better ball club. I just grew up with the Padres. Right now,' he says of their re-Padres. Right now." he says of their re-cent brand of uninspiring play. "they re-putting out a hundred and ten percent, and they're overdoing it. I really firmly believe that when they settle down, we're gonna be right up there. "Though a wrestler and football player in high school. he says that he did not play baseball as a youth. "I was

"Oklahoma." On the other side of the

ropaz fumes like an angry baseball coach banished forever to the organ tower "Come on. David." he shouts at slugger Dave Winfield from the small room high above the action. "Keep your eye on the ball. They struck him out twice last night

ide." He plays "That's Amore

as catcher Gene Tenace strides to the bat-ter's box. "Let's start it up."

The Lowrey organ at Topaz's fingertips is a complex and awesome hulk of wood, plastic, and electronic components. Com-binations, stops, tabs, and pistons run along the deep console like bared rows of shark's teeth. There is an upper and a lower keyboard. There is a section of tabs labelled "Symphonic Orchestral Theater Console." There are tabs for "Symphonic Strings." Vicinal "Declaration of the Strings." Vicinal "Declaration of the Strings." Console. There are tabs for "Symphonic Strings. "Viola," "Cello," and "Percussion. One tab says "Effects." Momentarily distracted from the quiet combat below. Topaz talks about his Lowrey C50. "There's so much to do with this organ," he says. "It'll give me trumpet, sax, banjo, guitar, harpsichord, and grand or honky-tonk piano." He and grand or honky-tonk piano. He flashes a glance at the field and the scoreboard. And the fiddle section. As an accompaniment, there's no better sound. You get a continuity in there that's o pretty. Plus. I've get two complete synthesizers, one for brass and one for synthesizers, one for orass and one for strings." On a prearranged cue, Topaz plays "Happy Birthday" for a kid in the stands. He plays too long. On the other side of the glass, a silent John DeMott waves his arms at the organist, who cuts the song short. 'Once in a while I get

the song short. "Once in a while I get carried away," he says. There is a meter mounted on top of the organ which measures its sound output in decibels. Though the legal sound limit at San Diego Stadium is ninety decibels at the San Diego Stadium is ninety decibels at the listener's ear. Topaz says that he usually

maintains a noise level between sixty and eighty decibels. "If there's a small crowd, we crank it down," he says. The sound, issued initially from twelve scoreboard speakers, hits the bank of people approxi speakers, his the bank of people approximately 500 feet away along the third base line in one-half second. An ingenious sys-tem of "minor" speakers, synchronized taping, and split-second playback, feeds the sound to the remaining parts of the ballpark, doing so without echo. "And no dead spots, either," adds Topaz,

An inky night sky envelops the bright stadium and the air turns cool. Adolescent vendors in red and white striped jumpers patrol the aisles and walkways, shouting, 'Peanuts!" or "Poncorn" or "Cold drinks, here!" They tote the wares in wide drinks, here!" They tote the wares in wide trays superiode at their wasts by staps. On the field, the situation worsens for the Padres Shirlies is replaced on the mound by Dennis Kinney, who gets a bouncy "Me Blue Heaven." from the organist Kinney, in turn, gives way to reliever Ent. Ramsunsen and a Danny Topas treatment of "Aqualung." But the bizarre tune made to "Dopalar by Jestor Tull ignites no spark. Going into the bottom half of the ninth inning, the score remains four to two. inning, the score remains four to two

Topaz tries his rally chant as the home team prepares for its last turn at hat. Fan response is mediocre. "I play the chant when the team first comes out," he says, when the team first comes out. "he says," and usually in the latter part of the game to stimulate the crowd. I might use just eight bars to keep that flow of driving music going, especially when we're behind. But sometimes no matter what you do you can't make them respond." But the company of the company didn't show me anything. Tonight." he says, pointing to the field, "we're two

says, pointing to the field, "we re two runs behind and you can feel the electric-ity in the air. The tension, If we get a run, it's like winning the World Series, "Stimulate" em, "says Topaz, as the lumbering Dave Winfield tramps to the plate below with a heavy bat. "That's the plate below with a heavy bat. "That's the name of the game. It's the fans stand rive a ball club. If the fans aren't noisy enough, they just don't put that extra adrenalin into the club." Winfield pops out. "That was too close to his wrists," says Topaz, his face near the glass. A Broderick Perkins single is followed by Gene Tenace's base has to left field. But Parkins makes. hit to left field. But Perkins makes a thrown out. "Criminy sakes," says Topaz with a disgusted wave of his hand. "You don't even see this type of ball in pony league. Boy, I'll tell you, the way we're playin' ball." Second baseman Fernando Gonzalez.

the Padres' final hope in tonight's contest. walks from the dugout. There are two outs: Topaz plays "Fernando's Hideaway." but the song does not help. Gonzalez hits a fly ball to end it. "Aw, that's the ball game." says the organist with a sigh. He plays a soft and slow "That's All" as the fans rise and move quietly toward the exits. For his last selection of the chilly evening. Danny Topaz performs: "When You re Smiling for the emptying grandstands and the chieriess ground crews, who drag a tarpaulin across the pitcher's mound. "I think I'd better quit." he says finally, and stips the connecting jack from the console of the mighty Lowrey.

One Script, Two Dramas





JONATHAN SAVILLE

The Norman Conquests, a trilogy of com-edies by British playwright Alan Ayckbourn, is currently being presented at the Carter Centre Stage: and a British tele-vision production of the same plays was shown last week on KPBS-TV. It seems to

some thoughts about the plays and their productions.

Ayckbourn's trilogy — Table Manners, Toylor Together, and Round and Round the Garden — depicts the events of a July weekend in the lives of three English couples. The events themselves, which take place in a spactious bosse in some three plays to that only by acting all fines can you understand precisely what is happening at any given moment. So, for example, the action of Sunday begins with a 9-00 a.m. scene in play number one. Continues with an 11:00 a.m. scene in play number three, returns to play number of or a climastic dimer party as 600 p.m. (9-00 p.m.) in play number two. Sometimes there is even simultanely of action, with separate scenes in separate plays showing us what is happening in different rooms at the same time. Thus, the last scenes of play number one and play number two both take place on Monday to the string toom. Characteris neach noom refer obliquely to action that has gone on (or is going on) in the other room—references that remain obscure to us until we have digested the final scenes of both plays. Leaving aside for the moment the prob-

iem of the citicacy of this strange formal device, let's consider the human content of device, let's consider the human content of and about life. Ayckbourn's story centers and about life. Ayckbourn's story centers upon two sisters and a brother and their present or potential spouses. Annie, who lives in the house and takes care of a hypochondriacal invalid routher, is being veterinarian annead from. Her sister Ruth, an ambitious businesswoman, is married to an overnexed assistant librarian annead Norman, and Norman is gleefully making arrangements to commit incestuous adultone of the two women, Reg., is an actay-going real-castes assleman, his wife Sarah is a compulsive organizer and an inveteran lang.

inveterate nag.

The plot into which the lives of these inveterate nag.

The plot into which the lives of these characters are woven includes a great door of material audiences will find utterly familier, whileter, a susignations, disconsistent of the consistency and various other activities focusing on the issue of who is sleeping with (or is going to sleep with) whom. It is the material of French bedroom farce, and anyone who knows the plays of Georges Feydeau will recognize their achoes here: The characteristic of this theatrical generation of the control of the characterization, an indifference to tall larger issues of human cuts interest in adultery as the most dramatically interesting kind of sex, a general shallowness in characterization, an indifference to tall larger issues of human cuts the control of the characterization, an indifference to all larger issues of human cuts and loss of laughts. From one point of view, this is just what The Norman Conquests is all about. Its purpose is to amuse

you in a frivolous way, and with its clev-erly contrived comical situations, witty sexual innuendoes, and atmosphere of light-hearted illicit fun, it seems to have all the equipment needed to succeed in such a

On the other hand, these plays of On the other hand, these plays of Ayekbourn's are filled with flickerings of another theatrical world entirely. Nor-man's pursuit of his sister-in-law is in part man s pursuit on a sister and so an apurpose and purpose lessness in his own marriage. Ruth angrily and defensively asserts her right to choose being a childless career-woman over being a housekeeper and mother. Sarah's need to control everyone else is the reverse side of her conviction that she is unattractive and uniovable. Reg cannot function unless he is bossed about by his wife; his sex life with her is no good; and both these factors contribute to his devotwife, his set life with her is no good; and only these factors ociribate to his devoting most of his networking time to playing vacuous parlor games and telling bad yearous parlor games and telling bad yearous parlor games and telling bad yearous parlor have been considered to the parlor of the

eaninglessness.

Ayckbourn's comedies thus have Ayexbourn's comedies thus have something in common with the dramas of Harold Pinter, and one of the similarities is a common ancestry in Chekhov. Do you remember The Three Sisters? Large house, provincial town, three frustrated and unhappy sisters, weak brother married to a crass and dominatine wife, other un-

remember The Three Sisters? Large bouse, provincial town, three frustrated and unhappy savies, weak brother married to a crass and sominating wife, other untime of the savies of the savies of the savies of the control of the cont

Ayckbourn's plays no one ever even touches upon a general idea. Chechov tells you outright what his vision of life is; Ayckbourn leaves it entirely up to you to discover that vision. I'm not sure whether this is because Ayckbourn is a subtler artist than Chekhov, or whether the lack of conceptual and analytical discourse is due to the fact that Ayckbourn simply does not

have the insight to articulate the meaning of his own stage world with Chekhov's cf ais own stage world with Chekhov's clarity and pocitic power. What is certain is that, because of this lack of explicit that, because of this lack of explicit philosophizing, the script of The Norman Conquests is thoroughly ambiguous in one. What are these plays — French bed-room farce, or Chekhov gone bad? Or some idiosynerate amalgam of the two? It is that fundamental ambiguity in the script that leads to two such astonishingly diverse productions as the one directed by Crig Noel at the Carter and the one di-

Craig Noel at the Carter and the one directed by Herbert Wiss on television. For Mr. Noel, The Norman Conquests is all faree: its aim is fam; this method is rapid dialogue, visual jokes, typed characteria and the same tilogy is a fairly realistic treatment of middle-class mores, with lifelilike characters of some psychological depth. The humorous aspects of their lives are not ignored, but instead of being highlighted and exagger-sated for comie effect, the humor is interested for comie effect, the price is the same tilogy and the same tilo Craig Noel at the Carter and the one di

instead of being highlighted and exagger-ated for comic effect, the humor is inte-grated into a portrayal of life aiming at social versimilation and even a certain amount of emotional social less in evidence than in Mr. Noe's production, and the pacing is decidedly slower. I might cise an example from Round and Round the Gurden (play number three): Norman's narraive of an incident in his Norman's narraive of an incident in his tie girl into a bed of stingring actiles. Mischael Byers (Norman in the production at the Carter) tells this story with vividness and vigor, he knows exactly what infona-tions to use, where to pause, where to make use of curning or delighted or awed and vigor, he knows exactly what infona-tions to use, where to pause, where to make use of curning or delighted or awed laugh at each detail. The whole speech is a piece of brilliant comic orcherotration in which the audience's laughter is as pre-ciculos as if than been programmed into the script. For the same narraitwe in the English television production. Herbert closs-up of actor Tom Conti's face. Mr. Color-up of actor Tom Conti's face. Mr. closs-up of actor Tom Conti's fa

ness and dreammons, the a character in chekhor reminiscing, his vocai intonations and ferrid movement are not device; to point up the humor of the text and to arouse lengther, but expressions of a real matter in the production, our attention is focused on the narrative; in the television production, our attention is focused on the character. As a consequence, Mr. Byers is very funny in this speech and Mr. Conti is focused on the character. As a consequence, Mr. Byers is very funny in this speech and Mr. Conti is very funny in this speech and Mr. Conti is severy funny in this speech and Mr. Conti is supported to the continuous of the c

between the two Toms. In the television production, David Troughton gives a masterly performance in which a repertoire of comically repeated gestures and ioire of comically repeated gestures and expressions seems to grow organically out of a solidly contoured English social type. This Tom is not only slow and gullible, with all the comedy such characteristics give rise to, he is also a perfect (though comically exaggerated) model of the office of the common such growth of the com upper lip, duty, service, and tradition. Buzz Noe, at the Carter, conveys the dull-wittedness with fine humorous effect but the Englishness of Tom's background escapes him; the whole world of attitude and values this character's existence alludes to is virtually absent from Mr. Noe's otherwise quite amusing performance. But of course this absence is scarcely percepti-ble in the Carter production, where the

aesthetic aim is entirely the evocation of laughter, rather than the evocation of so-cial, psychological, and moral reality. Everything I have said so far about the

plays and their productions would have applied just as well if the action of *The Norman Conquests* had been presented in a more conventional manner: play number one for the events of Saturday, play one for the events of Saturday, play number two for Sunday, and play number three for Monday morning, or the whole thing in one six-hour chnonological sequence. What is the result of Ayckboum is the state of the s

things seem to be disintegrating in our

Admittedly, this device does provide a certain intellectual stimulation, as the au-dience tries to work our the chronology of the three plays and to supply the facts and motivation from one play that are neces-sary for a full understanding of the others Furthermore, it is possible to get a real aesthetic pleasure out of such abstract operations, even when they have nothing to do with the actualities of living in the world. I am told there is similar aesthetic world. I am told there is similar aesthetic pleasure in jura mathematics, which is resembled to a soften meditation on the control to the control of the con

brains as we try to puzzle out the plot now that could be fur! It is not quite so interesting to try to figure out why Reg. comes in and picks up a wastenpare backet, or what Norman has told Sarah in the dining room to make her smile so cheerfully at him in the sitting room, The plot of The Norman Conquests is so banal that it hardly seems worth exerting one's mathematical intellect to put back in order what the playwright has mechanically jumbled up.

Jumbled up.

A question you may be asking is whether the three plays have to be seen in order. Perhaps a better question would be whether they ought to be seen at all. But if you want some light amusement, I advise you to start out with Table Manners, which is the funniest part of the trilogy (it con-tains one of the most hilarious horrible dinner parties in the history of that ancient literary device). After that, you're on your









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Record Review

Thanks I'll Eat It Here Lowell George Warner Brothers Records Arthur Blythe Lenox Avenue Breakdown Columbia Records

Average White Band Feel No Fret

The Roches Warner Brothers Records Life in The Foundchain Tonio K. Epic Records

Duty Now For The Future

Of the dozens of albums re leased this year that I've had the opportunity to listen to, mos have been painfully boring Several, though, deserve men-tion. Herein are a few of those Good, bad, or shades of indifferent, these albums have at least held my attention. No other album released this

year has disappointed me mor



silvey are uncompilmentary and may seem, under the cirmay seem, under the ciringly harsh. I have not altered
them. His death has been justifiably mourned; talent as substantial as Corogy's is all too
stantial as Corogy's is all too
stantial as Corogy's is all too
has album remain unchanged.)
When he was the spokenman,
primary songwriter, and lead
read
to be proposed
to be proposed coming led his admirers to pre-sume that it would be a masterwork. They were wrong. It's shallow and mechanical, bereft shallow and mechanical Servit of the qualities that made records such as Disiz Chicker and Fest Don't Fail M. Now so scintillating. George's tamed slide guitar work is in scant was unable to compose a song with the wit and fervor of his better days. It's a typical L. A. studio hack job — vaguely beauty, vaguely thoshy, vaguely thority remaining is George's excellent voice. But since it's applied to materials to feedless.



my estimation, that tag should still be reserved for Ornetic. Coleman, but Biythe is herly competition. His tone is seduc-tive and lush, his medocik, har-monic, and rhythmic skills are Hawless; and his theatrical Hawless; and his theatrical Hawless; and his theatrical chameleon and his work with chick Hawlin. Barry Altschul, Steve Reid, and others makes his diversity plain. What's more, his first pals flow,—are abecular mass terworks. Last year I regaled virtually all of my friends with my love for "Black Arthur" to the point of boredom. the point of boredom. Unfortunately, and despite

Unfortunately, and despite an impressive array of musicians — flutist James Newton, drummer Jack DeJohnette, bassist Cecil McBee, percussionist Guilermo Franco, tuba player Bob Stewart, and guitarist James Ulmer (who I think is overrated, but never mind Completing the street Bright S

("Ace of Hearts"); an interest-ing interpretation of "Walk On By"; and some pleasant funk forays. The instrumental work is tight, and Alan Gorrie and Hamish Stuart are still a tan-talizing vocal duo. But there are too many bland, midtempo disco jams. AWB can establish a disco jams. AWE can establish a groove, but sometimes seem dumblounded as to where they can go in it. This was the problem of the property of

smart, nose-thumbing lyrics and bizare vocal gimmicks. A custory listening temps one to repudiate the Roche sisters as feminist-folkle equivalents of mother pulls rockers; smart process, and the sister of the sis smart, nose-thumbing lyrics

career failure ("Mr. Sellack"), parental dissenchantment ("Hammond Song"), and romantic collage ("Ine Married Mon"). All three Roches are wry writers, but leader Maggie is the most skillful and high And only partly a lie"). Producer Robert Fripp (the brilliant guitarist and excommandant of King Crimson) made the correct decision for

commandant of King Crimson)
made the correct decision for
this fledgling effort: he let the
tapes roll and inserted only
minor instrumental icing (a tactic he labels "audio verité").
Good idea. This is a delightful
work, one of this year's musts.
Another cleverly conceived
record is Tonio K'a Life in the
Foodchain. Here is one of the

TONIO.K.

few men who actually understands what it feels like to be dumped. Hall the love songs written have dealt with that universal debeck, but none so cogenity as Tonics. He does row, wistfulness, or masochistic pining. He delivers his measurements of the song the song

ioales (1)

whether got any kubs but he will be a seen to be them?. This mean-spirited classic is buttressed by volatile, often violent hard rock. In the difficult of the seen to be seen t

press himself: "Yes, I wish I

ters doo-wop here, an incongruous recitation of a previously sung verse there, and yodeling at the oddest moments. They are working in an idiom which is not known for humor, but they don't care. These are petite punks. Best of al, they know how to turn a broad as desired notoriety ("We", sobering resignation to career failure ("M. Sellack"), parental disenchantment. The Art Ensemble of Chicago's Nice Guys is an excep-tionally variegated record— traditional yet iconoclastic, sober yet suddenly delirious,



stimulating jazz album released this year.

That this, the group's first album in a number of years, contains peerless musiclanship comes as no surptie. They are contained to the peerless of the peerless of the group all have performed sprayers of the group all have performed sprayers of the group all have performed sprayers of the group all the peerless of the group all the peerless of the group all the peerless of the group all the groups of the group all the groups of the group all the groups of th

high point of a year which has already seen more deserving in a payer and a pa

Sixties quintel. At the moment, the only comparable unit in the "new" music is Air. But, to give credit where it is due, let me say that reedists Roscoe Mitchell and Joseph Jarman are adroit composers and soloists; percussionist Don Moye, likewise;

bassist Malachi Favors has been

bassist Malachi Favors has been hailed by many of his colleagues as "the greater," and, finally, that I consider Lesier Bowie the smartest, most electrifying market may be a support of the property of the consider Lesier Bowie the smartest, most lesier flower of Devo has been described in unsympathetic crocles as "they graduate" a Kisa." Perfectlegge graduate" a Kisa." Perfectlegge graduate a Kisa. "Perfectlegge graduate a Kisa." Perfectlegge graduate a Kisa." Perfectlegge graduate a Kisa. "Perfectlegge graduate and perfectlegge graduate a Kisa." Perfectlegge graduate a Kisa. "Perfectlegge graduate a Kisa." Perfe

John Abercrombie Quartet

Albert Lee, David Bromberg, John Aberccombie, and David Crisman share little in common, other than that each plays a stringed instrument. Lee is primerily a country picker; who concentrates largely on acoustic folk blues and assorted ethnic styles. Aberccombie, an impressionistic modern jazz player; and Grimman, urabel to fit comfortably into existing the same of the confortable of the comfortable primers and the confortable primers and the common primers and the common primers and the common primers are the common primers and the common primers are considered to the common primers and the common primers are considered to the common primers are considered to the common primers and the common primers are common primers.

form. What is common to all four is that each is a musician of keen ability and sometimes extraordinary vision. Each has helped to expand, and perhaps even redefine, the roles and ments. Additionally, all four have remained relatively obscure, despite the general excellence that has marked their work. And with only one popular likely to achieve wide experient, none of them appears likely to achieve wide

spread popularity.
Of the four, Albert Lee would seem to be the one with the best chances of attaining some meas-ure of stardom, if for no other reason than that he has been in the public ear more than the others. Currently on tour with Eric Clapton, in whose band he is serving as lead guitarist, Lee is extraordinarily versatile. After three albums with his owr, group, an underrated country-rock outfit called Heads, Hands & Feet, Lee Heads, Hands & Feet, Lee joined an early-Seventies edi-tion of the post-Buddy Holly Crickets, and then moved on to Emmylou Harris's Hot Band, in which he was the featured so-loist for more than two years. Lee has also toured with such disparate arrists, as loe Cocker

load for more than two years. Lee has also toured with such dispartie artists as Joe Cocker than the control of the control of

and fire in years). The rest of the album is polished but unexcit-ing. Lee has called on his tormer colleagues from Em mylou's Hot Band (including mylou's Hot Band (including Harris herself), and together they have produced a record that sounds exactly like the lackluster work one would expect from anonymous L./ studio musicians. It is not all what one would hope for from a virtuoso like Albert Lee.

Lee should have followed David Bromberg's approach. Bromberg, an equally talented guitarist, is an absolutely atroguitarist, is an absolutely atto-cious vocalist and a not very impressive songwriter. Fortu-nately, no one is mor: aware of these shortcomings than Brom-berg himself, and My Own berg himself, and My Own House features him primarily in the capacity of an instrumen-alist. A former studio sideman who has worked with Bob Dylan, Jerry Jeff Walker, and Phoebe Snow, among others, Bromberg is one of those rare artists who is capable of de-



lighting both the casual listener and the maniacally devoted guitar aficionado. Like a child set free in a candy store, he zips from one treat to another — Scottish reels and Irish harp

blues. There are even unusually reverent renditions of old chestnuts like "Georgia On My Mind" and the immortal Phil Spector/Teddy Bears Int, "To Know Her Is to Love Her." Unlike Albert Lee, Bromberg uses list voice only on occasion, and though he remains far too raw make major commercial in-roads, his music contains a pas-sion and exuberance that make

On the other hand, passion

in evidence in the previous recordings of guinars folm Aber-cromble. Distinguished in the past only by his inability to concoct a cobesive style for himself. Abercromble pro-sheets of sound which gave his work an irritating, grating quality. An alignether unconventional player, Abercromble ters on his guitar that the resistant sound had little to suggest a stringed instrument played by a human being. At times, it testing the patherne of his list-teners, although underreath the eacophony and the incon-sistencies, Abercrombie always arresting performer.

With Arradr, John Abercrom-ble has taken a major step for recombined to the state of t

ward, abandoning his noise experimentation in favor of more consistently clean and melodic style. Previously Abercrombie's solos tended to Abererombie's solos tended to be jagged, cluttered, lacking re-solve. Here, his playing is far more taut and propulsive, less diffuse and meandering. Most importantly, there is a new sality to Abercrambi at once logical and emotional, that makes Arcade his strongest and most satisfying effort to date. It's the first time he has and a composer. If he is able to sustain the intricacies and lyri-

cism that make Arcade a compelling work, he could very well rise from the rank of a student to that of a master.

While the greatest hindrance in Abercrombie's career has been his difficulty in finding a sound of his own, David Grisman's problem is of another ilk. Grisman is an unmistakable

man's problem is of another ilk-Grisman is an unmistakable stylist and his muse is so seven-possible to contue him with proposable to contue him with anyone clase. Grisman's difficul-ties in gaining public accep-tance seem from the public's in-tered to the control of the con-temporary muse, although it is and bluegrass, as well as in the traditional folk music of coun-ties like Ireland and Greece. With Hot Dany, David Graman-conceived notions of the man-dolin seems limitless; tied range, in his hands the mandolin seems limitless; tied range, in his hands the mandolin seems limitless; tapping rhythmic appeal of bluegrass (though his meters tend to be more circly and syn-copated) with stellar jazz im-



strument are astonishing. His music is characterized by supn which guitar, mandolin, vie lin, and bass interweave to create music that is appealing, joyous, invigorating. When Grisman and his group launch into a cascading melody line, as on the sprightly paced "Dawg's Bull," the result is as fresh and on the sprightly paced." Dawg's bull, 'the result is a stresh and bull, 'the result is a stresh and the stresh was a stresh and a langual summer day. So freely realized is the muss on Inia Dawg that it's the many of the songh and the many of the songh and while many of the songh and while many of the songh and the many of the songh and the many of the many o

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READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be

Theater

"Cinderella" will be presented by SDSU Theatre and the College of Extended Studies, Thursday, July 19, 10 a.m. and 7 p.m., Main Stage, Dramatic Arts Building, SDSU. 286-6884.

"A Fate Worse Than Death; Or Adrift On "A Fate Worse Than Death; Or Adrift On Life's Sea," an old-time melodrama by Dunstan Weed, concerning a villain who tries to pass off a young singer as a wealthy landowner's niece, will be presented by the Lamplighters Community Theatre, Fridays and Saturdays, through July 21, 8 p.m., Fine Arts Center, 8053 University Avenue, La Mesa. 464-4598.

"Barefoot in the Park," a Neil Simon comedy, is the first production of "The Summer of 19". — A Draner Theatre Experience." Playing Wednesdays. Thursdays, Fridays, and Sundays, through July 26, dinner at 7 p.m., curtain at 8:30 p.m., Catamaran Fotel, 1999 Mission Boulevard, 486:1081.

"Diamond Studs," a saloon musical based on the life of Jesse James, will be presented Thursdays through Sundays, through July 28, 8 p.m.; with an added Saturday matines on July 28, 2 p.m., Marquis Public Theater

"Stage Door," a consech by Edns Farber and George Kaufman concerning a group of young women who go to New York to study acting and find yebs, will be presented Tuesday, July 24 through Saturday, July 28, 8 p.m., Mayan Hall, Southwestern College, 900 Oray Lakes Road, Chula Vista, 421-1691.

"Come Blow Your Horm," a Neil Simon comedy concerning a playby, who shows his lidd brother how to be a Don Juan, will continue through July 29, Toesdays through Saurdays (dinner at 7, custain at 8:30 p. m.) - Sundays exeming (dinner at 7, custain at 7:30 p. m.), and Weddensedays and Sunday maximes (Junch at noon, curisin at 1:13 p. m.). Fistes Dinner Theatre, 9655 Campo Road, Spring Valley, 697-8977.

"My Cousin Joseph," the musical dramatization of the true story of the romanization of the true story of the romanization control of the romanization Carillo in Old Town (1826-1829), written by native San Degan Robert Austic, will be some Property of the Property

Commbinions to READER EVENTS must be received by main to inter that the Final Really Trining. "He Brookshop musical preceding the Theredge issue in order to be considered for publication." Please do not find the Events Editor veseroes the right to old all maternals. Seed, complete information of phonis to READER EVENTS EDITOR. See Courty Ferforming Arts Center, 210 East County Ferforming Arts Ce

'How To Succeed in Business Without Really Trying," the Broadway musical comedy by Frank Loesser and Abe Burrows, will be presented by the San Diego Junior Theatre, Friday, July 20, and Tuesday, July 24 through Saturday, July 28, 7:30 p.m.; and Saturday, July 21, and Sundays July 22 and 29, 2 p.m., Casa del Prado Theatre, Balboa Park. 239-8355.

"The Pajama Game," the Broadway musical about a romance in a nightwear musical about a romance in a nightwear manufacturing plant, will be presented by Starlight, Thursdays through Sundays, through July 29, 8:30 p.m., Starlight Bowl, Balboa Park. 234-STAR or 232-3049.

drams set in 17th-century France about the expert swordsman with the ungainly nose, will be p. fromed Wednesdays through Saturdays, through August 4, 8 p.m., Lamb's Players' Theatre, 500 E. Plaza Boulevard, National City, 474-3385.

"Uncommon Women and Others," a sharp-sleed comedy by Wenchy Wasserstein sharp-sleed comedy by Wenchy Wasserstein concerning the transition from life at an Eastern women's college to womanhood in the 1970s, will have tit San Diego previere presented by the very adopt Women's Theater Ennesshe, through August 4. Toesdays through Fridges, 8 p.m.; and Activate Theater, 6.65 Second Avenue, downtown. 272-9819 or 233-0141.

"Bullahot Crummond," a parody of B-grade detective movies of the Thirties, will continue on Fridays through Sundays, through August 18, 8 p.m., Coronado. Playhouse, 1775 Strand Way, Coronado.

"The Norman Conquests," a direc-play series which focuses on a family weekend gathering at an English country home, by Alan Ayckboum, includes "Table Manners," "Living Together," and "Round and Round the Garden," and will be and Round the Garden," and will be presented in repertory on Tuesdays through Sundays, through September 2, 8:30 p.m.; with additional Saturday and Sunday matiness at 2 p.m., Carter Center Stage, Balboa Park. 239-2255.

30th San Diego National Shakespeare Festival will feature "Julius Caeser," "The Comedy of Enron," and "Macbeth," performed in rotating repertory through Seytember 23, nightly except Monday, 8:30 p.m., plus Saturday and Sunday mattness at 2 pm., Old Globe Festival Stage, Edison Center for the Performing Arts, Balkoo Park. 299-2255.

Arm, Buloo Parl. 239-2255

Summer Conself-Pestiral will feature
"Bleecher Paum." a nine-institute come!

Bleecher Paum. a nine-institute come!

Brader Dodger gene. and "Trauffe."

Moller's classic comedy concerning a
charitatin coming one insort state, presented

arcporture. The administration of the control of the comedy

compared to the common common common common comedy

through Sundays, through September 23,

80.9 pm. encepts Statudyas, August 1, 23 pm. m.

dand dedded matteres co Sundays, 230 pm. m.

San Dago Repertury Theatre. 1620 Sixth

Avenue. 231-236.

"Spontaneous Combustion," an improvisational presentation by local improvisational presentation by local time Thearer "eries. Thurses and Fridays, 11:30 a.m. to 1 p.ms., Marquis Public Theater, 3717 India Street. 298-8111



(Ebert also, many years ago, wrote the screenplay for Russ Meyer's Beyond the Valley of the Dolls, but that's another story. During the course of the program, they cover four or five major releases, illustrate cover four or five major releases, illustrated by lengthy (Lips, Plus two specially selected "dogs of the week." And though they concentrate primarily on the important big-studio offerring that most people will see, occasionally they tackle the prestige foreign film (Volette, Get Out Your Hondkerchiefs) and the low-budget

Music

"Summer of Stam" series continues with goest strite Bhel Merman joining the San Deep Symphony on Thursday, July 7, p.m., La Cotas, Pirklay, July 20, S. p.m., Open Air Theater, SDSU, and Saturday, July 21, 7, p.m., Medical School West Lawn, UCSD, with volinine Radied Drutan performing the American generator of Franches's Concentration for Wolfman Charles (Societies for Wolfman Charles Concentration for Wolfman Charles (Societies of Wolfman Charles Concentration for Wolfman Charles (Societies of Wolfman Charles Concentration for Wolfman Charles (Societies of Wolfman Charles Charles of Wolfman Charles Charles (Societies Charles) (Wolfman Charles) (Wolfman

Brunch-Time Concert Series continues with selections by Boccherini and Schubert performed by the Margaret Moores String Quarter. Sunday, July 22, 11:30 a.m., Marquis Public Theater, 2717 India Street. 298-8111.

With taker prices bitting the four-dollar mak and Hollywood in seeming desperation to rediscover the mas audience, mo-ieguing is more of a gamble then ever these days. In the spatrs of the merce these days. In the spatrs of the more than the spatrs of th

reserved a source and the strong control of a trivingin control.

It would be a mistake, though, to confuse this show, with mediffice restings the strong control of the strong

Romantic French Art Songs and Instrumental Music, including works by Fauer, Ravel, Masserte, Dupare, and Delikas, will be performed Standay, luly 21; and English songs from the 17th to 20th Centuries, including works by Fuccell. Blow, Ame. Handal-Frent, Ferrer, will be performed Sanday, July 22, both a ct pm., Crest Hall, St. Paul's Epicola ct pm., Crest Hall, St. Paul's Epicola ct pm., Crest Hall, St. Paul's Epicola ct Lanch, 1728 Swith Avenue, 295-6475.

"Guest Artist Series" continues with progressive rock performed by Thanx and musical Americans performed by The Bright Side, Monday, July 23, 8:30 p.m., Festival Stage, Edison Centre for the Performing Arts, Balbos Park. 239-2255.

An Evening of Classical Guitar will be presented by Joseph Trotter, Tuesday, July 24, 7:30 p.m., The Book Works, Vineyard Center, Suite 1, 1523 East Valley Parkway Escondido. 741-9079.

can also be some doubt, w to the usefulness of such a service, since movies are more subject to personal evaluations of quality subject to personal evaluations of quality subject to personal evaluation of quality subject to the subject to the subject to the subject to the subject to su the week), but was switched for a while to Monday nights at ten. Now it seems to be back, hopefully for good, in the 10:30 Thunday slot. It would be a good idea, though, to check the daily TV listings or the KPBS program guide for confirmation.

the KPBS program gaude for commination.

This week sedition of Sneath Procetors will be televised on Thursday, July 19, midnight, repeating Saturday, July 21, 2:00 p.m.; Monday, July 23, 7:00 p.m.; and Tuesday, July 24, 2:30 p.m. Channel 15, m. Channel 15, m. Ckannel 15, m. Ckannel 15, m. Channel 15, m. C

"Ba-Derech," a "musical journey of the spirit in modern Israel," will be presented be Project Vanguard, Thursdays through Sundays, through July 29, 8 p.m... Westminster Presbyterian Church, 3598 Talbot Street. 222-4236.

Second Annual Gilbert and Sullivan Festival, presented by North County Community Theorem: will include Theorem and Community Theorem: will include Theorem and Secondary, July 27 and 28, "Millagio" Fished and Secondary, July 27 and 28, "Millagio" Fished and Secondary, July 27 and 28, "Millagio" Fished and Secondary, July 21, and Fished and Horsen, Secondary, July 21, and Fished and William Community, July 21, and Fished Secondary and Secondary Secondary

Events

Special

Misty the Performing Pony will entertain children on Friday, July 20, 10:30 a.m., Linda Vista Public Library, 6960 Linda Vista Road, 277-3637.

"Intimate Glimpses of Coronado," a day of historical walks through Coronado, will be sponsored by Walkabout International and Intimate Olimpses Tours, Saturday, July 21, 10 a.m. and 2 p.m., beginning at the intersection of Orange Avenue and Dana Place. 222-2224 or 223-WALK.

Special Program for Indochina Arrivals, special Program for Indoctina Arrivals, an eventing to sensitie the community to the plight of the "boat people" and recruit foster parents, will include film, dinner, and other activities, Saturday, July 21, noon to 8 p. m., Chinese Community Hall, 1750 47th Street. 234-4447 or 234-0442.

181st Birthday of Mission San Luis Rey, the "king of the missions," will be celebrated with a fiesta on Saturday and Sunday, July 21 and 22, all day, Mission San Luis Rey, four miles east of Oceanside. 757-3651.

North City West Runaround, a fundraising effort to halt the proposed North City West, sponsored by The Coulition for Responsible Planning, will Coulition for Responsible Planning, will City Run beginning at 8 a.m.; a course for bicyclists at 9 a.m.; and for bicyclists at 9 a.m.; and for bicyclists at 7 a.m.; and for bicyclists at 7 a.m.; and others at 91.5 a.m.; Torrey Pines High School, Black Mountain Road, 461-1813.

The Royal Lipitzan Stallions of Vienna will perform plaffes, passages, and pirouetres: Saturday, July 21, 6 p.m.; and Sunday, July 22, 230 p.m.; and Sunday, July 22, 230 p.m.; Golden Hall. Second and B streets, downtown.

Summer Puppet Shows, featuring hand, puppets, rod puppets, and marionettes, will continue on Wednesdays, Fridays, Saturdays, and Sundays, through September 2, 1:30 and 2:30 p.m., Puppet Theatre, Balbos Fark. 276-1634 or

"The Minerals of San Diego County," a permanent exhibit which includes gems and minerals from the four basic mining areas within the county, can be seen at the San Diego Naturai History Museum. Balboa Park. 232-3821.

Film

"Red Blossom of the Tienrhen
Mountains," a film which portrays life on
an agricultural commune in the Sin Kiang
region of Chian, will be sreened Friday,
July 20, 7 p.m. Mission Hills First
Corgregational Church, Fort Stockton and
Jackdaw streets, Mission Hilb.

"Hidden World," a documentary on an African termite mound, a Monarch butterfly, and a locust swarm, will be shown Saturday and Sunday, July 21 and 22, 3:30 and 3 p.m.. Natural History Museum audito:tium, Balbos Park. 232-3821.

"It's a Mad, Mad, Mad, Mad World," Stanley Kramer's comedy which stan everyone in Follywood who happened to have an off-by during the filming, will be hown Saut day, July 21, 3 p.m.; and Sunday, July 22, 6 p.m., Coppley Auditorium, San Diego Museum of Art, Balboa Part, 232-7931.

"Genesit." an Omnimus film which "Genesis," an Omnimax film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

Lectures

Slide Show on China, along with an arrand cultural display, will be presented by trade unionist Bill Fried, Sunday, July 22, 7 p.m., The Militant Forum, 1053 15th Street. 234-4630.

"Bioluminescence - The Light in the "Bioluminescence — The Light in the Sea" is the tupic of an illustrated lecture and aquarium tour by Ken Nealson, sponsored by the American Cetacean Society, Monday, July 23, 8 p.m., Sunner Auditorium, Scripps Institution of Oceanography, 8601 La Jolla Shores Drive, La Jolla, 566-3800.

"Women in Sexuality" is the subject of a forum presented by the San Diego County National Organization for Women, Tuerday, July 24, 7:30 p.m.. San Diego Women's Club, 2557 Third Avenue.

'Health Care's Rising Costs: Can We find a Cure?" will be the subject of a lecture by Victor Garlin in the continuing summer that the continuing summer than by Vector Carlin in the continuing summer health forum series sponsored by the National Science Foundation and CalPIRO's Consumer Health Advocacy Training, Wednesday, July 25, 730 p.m., CalPIRO, 3000 E Street. 236-1508.

"It's Only Our Health: Carcinogens and Mutagens," a lecture on the effects of atmospheric pollutants on humans by biologiar Robert Rinehart, will be the final offering in the "Earth Day Plus Nine Years ... and Counting" series, Wedneday, Joly 25, 7:30 p.m., room SS-100, SDSU. 286-5152.

Radio/TV

"The Rockford Files," this 90-minute episode concerns a gangster who seeks rever.ge against Rockford, and features another superb performance by Rockford irregular Struar Margolin (Angel), Friday, July 20, 8:30 p.m., Channel 39.

"Folk Festival U.S.A." will feature the Polic Pestival O.S.A.," will leature the historic reunion of singers and songeriters popular in the Sixties held at Chicago's Ravina Park, featuring Jim Post, Bob Gibson, and Sylvia Tyson, Saturday, July 21, 2 p.m., KPBS-FM (89.5).

Marx Brothers Films this week include "Duck Soup," Friday, July 20, 11:30 p.m. Channel 6; and "Animal Crackers," Saturday, July 21, 8 p.m., Channel 8.

oummertest" will feature the gospel-inspired Rhythm and Blues singing style of Nick Asthford and Valerie Simpson. recorded at the Mississippi River Festival in Edwardsville, Illinois, Saturday, July 21. 9 p.m.; repeating Sunday, July 22, 1:30 p.m., Channel 15.

Sixties Beach Movies this week include "Ride The Wild Surf" (Fabian, Tab.

"The Honeymooners," reruns of this excellent comedy series of the Fifties, starring Jackie Gleason, Art Carney, and Audrey Meadows will be shown Mondays through Thursdays, 11 p.m., Channel 6.

"1978-79 Los Angeles Philharmonic Season," under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursdays, 8:30 p.m., KPBS-FM (89.5).

U.S. House of Representatives
Proceedings will be relevised live when the
House is in session (approximately 175-200
days a year) on weekdays, 9 a.m. to 3 or 4
p.m., Mission Cable Channel 25 and
Southwestern Cable Channel 17.

The summer-evening band concert in the patk in an American readition that remains oppular in shall cown throughout the Midwest and East. In densely populated communities, however, the concept of an owner of the communities of the communities

brass bands and John Philip Souss. And athough some of these shows may bring out the wistful thinker in us, we should be grazeful for a few simple, toll-free pleasures. The dates and times are as follows: "Evenings in the Park" (all programs begin at 8:00 p.m.) Thunday, July 19: San Diego City-County Band (also Wednesday, August 1).

July 20: The Reflection Choir Monday, July 23: Organ concert (also Monday, July 30)
Tuesday, July 24: Mariachi Guadalajar



Wednesday, July 25: U.S. Navy Steel Band (from New Orleans) Thursday, July 26: Improvisational Jazz

Thursday, July 26: Improvisational Jazz Quartet Friday, July 27: Camerato Trio Tuesday, July 31: The Big Bund Thursday, August 2: San Diego Naval Training Center Band Friday, August 3: San Diego Sun Harbor

"Big Bands under the Stars" (all programs begin at 9:00 p.m.)
Wednesday, July 25: Grossmont Pops
Orchestra and Hollywood Opera
Theatre performing the "Galactic Sym-

on

"Sunday Promensade Concerte" (all pro-grams begin at 6:00 p.m.)

July 22: U. Shwy Seeth Band

July 29: Optimize Band

July 29: Optimize Band

August 19: Weshers' Unberkiged

Farse Farse Information about "Evenings in the Park" call 23-6605; for information

"By Bands under the Stars" call "Sevings"

Sunday Promenade Series' phone 435
Sunday Promenade Series' phone 435
Sunday Promenade Series' phone 435
Sunday Promenade Series' phone 435-...

READER'S GUIDE TO LOCAL EVENTS

Dance

"Concert Number One," a program of dance, theatre, and music, will include performers Mary Jane Eisenberg (formerly of Louis Falco Dance Co. and Dance/LA. trombonist Bruce Fowler (formerly with Frank Zappa, the Big bands of Woody Herman and Buddy Rich, and currently a member of Captain Peerheart and the member of Captain Beefheart and the Magic Band), and d'Warf (of Dance/LA and Donald Byrd and the Group). Friday, July 20. 8 p.m., Stratford Studio Theatre, 1350 Stratford Court, Dei Mar. 481-1817.

"Another Evening With All That Jazz Dancen" will be presented Saturday, July 21, 2 and 8 p.m., La Paloma Theatre, 471 First Street, Encinitas, 481-0169.

Ballet Works from the repertoire of the San Dego Ballet will be performed by the company on Sundays, July 22, 29, and August 12 and 26, 3 p.m., Festival Stage, Edison Centre for the Performing Arts, Balboa Park, 239-4144 or 239-2255.

Sports

Junior World Golf Championships, the 12th annual, will include boys and girls ages 17 and under from around the world, continuing through Friday, July 20, all day, golf courses throughout the county. 222-8175 or 222-8175

Contest, California's largest free-style skateboard tourney, will rake place Saturday, July 71, 9 a.m. to 7 p.m.a and Sunday, July 22, noon to 5 p.m., Oceanside, 439-7325.

1979 La Raza International Tennis Classic, the sixth annual public tournament, will continue Friday, July 20, various locations throughout the county, Sarurday, July 21, SDSU; and Sunday, July 22, Morley Field, Balboa Park, all from 8 a.m. to 5 p.m. 234-1808.

Mission Beach Men's Volleyball Open. sponsored by Natural Light beer, should attract some superb two-man sand teams as the first place prize will be \$1000, Saturday and Sunday, July 21 and 22, 9 a.m. to 8 p.m., oceanside of Mission Boulevard and Coronado Court, South Mission Beach. \$44,5836.

Padre Basebali, three teams from the Padre Baseball, three teams from the Eastern Division come to town as the San Diego Padres hout the New York Mets, Thursday, July 19 through Sturday, July 21, 7 p. m.; the Philadelphia Phillies, Sunday, July 22, 1 p. m.; and Menday, July 23, 7 p. m.; and the Montreal Expos, Tuesday and Wedeneday, July 4 and 25, 7 p. m., San Diego Stadium. 283-4494.

Bicycle Races will be held Tuesdays. through August 31, 6 p.m., San Diego Velodrome, Morley Field, Balboa Park

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels,

Galleries

"Conservation: Preserving Our Cultural Heritage," an exhibition of modern day art conservation techniques practiced by the Balboa Art Conservation Center, will continue through July 22, San Diego Museum of Art, Balboa Park. 232-7931

Eighth Annual Woodcarvers' Jamboree, sponsored by Clay Johnston's Good Earth Gallery and The Mercado, will feature an exhibition/demonstration of 50 artists, Friday, July 20 through Sunday, July 22, 10 a.m. to 5 p.m., The Mercado, 11844 Rancho Bernardo Road, Rancho Bernardo.

atmospheric landscapes and architectures fuse into the subtle evocations of stage sets, scrims, and emblematic decor, will be exhibited through July 27. Designbank: gallery, 1262 Kettner Boulevard. 236-1916.

"Maiden Voyage," an introduction to photographers Donna Durn, Kim Klosterman, Debra Richardson, Fran Rotondella, and Susan Turner, will continue through July 27, Grossmont College Gallery, Grossmont College, El Cajon. 465-1700 x450.

"Images of Work," an exhibit of photographs taken inside factories and worksites by documentary photographer Ken Light, will continue through July 27, Crossmont College Callery, Grossmont College, El Cajon. 465-1700 x450.

16th Annual National Exhibition of the San Diego Watercolor Society, composed of 72 selected paintings, will continue through July 29, Bard Hall gallery, 4190 Front Street, downtown.

Hand Pulled, Silk-Screen Posters by Mario Uribe will be on display through July 30, Phaedra Gallery, 1111 Prospect Street, La Jolla. 454-6330.

"As American As . . . ," an exhibit of American folk art, including handforged iron work with copper by Burry Berman, "whirlingin" by Don Hughes, greetine card artwork by Eileen Tomson, and more, will continue through, July 31. Celebrastions Callery, 643 G Street, upraturs, 239-5252.

Wildlife Art Show, featuring the works of Mendocino artists Ken Michalsen, Byrd Baker, James D. Mayhew, and William Dailey, will be presented through July 31, Penthouse Gallery, Village, Hotel, 1110 Prospect Street, La Julia, 454-0133.

Group Exhibit will include drawings by Jose AUTOUP EXHIBIT WILL Include drawings by Jose Luis Coevas, drawings and sculpture by Giacomo Martu and Francisco Zuniga, and sculpture by Marino Marini and Henry Moore, continuing through August 2, Tascade Callery, 820 Prospect Street, La Jolla. 454–3691.

Photographs of Urban Landscapes by Bill Pickett will be exhibited through August 12, the A.C.C.E.S.S. Gallery, 3957 Goldfinch Street, Mission Hills. 296-6219.

"Installations and Performances," an "Installations and Performances," an exhibition of conceptual and performance at featuring three-dimensional works which utilize a particular space in the two-dimensional works personal performance and two-dimensional works presenting the artists' ideas/teaments as the main focus of expression, and various performance art preces, will continue through August 25, Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

Recent Paintings and Sculpture by Manuel Felguere: the ideas of which emanated from a series of computer printouts based on dealgn elements of the attrix 'work' during the past 25 years, will be exhibited through August 31, Mex-Art International Gallery, 1227 Prospect Street, La Jolla. 459-6879.

"Cover and Constainers," an exhibit concentrating on the functions of the objects shown, taken from the museum's Asian Decorative Arts Collection and Jonathan, technique poles from the Chinese Grant, including poles from the Chinese first century China. Persiss and Japanese personases, Turkith payer cargets, Turkith payer and a Balachaten sale, will continue through September 2. Calletter 4 and 5. San Digos Museum of Art, Balache Park. 232-7951.

"Keisuke Serizawa — A Living Treasure is the title of the first U.S. exhibition is the title of the first U.S. exhibition featuring the handings, recent, kimono, and hand painted books of this contemporary artist/enfirmen, continuing through October 14, Mingel International Museum of World Folk Arr. University Towne Centre, 4405 La Jolla Village Drive. 453-5300.

Restaurants

On the Wings of a Dove amount of food and the variety. My chicken dish, as only \$4.50, contained several pieces of chicken, an enchilada, a sope, a quessdilla poblama, and refried beans. It's possible that only my veracious sous could have done justice to this mountain of food.

ELEANOR WIDMER

The Restaurant: Casa de la Paloma The Location: 719 E. Bradley Avenue, El Cajos (448-702) Type of Poods Mexican Price Ranger: Dinners, approximately 54.5% combination plates, \$3.50 Hours: Open daily. Tuesday through Thurnday, 11:00 a.m. to 9:00 p.m.; Friday and Saurday, 11:00 a.m. to 10:00 p.m.; Sunday, 4:00 p.m. to 9:00 p.m.

they tend to repeat themselves. No less can be said of restaurant reviewers. At the risk of repeating a minor complaint, let me say that the job is not all sumptuous dining and nights of glamour. When there are prob-lems, they usually center around trekking here and there to establishments of unknown quality and attempting to locate those that are worthwhile. To be sure, you can open the phone book and select a restaurant at random. Often I think this method would work as well as any. But there's little point in straining the lumber industry and the paper mills just to tell you what you already know — namely, that many restaurants dish up a mediocre prod-

In the wide swath that calls itself Mis-

uct.

In the wide swash that calls itself Mission Valley, you can begin at one end with Denny's and end up with others whose manies and prices are more claborate but whose basic concepts are identical. This whose basic concepts are identical. This whose basic concepts are identical. This should be a substantial to the control of the before its leaf to the control of the before its leaf and the places that abound in the Valley. But not quite.

A friend of mine entreated me to eat in yet another Italian restaurant. Some dozen to the control of the properties of the leaf to the control of the properties of the leaf to the valley. But not quite.

A friend of mine entreated me is family which the leas said the better. We dropped when the least said the better. We dropped when the least said the letter. We dropped then the least said the letter when I first cut into the vest I. I thought it was a piece of leasther that had been fried indeviently in the least when I first cut into the vest of the least the le



It's possible that only my voracious sons could have done justice to this mountain of food, but anyone would have loved its preparation. Nothing on my plate was short of wonderful.

hait in front of some unprepossessing stores. We were searching for a restaurant called Casa de la Paloma, but all we disvegetations are pinced in a tree time, against manchamental, chickets in red chile spills of the spi called "cast de la Paloma, but all we discontrol we some inhurtend solorations. I
couldn't believe that I had struck out two
injats in a row, not to mention the added
cost of the gas it took to drive to this
section of El Cajon. Then in occurred to me
section of El Cajon. Then in occurred to me
from these shops. Sure enough, there
stood Casa de la Faloma. It was new; it was
beautiful; it held promise. The three of us
control and the structure of the structure of the
supprised. One wall had been glassed off
the structure of the structure of the structure
itself, the wall had been glassed off
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itself, the wall hangings and chandellers
authentically Mexican. Moreover, when I
read the menu, I was delighted to discover
items that one normality does not find in a
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selves, was outstanding. Though I am not a beef eater, I would order the came asada a beef eater, I would order the carne asada at only \$5.95 because it, too, is served with three different Mexican specialties that one normally finds only on a combi-

of the tostada, except that the meat and vegetables are placed on a fried maza; and galling manchamantel, chicken in red chile

that one normany linds only on a combi-nation plate.

High on our good discovery, we ordered one buñuelo, which is a crisp flour tortilla covered with warm carame! sauce (seventy-five cents). We were enormously full, but we shared it. The bill for the three of us, with beer and dessert, came to sev-enteen dollars.

tion. Nothing on my plate was short of wonderful.

The chili colorado, also \$4.50, was capually fins. I was served with warm flour tortillas; my friend chose to make his own burritos from the meat, the marinated vegetables, the rice and beans. My sister's tostad awas full of beef chunks, and though she asked for only one enchilads, he received two for the same price.

While all the entrees were well prepared, my chicken dish, with its variety of side dishes which were a meal in themselves, was outstanding. Though I am not

of us, with beer and dessert, came to seventeen dollars.

The location of Casa de la Paloma is regretable. It's difficult to find, stuck as it is out in the proverbial middle of nowhere. Unleas you live in El Cajon, it does take a bet of gas to get there. But it's worth it. I would not travel the distance just for a woold not travel the distance, bulgars, sopes, and so on, are a rare value. At Carter and Charles in La Julia. To cannot peep these means would be at least double peep, these means would be at least double.

sopes, and so on, are a rare value. A relation and finite is in La laise, no example, these meals would be at least double he price and the chef could not produce the price and the chef could not produce. At the symbolic level, it often requires a big schiep to achieve anything, and it will require some patience to get to Casa de la Paloma. The owner, who, incidentally, started the Baker in the Forest, has done with Baker in the Forest, has done of the stown was the compared to the property of th

cating my way through every tiny and often misbegotten eatery along Mission Gorge. To end on a note of cheer, my faith latest discovery.

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IR HHY 19 1979

Little Movie, Big Noise

RICK GEARY

The Wicker Man, which played briefly in San Diego in 1974, returns to our city, after a five-year distribution foul-up, as a highly-touted, full-blown cult "master-piece." Such an evaluation is, to put it midity, an exaggeration, but perhaps understandable in signs of the rium's tortuous history, for this old, undermourished, and decidedly of this old, undermourished. decidedly minor occult mystery is far more interesting and worthy of note as a pheno-menon than as an evening of

including an an evening of The script by British playwright Anthony Shaffer (who wrote Sleuth and adapted Hischock's Frenz') starts us out on a path that is distressingly familiar. It's he old losted Community/Stranger in Town formula from countless similar sustained to the start of the sta

peer at him from their upper-story windows obviously keeping some dreadful collective secret. This kind of cheap mystification becomes very tedious very quickly, but some control very tedious very quickly, but some control very tedious very quickly, but the but, as a God-fearing, straighteed Christian, also a representative of the powernment but, as a God-fearing, straighteed Christian, also a representative of the religious establishment — begins to observe the strange customs of these people. Some thocking assual goings—on the village chockings, the exist education the scott exhibition of the control of the cont

under gray skies), but its deficiencies are those of the eye and the imagination that need not be affected by limited production

The most effective moments come from the cast: the repressed intensity of Edward Woodward; the caim, rational menace of Christopher Lee, in one of his more memorable roles: the undeniable allure of memorable roles; the undernable afture of Britt Eklund as the innkeeper's daughter who provides sexual initiation to the young men of the island. Likewise, the gattery of unknown and nonprofessional supporting players, chosen for their appearance, provide the veneer of authenticity that the

in its natural place as an eccentric, moder ately successful little trailler, and no one would have given it a second thought, were it not for the vagaries of international film distribution. The movie began its journey to cult status soon after its completion in 1973, when it was edited to a final 102 minutes, a version satisfactory to all involved in its making. Before it could go into release, its distributor. British Lion, was sold to the entertainment conglomerate EMI, which didn't like the movie much and didn't know what to do with it. Earmarked for a quick on the bottom half of a double bill. It was inally purchased for American release by National General Pictures, and when that company folded in 1974, it fell into the hands of Warner Brothern. Warners also marketed it in two cities, Atlants and San Diego (where is played for a week at the College theater), to disappointing returns, after which it was written off as a tax loss and relegated tothe shelf. Two years later, a small distributor called Abratas acquired the lim, and when they tried to reassemble the film. and when they tried to reassemble the film, and when they tried to reassemble the original 102-minute version, they found that the negative, back in England, had been used as filter in the construction of a been used as filter in the construction of a ligit way. By chance, though, they came across the only existing 102-minute print, and from that they struck a new negative, from which come the third-generation prints in circulation today (this accounts for the washy, uneven quality of the color). During this time, The Wicker Man ac-cuited its requiration as a militaged marks.

During this time, The Wicker Man acquired its reputation as a maligned master-work with hardly anyone having seen it. Its presentation at the 1978 Tellurade Film Festival was sold out for two shows, and one we have magazines like Cinefinitiation with the control of the control of the control of the control of the company of films like Prenty Poisson and Citizen's Banid — another modestly-scaled B-movie whose small but real virtues are buried in the avalanche of praise for its concession brilliance.



CURRENT MOVIES

Allen - This creature-feature has

and is, a good time, but it works very hard and spends a lot of money in order to have it. The question is, is it worth it? This question comes up not hard and speeds a 6x of money in work of the control of the contro

All (Feer Ests Soul) — Rainer Werner Fassbinder's crocodile-tearierker about the romance and marriage of a solvent German scrubwoman and a solvent German scrubwoman and a volung Moroccan immigrant. It's a crossbreed of two Douglas Sirk harrierkers of the Fitties. ALL THAT HE AVEN ALLOWS and IMITATION. OF LIFE and Newce as hard to swallow

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as either of those. Fassbinder clicks off a series of soap-opera cliches (the gossip, the social snubs, the embar-rassment of not knowing how to order in a four-star restaurant, etc.), but his sense of irony and mockery makes the sense of irony and mockery makes the characters easier to philosophize about than empathize with. Brigitte Mira, El Hedt Ben Salem. 1974. " (Ken, 7/25 and 26)

The Apple Dumpling Gang Rides Again — Cornecty western from the Disney folks, with Tim Convay, Don Knotts, and Tim Matheson, directed by Vincent McEVeety. (Cinema Plaza 5; Clairemont; Firsta Twin; Midsay Drive In; Parkway 2; Sports Arena 6)

Sports Areas 6)

Bloodine — As recompaters a move
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lacking in diligence and not facking in prefensions toward the "offbeat" (e.g., a character named Fellini, c gallery of clownish painted faces, a volley of anti-America ironies). The vonomous punchline, which must



have been the prime incentive that kept the termakers plowing steady through the shaggy-dop plot, is pretly much what you might expect from an award-wining novels? by Harlain Elison. With Don Jichmson. Susanne Berton, and Jason Robards. 1975. * (Ken. 7/22 and 23)



MOVIE DIRECTORY

ma 4, 2250 El Carrico Real

These 2 Lost and Fount from 7-20
La Palama, 47 Fee (B. Robinses (SAD-469)
Lamy Stock on Convent and admission Flock 7
Intelligit and Bellet Ophina. 7-22 and 23
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the one depicted in the movie, might be closer to the mark, and happier in be closer to the mark, and happear in all long run, if they were to repair to the Humane Society and adopt a run of the Humane Society and icoxing one, besmeared with a britiance and tuxuriance of color that has been characteristic of Italian artists for centuries. With Faye Dunaway, Arthur Hill, and Jack Warden. 1979. "" (Spring Valley, from 7/20)

connect years, inclinated and A Clockwork fromge — Anthony Burgess vision of the ultra-vicient future the novelest singuistic never is inquistic never with the province of the province of the novelest stronger progitation of the pound market. Startly Kulbecomes in fill inform - wholy a pander to the pound market. Startly Kulbecomes in fill inclination of the pound market. Startly Kulbecomes in the province startly for the pound in the province of the province of the province of the province of the pound in the province of the provin

and horrifying film ever made.
The Citizen Kane of it's genre.
Do not miss it." . Citalenterion.

AUG 1

Winne: Cannes Film Festival Best Actress—Dominique Sanda

ANTHONY DOMINIQUE

NHERITANC

book on the Great American Bread Basker, ca. World War I, they'd prob-shby want if to look like this—a thing you could be proud to place on your code table for on ever know for sure what the picturesque Thomas Hart Benton laborers are doing on the Texas Parhandte farm, but they are usually doing it in lovely stanting sun-light, under deep cerulean skies,

illiterate "folk poetry" of the narration the twelve-year-old narrator, speak the twelve-year-old narrator, speak-ing in an aggressive Jersey City dialect despite coming from Chicago, is fond of doing redundant, cadenced paraphrases of her own sentences: "Nobody sent us letters. We didn't receive no cards" and "Nobody's per-fect. There was never a perfect per-son around" and so on. These inditogether, give it a solidity difficult to find elsewhere in the movie. Chris-topher Walken, John Savage, Meryl Streep, and John Cazale. 1978. * (Alverado Drive In; Century Twin 1; Mira Mesa Cinemas; Palm, from 7/20) Dracula - Frank Langella repeats his stage success as the Count, and Laurence Olivier takes the role of Van

or fracing a course of action, takes such a pragmatic interest in locale and procedure that he restores a certain credibility, if not treshess, to the prison movie cliches collected herein. The locale, really, is the whole point — its walls, its watchlowers, its



EXCLUSIVE SAN DIEGO ENGAGEMENT A SHOCKING PAGAN RITUAL

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Convey—Thee are still a fee signs of Sam Pickenpain tomer aumony the crisp coid; he flashy but superical use of cross-cutting and stower period of the coid of th

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Sat-Sun at 2 40 4:50

vidual elements sit alongside one another like parallel lines, no contact, no interplay. With Sam Shepard. Linda Manz; photographed by Nestor Almendros. 1978. * (Unicom)

"Unicom)

The Beer Hauter — Michael Cinno's Mariner Warrier — Michael Cinno's Mariner Warrier — Michael Cinno's Mariner Warrier — Michael Charles — Michael Charles — Michael Charles — Michael Pernsylvaries steel crash nors a small Pennsylvaries steel crash nors a small Pennsylvaries steel college of the Michael Council Charles — Michael Council Charles — Michael Council Charles — Michael Council Charles — Michael Charles — Michael —

vidual elements sit alongside one Helsing, the vampire hunter; directed by John Badham. (Fashion Valley; Pacific Drive In, from 7/20)

700)

Requise — Peter Shaffer's thostical shocker about an emotionally dry psychiatria, also a stuffy classicist with a taste for the deed yods of an emotionally dry psychiatria, also a stuffy classicist with a taste for the deed yods of an emotion of a steroige patient's brief moments of passionate spiritual one-ses with horses which he rades them reas with horses which he does them common to the common stuff of the commo let as the only mayor character seem only in flashback, is the only one to act iffester. There's some excling, sent one of the one of the one of the letter of the one of the one of the letter of the one of the one of the scheme. The climactic binding of the horses is depicted graphically, grue-correly, but also incredibly — the dis-fraught boy swinging a sickle with improving accuracy into the eyebals of as methods horses. 1927. (Man, 7/24)

and underwater caskets. The narrative problem of how to get out of that
awful place is laid out as teasingly ar
in a classical John Dickson Carr
locked-room mystery, although it is
approached from a different (i.e.,
criminal) point of view. Extremely
grim. tense, tough. With Clint
grim. dense, tough. With Clint
1979.

1979.

1979.

(Caming Cinema & Colone Ex-

Eyes of Laura Mars — The primise is hard to swallow and harder to dispest. A fashionable fashion pholographer (Faye Dunaway), who shoots asdomasochastic pictures with an imperceptible moral purpose behind hem, periodically blanks out the world in front of her face and sees. world in front of the face and once manimentary incomp, the oyer of an anonymout. After as he stalks the photocopachy associates one by children of the control of the children of the held were transmitting a 1V image, able a faze you wishow, a to an of the shell a faze you wishow, a to an of the children of the children of the non-children of the children of the children of the children of the visions when the bits or sporting and the between orders of the children of the the children orders of the children of the the children orders of the children of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders of the the children orders of the children orders or the the children orders or the children orders or the the children orders or the children orders or the the children orders or the children orders or the the children orders or the children orders or the the children orders or the the children orders or the children orders or the children orders or the children orders or the the children orders or the children orders or the children orders or the the children orders or the children orde

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his identity their and there. This is one of those dishonesty piction mysteries on which the more you learn, the less on which the more you learn, the less on the less of the

Foul Play — Comedy thriller assembled, by the Dr. Frankenstein method, from the assorted body parts of past thrillers. This sort of grave-robbing, scissoring, and sewing procedure is apt to cause some spectators some se acception, and several procedure is accepted, and several procedure is accepted for a confidence and production. The several process is reasonably well coordinated and good coloning, Cheville, Chaise in his first big firm role, gets the confidence of the confidence and good coloning. Cheville, and the service of the confidence of the coloning able of the coloning and coloning and

For and His Priparis — R.W. Festbrow's soft Moy about an illustration of the Priparis of the Programmer Fox, the Talking Head-Torner House of the Programmer Head-Torner Head

The Frisco Kid — Gene Wilder as a Polish rabbi in the California Gold Rush, with Harrison Ford, directed by Robert Aldrich. (Center 3 Cinema 2; Clairemont; UA Cinema 2; from 7/20)

Creena 2; hom 7/20]

The Goetisher — Almough it finds room in its three hours, for nearly every known gangles-moving sending the company of t

The Godfeber, Part II — Francis Ford Coppola's securit coddled Social water and to leveral short he social water and to leveral short he while it angas over gold distances. from 1900 to 1905, it leever also to gas along the every — characters unrigingd at it, as more thank swhen-able to pubbles over death. but it is saver about what is whose that is when-rolling to the companies of the com-traction of the companies of the com-ing possible alternative or additions. In any case, it would be fuelled to mag-ne possible alternative or additions of the companies of the com-traction of the companies of the com-traction of the companies of the com-traction of the com-trac

Pacino, Robert De Niro, John Cazate.

The Great Train Robbery — It's a sort of poetic injustice that this toppish effelde, fourth-preation specimen of the "caper picture" should crib its title from Edwin S. Porter's hardy biomeer, dated 1503. With Sean Connery, Jonald Sutherland, Lesley-Anne Down, written and directed by Michael Cinchen, 1979.

"(Fronte Drive In: New Valley Drive In)

The Inheritance — Dominique Sanda as a Gibled Age gold-digger whose seeperine scheme to get her hands on the Shane of a meanty retired through the bedrooms of the old bud-zard's hoo distributed sons. Aside from maximizing Sanda's coptur-tion maximizing Sanda's coptur-logic of her plan eludes us as it is unfolding, and the stupidity of cortess clear as soon as we under-unfolding, and the stupidity of control discovery of the con-ception of the plant of the con-position of the plant of the con-position of the con-trol of the con-tro

* (Fine Arts)

The In-Laws — Alan Akini is a finely tuned come reactor in a style that might be characterized as freeze-direct hysteria, but he is severely that subjects him — a Mainhaltan dentist, home and lamily in New Jersey — as the Mark Carlot agent on expensive the service of the serv

Just You and Me, Kid — Comed starring George Burns, Brooke Shields, Lorraine Gary, and Burl Ives directed by Leonard Stern. (Valley Circle)

heroic nuteracker, a psychoanalysis with a useful perchant for detective hovels. It's a fairly scaly mental-ward movie, complete with a hissably with the complete w

Never Promised You a Rose Gar-dan — Kaliheen Quintan. In a bles-sedly unserimental and unsymbolic characterization, is a pretty tough nut, possessed by a secret society of de-moss and sworm in serve as their protectors, and Bish Andresson, who owns a pair of pale green eyes that are a perfect match to Castrians' is the A Little Romance — Two meritally gifled pre-teens from opposite sides of the social scale, and of the Althuro Ocean, recognize one another as funded sprits through their mutual interest in the philosophy of Heiden-ger (whom the slightly more worldly) boylase however neutronal Trateris little else in his ingralishing romantic comedy to appeal to the farts of lacifugier, fruich, as the her you're lacifugier. Include a thin or lacifugier has a the her you're lacifugier and the lacifugier has a thin or lacifugier. In the lacifugier has a lacifugier and head for Venice where they hope to sell their low for elementy hope to sell their low for elements of their low for elements

commercial director (nicely sped by David Dukes), who is in the midst of a \$12 million production starring Brodenck Crawford; an imitation of Crawford's sucker punch of Ward Bond in SIN TOWN, quotations from Bond in SIN TOWN, quotations from Humphrey Bogart, hero worship of Robert Redford (this from the boy who has outgrown Heideger); and a self-congratulatory salute to George Roy Hill's own THE STING. With Thelonious Bernard, Diane Lane, Ar-thur Hill, and Sally Kellerman. 1979. "(Cove)



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But on balance, this vampre spool, with the ignorant and arrogard the interest and arrogard laws, and other minorities, ranks well below Polanski's FEARESS VAM-PRE VILLERS and Paul Monrasey's to, but still cover than Citive Donners to, but still cover than Citive Donners to IV advertising CFEAL my Country of the Country

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of a high-paid fashion model (Susan-Sairi James) as an addicted pill poper and maseutic sierer worther per and maseutic sierer worther sierer some sierer som sierer some sierer som sierer

**(Ace Dive In)

**Ne Main Event — A despir dimension, find a whole new definion, has been added to the word "perf" by Barba's "Balbormouth" Stream, of a second of the perf perf of the perf perf of the perf perf of the per that never rests, the nose that knows, and the new reddish hair tint that does not go at all well with the rose and rust colors Streisand is always wearing or standing in front of With Ryan O'Neal; directed by Howard Zieff. 1979.

• (Cinema Plaza 5; Grossmont)

Manhattan — Life and love among the literati in New York City, photographed in stiff, heavy, arty black-and-white by Gordon Wiilis, and flooded with the music of George Gershwin, Woody Allen, having stayed behind the cameras on his

INTERORS, is back on screen as his own here. I he has evolved less as an actor than as a writer-director, however, And as a consequence, he discovered than as a writer-director, however, and as a consequence, he discovered than a consequence, and a consequence, he discovered his horse of his characteris are not furny perhaps hierarchical series of furny perhaps hierarchical series of furny and his consequence, and furny, about rarely, in the surse of the property of the surse of th quenchable thirst, and his intense yearning. Candy Clark, Rip Torn, Buck Henry, 1976. "" (Ken, 7/22 and 23) Meetbells — Youth comedy set in summer camp, with Bill Murray of SATURDAY NIGHT LIVE: directed by van Reitman. (Bijou; Camino Cinema 4; College; South Bay Drive In; Sports Arena 6; University Towne Centre; Vogue)

INTERIORS is back on screen as his

University Towns Centre, Vogue)
Mocorather — One of the non-importance in scale of lan Flenrings, James Bond book (no serual conquests, not a toot set out of England) is buried Bond book (no serual conquests, not a toot set out of England is buried bench popping and globe-hopping and globe-hopping from Mother England to California, to Venice, to Bio, and ultimately to outer outside the property of the set of o from 7700)

The size Who Fall to Earth.—An implementary interests with the first and of the property of the size of the first and of orange hard fourhers down in spoody. New Mesco. The Land of Enchanteries. "I and on the strength of safvicests to the very heights of high inspect of your depart of the safvicests to the very heights of high inspect of your departs of the safvice by Nicolas Roeg. The safvices of the Safvices in the Walter Tevis so-8 story, adapted to the sacrees by Nicolas Roeg. The safvices of the Safvices in the Walter Tevis so-8 story, adapted to the sacrees by Nicolas Roeg. The safvices of the Safvices in the Safvices of the Saf from CLOSE ENCOUNTERS, and the comanic interest between "Jaws." That treatment supervision from Title Committee interest to the committee interest and possible to the committee of the committee

The Mapper Movie — Shirth for kids, and the younger the better. The implicity of the images, the quest untel lighting, and the 3-D-shi, spittings and the 3-D-shi, spittings and the second spittings and the second spittings and the second spittings of toxing at a New Assister sales that a spitting of toxing at a New Assister sales and the spittings of the second spittings and the second spittings and the second spittings and the second spittings and spittings are second spittings and spit

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Nightwing — An attack of killer bats, with Nick Mancuso, David Warner, Kathryn Harrold, and Steven Macht.

directed by Arthur Hiller. (Cabrillo; Flower Hill Cinema 1; New Valley Drive In; Sports Arena 6; State; from 7/20).

from 7/20)

**Common Total Strategy and Code to treatment his presenting in the universe (the last time he interested in a time to read the strategy and the st

Meas Linemas, Visigey

Old Draculer — Cilive Donner's return to feature firms, after too long an abreturn to feature firms, after too long an abcent directing jobs must be hard tocent directing to separate to the propowth any of its ideas. It is not easy
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O Lucky Men — Lindsay Anderson's ideas — about the class system and bureaucracy and modern warfare and such things — have been bouncing around British movies for years, but the form, here, is revitalizing — a picarequa

with a young parvenu who is merely a piece of flotsam riding the highs and lows of the waves. Somewhere in the middle, the movie hits a smooth-

sailing stretch where each non-sequitur episode is entered head-over-heels, as if through magical trap

doors or secret passages; and throughout this stretch the movie's stride is unbreakable, unbeatable, and its tone is almost song. With Mel-colm Macdowell, Ralph Richardson, Rachel Roberts; music by Alan Price-

Rachel Roberts; music 2, 1973. "" (Strand, 7/25 and 26)

The Revolutionary The moviemakers' unwillingness to an-chor their story to a particular time and

place imbuss if with a quality of generalization, vagueness, and immidy rainer has a sinested, understand, (The limitor) is nowhere between the control of t

Richard Pryor — it's not a movie in the largest sense, but it's a lot of laughs however you slice it. This live in concert, one man perform-ance, not even especially well litmed or edited, lets Richard Pryor be more bimed than he can in any fiction film.

can on phonograph record. There is no better way to convey his standup style to the people of St. Chuid. Min-nesota or Blow. Mesissipp or Shof field. England or fifty year; hence. Directed by Jeff Margolis 1979 11 (Ken. 7/20 and 21)

Rocky 8 — The rematch between Rocky 8 billion and Apolio Creet may be the laws of borney, but not by those of liction. Many's the move that ends the laws of borney, but not by those of liction. Many's the move that ends the laws of borney or and 1 love you long. You feel was the sequels that feel it necessary both you want to live you and 1 love you long the manufacture. The wedding right, the new home, the economic prich, the pregnancy, and the fraumatic orith. This family are concerned prich, the pregnancy, and the fraumatic orith. This family are not to the viewer's critical sudgment, but rather to has feelings of frendship the control of the viewer's critical sudgment, but rather to has feelings of frendship the second freeming. With Sylvesters Saliently awarded championship light has a good first round and a grow-the second freeming. With Sylvesters Saliently awarded championship light has a good first round and a grow-the second freeming. With some control of the second freeming and for the second freeming and for the second free second free second free second freeming and free second fr

Puet Never Sleepe — Neil Young and Crazy Horse in what is billed as "a concert fantasy," with appearances

also by Devo. (Cinema 21, from 7/20)

Same Time, Next Year — Bernerd Stade's two-character play about an adulterous motel romance carried on one weekend a year for twenty-live years. Robert Muligan orchestrates if years. Robert Multigan orchestrates in in basic two-shots, smooth, easygo-ing. Part of the reason it doesn't bog down is that the characters undergo such drastic changes during the five-year skips in the action that you sometimes have the feeling you are someinms have the teeling you are watching separate one-acters. PLAZA SUITE-style, with the same actors taking on different roles (The biggest switcheroo comes when the woman metamorphoses from a woman metamorphotes from a soloby Berkeley activis rince an expensively groomed high-class cateries and the man goes from a history and the soloby groomed high-class cateries and the man goes from a history and the soloby and the s

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(Battoa Campus Once In)

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golly Andy Hardy Idom). And the rest of the movie recalls the BATMAN felsons on Show the Bat 1845 1850, with its vaudeville, williamy. Isoshous flag workerille, villamy, Isoshous flag hardward williamy. Isoshous flag hardward Andrion Brando, Margol Kidder, and Valerie Persine, directed by Fichard Dorner. 1978.

(Balbot, Big Sky Drew Int, College, Mra Mess Ceremis, Villago). Up in Smoke - Cheech and Chong's

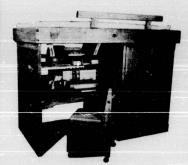
A Touch of Class — Extramarital flinging. The locales switch between the London business world and the Mariaga vocationland, while the human behavior switches between the unlikely and the unlimagnable It's all in the modest cause of soliciting. human behavor switches between human behavor switches between all in the modest cause of soliciting laughs, and there are several gotten. The slightly older flavor, overall, is an effect of the coor (appaining), the plot complications (picer-producing), and the forced unnatural charm of the players. (George Segal, Glenda Jackson) Wittlen and directed by Mel Frank. 1973.

The Warriors — Watter Hill's un-realistic, or anti-realistic, street gang movie has an obvious kinship with the hostile-territory branch of action films.

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including both the STAGECOACH-type western and the OSECTIVE BURNAT type was forty. Butto case is special doctor to the samura firms of the BURNAT type was supported to the samura firms of the found claimantees of hew York youth gaing and the etic remarks are the heralthy flast stage and the free to-ckings; and flaggist, a simple problem in bigstic, flow to get from here to there), it offers no more character of pilot development—out and precording the support of the con-traction of the pilot of the pilot of the character of pilot support of the pilot and precordings—and the an-imal Golden Glowes burnament. The orthorworldy feeling is established where the pilot of the pilot of the support of the support of the support of the pilot of the su

dots and dashes against a black sky, and is maintained throughout by the continuous Rahdim paradid of Rahdim paradid of Rahdim paradid of Rahdim Paradid of Rahdim Rahdim

What's Up Tiger Lily? — A whimsical oxcuse for a movie. Woody Allen has dubbed his own dialogue onto a silly Japanese spy movie. It is undisci-plined to put it gently. But the voices are really a very funny parody of stan-

dard, raspy movie dubbing, and a reasonable number of the gag lines receive gusty laughs, probabily because the numor is so close in spirit to anybody who has ever idly dreamed up captions for defenseless photographs or bravely tasked back to a TV screen. Music by the Lovin' Spoonful 1967.

"" (Strand, 7:20 and 21)...

Which Way is Up? — The story and

idea is the humorousness of his being beaten up by a woman, which hap-

rected by Michael Schultz. 1977 * (Ken. 7/20 and 21) The Wicker Man — British horror film, written by Anthony Shaffer and di-

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Letters

Matters Of Interpretation

I would like to respond to your article, "Some People In This Town Don't Like Herman Baca," (June 21), written by Joe Applegate. Apparently, Applegate did not understand what I said to him during our telephone conversation of June 4, 1979, where he inquired

of June 4, 1979, where he inquired about the station's working relationship with Baca on the production of Illegad Alien: A Different Perspective, a half-hour documentary which aired on April 4 at 6:00 p.m. Therefore, I'll put it in writing to correct his article.

We sought Baca's cooperation in

the way of information regarding his committee's position on a number of immigration issues and vents which have taken place in the past. In order accurately to represent this point of view, it was essential to talk with Baca. In no way, shape, or form did Baca

chaeffils or use own new, as we will be controlled to the control of the control

Chicano Rights with stating that the station had "collaborated" on the program. When I asked him to tell me specifically who had stated this to him, he backed off and said that to him, he backed off and said that actually no one had said this; it was just his interpretation. And it was just his interpretation which appeared in his article. Maria Velasquez. ProducerWriter KCST-TV

Ine Applegate replex:
I don't agree wholly with the
objections, but I agree with their
appir, I four positions had been
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You're Wel- Wel-Wel- Welcome

Thank you for your "Guide to Local Events"; even the ads in it

re interesting. Thank you also for Steve Esmedina and others like him. Some-times I think Steve has his ears on backwards but at least he thinks for himself. Someone who tells you what you want to hear may be easie to listen to, but ch-ch-ch-changes (although hard to take) make you

(attnough nare to take) make you grow.

Lastly, thank you for your free classifieds!

Lin Fountain

Chula Vista

Surely A Muppet's Revenge

Now that man has gone too far! It was bad enough (and made me interly disgusted. It fell you) when he badmounted Monketten, but when he trades "The Mapper Movie ("Current Movies"). I have had enough, Now It in really mad! Can that Can that prompose! Seed him is fortion Plaza to necide his bombastic opinious; give him as reange racet and an engaphone! Off-load him! Send him to Des Moissel!

Moines! The Muppet Movie is Mesous! Ask anybe

can make no sense of this situation unless you merely wish to excite controversy by publishing this kind of lopsided and sickish review Myopia Or Yours? The subject of this letter is your movie review section and the caliber of reviewing performed by Duncan Shepherd. First of all, I think that the continuous publishing of reviews of current films is an

of reviews of current films is an excellent concept and I am sure that there are many people who, like myself, would like to have you weekly in their home for that reason alone. However, unless the reviews are done by someone who has at least some talent and sensitivity, this service becomes not only useless, bug groatly misleading. Such seems to be the case at overseant.

useless, but grouly misleading. Such seems to be the case at preformately, I disregarded Duncan Shepheris' review of The China Symbone. I went to see the film because it was fishly my firstend who have been in the preformation and I feet that the film is of Osear-winning caliber in all department — story, setting, and department— story, setting, and department— story, setting, and in disparatment— story, acting in all department— story, acting in all department— story, acting in all department in the case of the control of th

section.

I sincerely hope that your publication can continue this service, but only if you can alter the caliber of the work. As for Shepherd, I would suggest that a pseudointellectual with morbid pseudointellectual with morbid tastes might be better off working for a mortuary, where he could be closer to the departed, who seem to fascinate him so. Robert McBride

Sink Your Teeth Into Some Grainy Bits

Southern Discomforts



FRED MORAMARCO

There is a story told about William Faultiner and Sherwood Anderson which has to do with Anderson's advice to the younger writer after Faultiner had published his first two medicere powers before unless and Soldier's Park about subjects which were fairly remote from his own resentance. "You're just a country boy." Anderson told Faultiner. "All you know about is that little patch of Mississippi, but that's all right, too. Just write about that's all right, too. Just write about that's "Faultiner took Anderson's advice and General ow what he called "The little-ject of some fourteen novels and six collections of short saries he pent the rear of his few writing. The moral is that when you get a Southern writer started about the South, he generally has a lot to say about it.

get a Soumen write started boom to.

South, he generally has a lot to say about

It.

Hought of this anecdore while reading
William Spron's deane thicket of a novel.

Sophie's Choice, which is really only
peripherally about the South, but wery
much by a Southerner. Syron is unuser.

Sophie's Choice, which is really only
peripherally about the South, but wery
much by a Southerner. Syron is unuser
stonably the most Faulinerian of our contemporary writers, which means he likes to
spin out long, complex, heavily reasonant
is a novel (with a strong autobiographical
base) about a Southern "riter named
String-who arrives in h. a York in 1947 tomake it big in the literary world. It is told
from the perspective of the present. Singap
of the strong world in 1947 tomake it big in the literary world. It is told
from the perspective of the present. Singap
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of the strong world in 1947 to 1947 to 1947 to
a the strong world in 1947 to 1947 to 1947 to
make it big in the literary world. It is not
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including a big, controversial book about
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terhately intensely devoted and unconscionably creek to her, and their flip-flooping relationship has Stingo's head spinning. For he, an overripe male virgin of twenty-two, is secretly in love with Sophie and also becomes strached to Nishian, who serves as a kind of mentor.

Sophie and also becomes strached to Nishian, who serves as a kind of mentor.

Aussiawitz, and Styron moffolds the story of her experience there slowly, very slowly, through the typically Faulthorian techniques of deliberately withholding crucial information about her until the very end of the novel. Sophile is becreat and Nishian's upon which Styron is mannonth narrative is hung, serving only as the merest pretext to keep the reader in suspense until the end of the novel. Sophile or Nashan or even straight of the styron is consistent to the styron of the styron in the styro

is apparently still marting from the reception that novel received among black intellectuals in this country. Very early in the
book he has Stinge express the following
sentiments: "For these many years afterward, as accusations from Black people
became more cranky and insistent that as a
turned to my own profit and advantage the
miseries of slavery. I succumbed to a kind
of mascochistic reaignation, and said to my,
self: What the hell, once a racise exploiter,
always a racise exploiter."

It should be clear that the line between
slavays a racise exploiter,
always a racise that the line between
sinearly blarred in this look, right down to
the first two letters and the nearly similar
sound of the thrift nearb of their names.
This gives much of the book the feet of
nonifiction, and flowigh the idea of a nonfiction novel has been worked heavily in
Cold Blood through Norman Maller's Amises of the Night and E.L. Doctorow's
Blood of Deader and Reguine. I don't think
we've run across this particular hybrid
before. There is a combination of the
density of the reasent involved here—
counts of the Holocaust (by bob perpetrators and victim-survivors) and historical
studies of the event — as well as the degree
of personal revelation that seems to me unique. Sophie's 2 chorie is a kind of fletional scholarship (or perhaps a scholarly
creamly, almost budiers of so note the subplot of Styron's book, when set against the
immensity of the book's main subject. As
a counterpoint to the horrors of Dechan
lands of the contractions. Styron or greamly
up is smoke through the ghasatly chimneys
of these creman budiers to so note the subplot of Styron's book, when set against the
immensity of the book's main subject. As
a counterpoint to the horrors of Dechan
lands of the contract

overflowing honey-hued hair, a degree in English from Converse College, and the most gorgeous sweetheart of an ass that most gorgeous sweetneart of an ass that ever sashayed its way north from Spartan-burg; and finally with Sophie herself, who is so fully fictional a character that she seems to represent everything a man ever wanted in a woman but was afraid to ask for. These diversions serve also to fit the novel into the traditional pattern of the novel of initiation: a young man loses his innocence and learns about sex and evil in the world.

But diversions they are, because Sty-

But diversions they are, because Sty-ron's observations about the nature of the Holocaust, about the utter depravity of the human spirit it signifies, are what give the book its gathering force and power. He is haunted by our inability to put the knowl-edge of that human capability behind us, the sheer ordinariness of the men who ran

the sace retornatives to the risk of the contion of the control of the control



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Off the Cuff

What are some of the hazards of your job?



Research Technician La Jolla

Well, one of the things I work around is radiation. What was coming out of the Three Mile Island smokestack every minute was more than sixty times what we're allowed to even have on hand in our lab in a month. We're monitored; they check on us every month. We have a lifetime allowance. If we go over that, we can't work with radiation again. A more realistic danger is getting bitten by the mice.



Todd Loomis Nelson Manville Cab Driver

Lifeguard
Del Cerro
Most of the time, when you accomplish a rescue, the person gets all embarrassed and tries to San Diego
I picked up two guys at the 7-Eleven, and I felt something was fishy and figured maybe was fisty and figured maybe they wouldn't pay. When I pulled into the parking lot on Shelter Island, one of the guys got out and the other one grabbed me around the throat from the back seat and said. "Give me your money." So I gave them my money; they took off. But still. I have to say, there's a lot of good people out you get, there's not no offset it. I gave this couple a ride home, a \$2.40 fare. It was their wedding anniversary. ... thirty-fifth or something. She gave me a twenty and said. "Keep the change." I was really suprivided. get lost in the crowd, like what you just watched. Consequently, you never get much of a thank you for saving their life. I can't think of anything else right off, but I gotta go; I'm still on duty.



Carl Cloud

Carl Cloud
Safe Technician
Pacific Beach
This happened at the
Jewelers' Exchange Building. The elevator was installed in the building around 1954, and they got it out of a building they tore down in Washington, D.C. So one of the first safes that went one of the first safes that went into it was a heavy money-chest. It was supposed to go to one of the upper floors. It was supposed and it went right down to the go. It sat there for about three years. The second safe was a heavy, two-door upright. As the men pushed it into the elevator, it tipped and broke right through the elevator wall and then through the brick wall of the safety of the pushed it was the safety of the safety of



Cory Osborn Television Film Director
Mission Valley
The chemicals I use to clean

film might kill off a few brain cells if 1 smell them long enough. I could get my fingers caught in the high-speed rewinder. An irate viewer might rewinder. An irate viewer might get upset because I cut out one of their favorite parts of a movie. I know of one person who got fired from another station because she cut out the chase scene in Bullin. She apparently didn't realize it was important.



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JULY 19 1979 31



ANNUAL AT FIESTA ISLAND \$1,000-STEREO BIKINI CONTEST) THIRD 出 -22 SOR 2 2 Q JACK'S S 2 **JET-SKI DAY** TO ENTER MAD IS PROUD (DON'T FORGET AD JACK'S KAWASAKI

Second Section

Reader's Guide to the Music Scene

This Week's Concerts

Concerts

If has often been said that when a musical level becomes popular on an impact level becomes popular in don't begin it is colen to become for the colenge of the c



very well-performed and fechni-cally polished and packaged re-sum-lape circulating (I and many in the passion of the compile in have yet to experience the Oi-nettes, but I know they are a re-vanged version of the Cockpils. According to reliable sources this swwoman vany has effected and discount of the control of the control of the swwoman vany has effected a dramatic turnabout in physical self.) The Penetrotors are a per-sonal favorite. They are a borzen, escitling rock and roll band, with a golvanizing stage presence, especially that of lead singer Gan Heffern (almost a dead ringer for Joe Jackson). The same can be said for PPC2, led by the visually sinking Iwin brothers. Dowl and Dauglas Facque, Integroup has a

makeup, stage demeanar, and musicianship. A splended time (financianship. A splended time (financianship. A splended time (financianship. A splended time (financianship. A splended time). Also longist. I huaday, these heavy metal basid. — Monagari Nuth. A C. D.C. and S Paradise — demonstrated times the splended time. I his time of the Spots Asiana. Lad year! I secessed selections of the splended times the splended times the splended times of the splended tim

Beetheart's Magic Band. That alone is enough to provide interest, but one of the show's two dancers. Mary Jane Eisenberg is also now part of Beetheart's troupe. That Beetheart, one of the irrepressibly brilliant madmer; of our time. brilliant maramers of our time, should add choreography to his act should come as no surprise still have to witness for myself ho Fowler and Eisenberg manage th

all hose to utreat to myself hos-cover and listenburg manage the last of choseographing anxies to the control of the control of the appearance of the control of the soliday and such as a control soliday and such as a control soliday and such as a control soliday and soliday and soliday soliday soliday and soliday and soliday soliday soliday and soliday solida



San Diego Concerts

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The Penetrators, DFX2, and the Dinettes: American Legion rial.



Mahagany Rush with AC DC 17x1 St. Paradise. Sciots Alond

Stoned Country Music Thurs: Talent night 8pm **arr in Sat Live music 8pm tan

Harry Belafonte: Civic The Monday, July 23 and Tuesday, July 24, 8 p.m. Convention and Performing Arts Center, 236-6510.

Johnny Cougar: Roxy Theatre Monday, July 23, 7,30 and 10,3 p.m., 4642 Cass Sheet, Pacific Beach, 488,3303



Bad Reputation Rock and Roll DFX2 New Wave **Bill Armstrong**

and Friends Commer Rock

at the Big Oak Ranch



Improvisational Quartet leaduring Mark Dresser, Tripp Sprague, Diane Moser, and Dave Millard: Balboo Park Organ Payllan, Thurday, July 26, 8 p.m.

Stephen Bishop with Bill Judsor and Friends and Cliffzen: Roxy Treathe Manday, Augusto, 8p m 4642 Cass Street Pacific Beach 488-3333

Walter Egan: Roxy Theatre, Endar July 27: 8 and 11 p.m. 4642 Cast Street Facilic Beach 488-3303.

Gil Scott-He. . n: Catamaran. Friday. August 3 and Saturday. August 4, 9 and 11 p.m., 3999. Mission Boulevard. 488-1081.

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Neptune

Clubs The Alamo, 3093 Clairemont Drive, Claremont, 275-2240

Antonio's Hacienda.

Aspen Mine Co., 5850 Fl Ca. Boylevard, East San Diego

Bacchanal, 8022 Claren Mesa Boulevard, Clarem

Barbary Coast, 2431 Posts Highway atownfown 233 A Life in Fightly

Barr X Ranch House, 119 Lan

Bay Lounge, value of the Village

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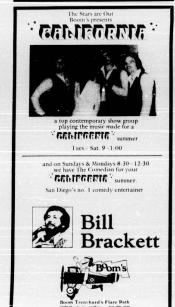
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Billy Bones Restaurant, 959 Hamblend Street, Pacific Beach Homblend Street, Pacific Bed 272-2780: Paul Gregg, confemporary, Wednesday through Sunday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Bobby and Ruth, contemporary. Tuesday through Safurday.

Black Angus, 707 E Street, Chula Vista. 426-9200: Summerwine, contemporary, Monday through Saturday: disco, Sunday

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: Trix, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033 Brian Connelly, Irish & International folk, Wednesday through Sunday.

Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8010. Dallas Collins McInitre, contemporary, Tuesday through Saturday; Sandoval and Spye, contemporary, Sunday and Monday.

Boom's, 2888 Pacific Highway, downtown 291-5555: California contemporary, Tuesday through Safurday, Bill Brackett, comedian

Botsford's Old Place, 1205 Prospect, La Jolla. 459-8262: Sleven Voss, contemporary, Wednesday through Saturday, Suzanne Igou, variety, Sunday through Tuesday.

Cafe Jorango, 4527 Mission Boulevard, Pacific Beach. 272:1781: Indian Joe, folk, Thursday and Saturday: Jackie Lowell, folk. Friday: Chris Ryan, contemporary, Sunday.

Caliph's Plano Lounge, 3102 Fifth Avenue, Hillcrest. 298-9495: Gil Warner, plano, Wednesday through Saturday.

Carlos 'n Charlle's, 5530 La Jolia Boulevard, La Jolia, 454-0318: Disco, nightly.

Casa Scilsa Restaurant, 625 H Streef, Chula Vista, 422-0161 Bobby Maese, contemporary, Wednesday through Saturday.

Cask and Cleaver, 140 South Siema Boulevard, Solana Beach 481-8238 Barry and La. contemporary, Wednesday through Saturday

Cask and Cleaver, 2329 Center City Parkway, Escondido 741-2404. The Bass Went Home featuring Rick Fagan and George York, contemporary and country rock, Wednesday through Saturday

Castaways, 10757 Woodside Avenue, Sartee, 449-5700. Tacoma, contemporary, Tuesday through Saturday.

Charlie Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle, Del Mar. 755-6666: Don, Mel and Rick, country, boogie, and oldi'as. Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove, 582-5820. Vestbethol Trio, contemporar; Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolia, 454-5325: Joe Marillo with Ran Satterfield on vocals, jazz, Monday Ilyrough Thursday, Zraj with Anasa on vocals, jazz, Friday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido. /46-5100: Timepiece. contemporary, Wednesday through Safurday.

Comedy Store, 946 Pearl Street Comedy Store, 946 Pecal Stree La Jolia, 454-9776: Sign Stephenson, Bruce Baum, and Diane Nichols, comedians. Thursday through Sunday; Glen Super, Lois Bromfield, and Ellis Levinson, comedians, Tuesday and Wednesday.

The Corporation, 380 North El Camino Real, Plaza Encinitas Real Encinitas, 942-1676, Disco, nightly

Country Sumpkin / Annex, 1862 Country Bumpkin/Annex, 1862 Polm Avenue, Imperial Beach. 429-1661: Country Casanovas. country, Wednesday through Sunday; Duck fall Revue, nostalgia, Monday and Tuesday; Feelings, disco rock, Tuesday through Salurday; disco, Tuesday through Salurday.

Crossroads, 345 Market Street, downtown 233-7856; Ella Ruth Piggee featuring Ted Picou, jazz, Thursday through Sunday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley, 291-7131: Disco, nightly.

Cultpepper's, 7380 Golfcrest Place, San Carlos, 460-5400; Gary Sherwood, contemporary, Friday and Saturday. Dalsy's Lounge, 4196 Clairem Mesa Boulevard, Clairemont, 272-5661: Roland Klotz, zither,

Dick's at the Beach, 327 North Highway 101, Sainna Beach, 755-7472: Magick Band, rock, Thursday Though Saturday; Thursday Though Saturday; Thursday Super Selde, rock, Usesday and Wachesday, Tuesday and Wachesday.

Disco Heaven, Executive Hotel, 1st and C Streets, downtown.

D.O. Mills & Co., 425 Camino de Rio South, Mission Valley, 298-1891

Fat Cat's, 656 Fini Street, Encinitas. 753-2578: Street Life, rock, Thursday: New Spoons, rock and roll, Friday and Saturday: C.Y. Dygit, country rock, Tuesday: Tall Cotton, country, Wednesday.

Fireside, 439 West Washington Street, Escondido 745-1931 Disco, nightly.

Flanigan's, 5373 Mission Cente Road, Mission Valley, 291-8635 Disco, live band/DJ, nightly.

Gold Coast Lounge, Town and Country Hotel. 500 Hotel Circle North, Mission Valley. 291-7131: Soft Touch, contemporary, Tuesday through Saturday.

Halcyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225-9559 Passion, rock, Thusday through Salurday, Tuesday and Wednesday.

Hailigan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: Homefolk, contemporary, Wednesday through Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Contemporary, Thursday; Pelikan Alley, Jazz, Friday and Saturday; Contemporary, Sunday through Wednesday. Disco, nightly. El Amigo Piaza Restaurant & Baltroom, 1340 Broadway, El Cajon, 442-0537: Swing Set, music of the 40s, Friday.

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: Rich Faulkner Trio. contemporary. Wednesday through Saturday. Elarto's, 7955 La Jolia Shores Drive. La Jolia, 459-0541: Red Cramer. contemporary. Tuesday through Saturday: Dave Rogers. contemporary. Wechnesday

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, disco and top 40. Tuesday through Saturday; Moondance, contemporary, Sunday and Monday.

Horse Shoe Tayern, 7664 Broadway, Lemon Grove. 469-6344: Eclipse, disco and top 40. Thursday through Saturday.

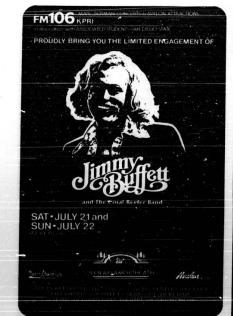
Hungry Hunter, 2445 Hotel Circle Place, Mission Volley, 291-8074; Kevin Brown, contemporary, Thuisday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Jeff Bradley, popular country, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: Nightsong, contemporary, Sundaythrough Tuesday: Harmony, contemporary Wednesday through Saturday.

Ivy Barn, 911 Carnino del Rio South. Mission Valley. 296-6329: Byrd and

John Bull, 2200 Highland Avenue National City, 474-2201: Wayne "Psychedelic" Gire,





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Big City Blues Bend-Sunday, Monday, Tuesday with the Soul Sendern Kathy Brown, Gale Susan, Suc Neskle-Vocals Dale Enders, guitar, Frary F., wrick-Keyboards Ricard Fennawar, Johns, Carry Wilhon-Bars San Diego's only authentic Raythm and Blues

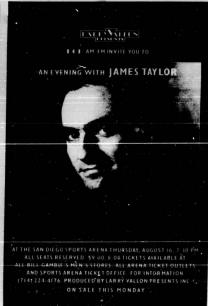
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Avenue, El Cajon, 442-1331; imanos Theresa Filinon, folk and originats. Wednesday and Thusday; Will Bluefield, folk guitant, Friday, Cass, folk guitant, Soturday; Phil Gross & Lenny, country folk, Tuesday. Reservations 459-6834

Le Chalet, 5046 Newport Avenue Ocean Beach, 222-5300, Feel, Jazz, Thusday, Solid Funk, Jazz, Friday and Saturday, Big City Bluet Band with the Sou Senders, Jazz, Sunday, Monday, and Tuesday, Feel, Jazz, Wednesday.

Kelly's Roadhouse, 57a North

King's Grill, 1333 Hotel Circle South Mission Valley 297-2231 Strolling ministress nightly

King Luis, 5125 Linda Vista Road

Kung Food, 2949 Fifth Avenue. Hillcrest. 298-7302. Classical mus Thursday and Friday: music of

India Saturday, music of La Costa Cantina, 1476 Encinitas Boulevard, Encintas, 753-1488. Stolling guitarist, Friday through Sunday.

Little Bavaria, Carnel Valley Road, Del Mar 755-1383. Jeny McCarn Band with Johnny Almand, rock and roll, Thursday on Friday, Frank Sherman and India Alpinetic, German polita, Safurday, Frank Sherman Swing Band, Jazz Grid Wing, Burday,

London Opera House, 5404 Babboa Avenue: Claremort. 279-2390. Steve Orr contemporary, Sunday and Monday, Bill Brackett, comedian, Luesday Hrough Husaday, C.Y. Digit, country rock, Friday and Saturday.

Las Hermanas Women's Coffeehouse, 4003 Wabash Avenue, North Park, 280-7510: Susan Borey, rock and roll,

Macho's, 2966 Midway Drive, Lorna Portal. 224-2401: Mark of Zorro, top 40. Sunday and Tuesday, Colour, Latin disco, Wednesday through Saturday.

Mad Greek, 3191 Sports Arena Boulevard, Loma Portal, 226-0281 Disco, nightly.

Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780: Disco.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee 448-8550 Disco, Wednesday through Saturday

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: D.A. & Street, El Cajon, 442-5573: D.A. 8 the Necktones, country rock, Monday through Saturday, Pony Express, country, Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscult Blues Band, blues, Thursdan, through Saturday; auditions, Monday; Mike Blea, variety, Tuesday and Wadnesday

Mark V, San Marcos Boulevard at Freeway 78. San Marcos 744-3520 Disco, nightly: Oldies But Goodies night, Sunday; dance contest, Tuesday.

Mike's Hideaway, 8203 Wintergarden Boulevard, Lakeside, 443-9508 Ducksoup, rock, Friday and Saturday.

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Mississippi Room, 2223 El Cajon Boulevard, North Park. 298-8686 Dave Fazzillo, big band, Friday and Saturday, Ive combo. Sunday through Thursday.

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 276-4653 Champion, rock, Thursday through Sunday, Daddy O, music of the 50's, Monday and Leesday, Blue Boy, rock, Wednesday.

Monk's, 104/5 San Diego Mission Road, Mission Valley, 563-0060 Feelings, contemporary, Monday through Saturday, Guidelines, dancing, Sunday

Monterey Jack's, 11940 Berno Plaza Drive, Rancho Bernordo 566-2400 Brian Renov. contemporary and classical guitar. Thursday through Saturday

Monterey Whaling Company, 887 Camino del Rio South, Missio Valley, 291-1638: Dave Bradiley and Dusty Best, country rock, Tuesday through Saturday, Brian Reney, contemporary guitarist, Sunday and Monday.

Moonglow, 4615 Clairement Drive, Clairement, 273-1022-Sandy Stewart and Co., contemporary, Tuesday through Saturday, Paul Gregg, organ, Sunday and Monday,

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Disco. nightly.

Nashville Country, 5933 University Avenue, East San Diego, 583-6670: Tall Cotton, country, Friday and Saturday.

Night Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: Tropeze, contemporary, Sunday and Monday, Fever, rock, Tuesday through Saturday.

Oosis Bar, 1121 Third Avenue

Richards, country western. Thursday through Sunday

Ocean Beach Inn, 1838 Bacon Street, Ocean Beach, 222-676' Song of Praise, contemporary, Friday and Saturday Ocean View Room, Hotel De

Coronado, 1500 Orange Avenue Coronado, 435-6511 Jesse Davis contemporary, Tuesday through Saturday Odyssey, 4240 West Point Lama Baulevard, Loma Portal 224 8282 Disco, nightly.

Odyssey 2000, 6th and Revolution, 3rd and 4th floors. Tijuana, Mexico, Live disco, nightly

O'Hungry's, 2547 San Diego Avenue, Old Town 298-0133 Contemporary, blues, mollow, bluegrass, lish, pop, jazz, and folk rock, dally

O'Hungry's, 6955 Golfcrest Drive. San Carles. 697-3232: Blues. country western, folk rhythms, ballads, and bluegrass.

Old No. 7 Distillery, 140 South Sierra Avenue, Solana Beach. 755-6733. Disco, nightly.

One Night Stand, 4970 Vollaire Street, Ocean Beach, 222-2146. Tom Cat, blues, and Crazy Dave, comedy special, ThursLay, Andy Byron, variety, Friday, Kraft Shire and Saginaw, folk rock, Saturday, auditions, Sunday, pool and dart fournment, Monday, Andy Byron, variety, Tuesday, Kraft Shire and

Organ Power Pizza, 5375 Keamy Villa Road, Keamy Mesa. 560-9898: Tommy Stark. contemporary and pop. Wednesday through Monday.

Outpost, 652 Grand Avenue. Spring Valley. 464-9007: Live country music, Saturday.

Pal Joey's, 5147 Waring Road. Allied Gardens 286-7873 Jim

Palomino Star, 3008 Main Street. Chula Vista, 427-5889. Jack Richards Roben's Roost. country, rock, and swing. Thursday through Saturday.

Pavilion Lounge, Town 8 Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131: Memil Moore, conformporary and swing Tuesday through Safurday

Pelikan Club, 7828 Broadway Lemon Grove, 464 9284 Saddle Soar soft rock and country. Thursday.

Porthole Lounge, Holiday Inn. 1355 North Harbor Drive. Embarcadero. 232-3861. Taste. contemporary. Tuesday through Saturday.

Poseidon, 1670 Coast Boulevard Del Mar. 755-9345: Bob Miller, disco, Tuesday through Saturday

Prophet Vegetarian Restaurant, 4461 University Avenue: Fost Son Diego, 283-7448-Lori Bell and Parn Soper, mellow jazz, Lori Bell and Carl Cranifeld, classical fluid duets. Thursday, Saturday, and every other Sunday, Orion, guilar duo, Wednesday, Friday and every other Sunday. Orion, guilar duo, Wednesday, Friday and every other Sunday.

Rain Tree, 10450 Frians Road, Mission Valley, 280-1141: Joint Effort contemporary, Tuesday through Saturday.

Rasputin's, 4230 West Point Loma Boulevard Loma Portal 223-1693 Disco, nightly.

Red Candle Lounge, Mission Valley Inn. 875 Hotel Circle South Mission Valley. 298-8281: McFader Bros., variety, Monday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880: John Campbell and Conspiracy, contemporary, Tuesday through

Reubens, 5455 Grossmont Cent Drive, La Mesa, 455, 3454, Jim Holly, confemporary, Tuesday ffwough Safurday

Reubens Harbor Island, 88

Reubens Plankhouse, 7637

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937

Royal Vista Inn, 636 E Street, Chula Vista 426-2500 Marianna Titlan, conferriporary, Tuesday through Saturday

San Diego Disco, 1051 University Avenue, Hillcrest. 295-2195: Disco, nightly.

Sandy's, 510 W. Mission Avenue

Escandido 743-0920 Topaz top 40, rock, disco, and jazz, Monday through Salurday

Shelter Island Inn., 2051 Shelter Island Drive. Shelter Island 222-0551: Paige Powers, confemporary, Tuesday through Saturday

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291-2900: Light, contemporary, Monday through Saturday.

Show Biz, 1421 University Avenue, Hillcrest, 291-1551; Female impersonators, Wednesday through Sunday.

Spanky's Saloon, 2855 Midway Drive, Loma Portal, 223-3154 Disco, nightly.

Spirit, 1130 Buenos Avenue, Bay Park 276-3993 Lipz, rock, Thursday, Biltz Bros, rock, Friday, Lipz, rock, Safurday, Wooden Nickel, rock, Tuesday, Enut, rock,

Springfield Wagon Works, 5255

Springfield Wagon Works, 64

Stargate, 1051 University Avenue. Hillcrest 295-2195 New Joy, jazz and disco. Sunday disco. rightly

Swan Song, 4287 Mission Boulevard, Pacific Beach 772-7802 Steve O'Connor Tom Azarello, and John Rekevic, jazz, Friday and Saturday

Tavern, 1298 Prospect Street, La Jolla: 454-9587. Butch Lacy and Guests, jazz, Wednesday through saturday.

Floga, 1011 Broadway, Chula Vista 422-9522. The Getaways, country, Friday and Saturday.

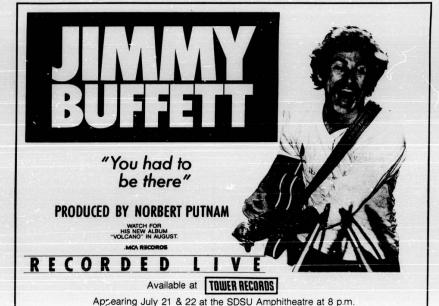
Tom Ham's Lighthouse, 2450 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa 291-9110: Dusty and Melissa through Sunday, Donna Cote, variety, Monday and Tuesday

Top of the Arc, 1960 Harbor Island Drive. Harbor Island. 291-6770: Jack Constanzo and Gerrie Woo. swing, Tuesday through Saturday.

Triton, 2530 South Highway 101, Cardiff, 436-8877. Ron Botton Group, jazz rock, Tuesday through Saturday.

Trojan Horse, 3179 University Avenue, East San Diego: 582-1070 Ram Band, rock, Wednesday through Sunday

Undisco, 4473 30th Street North Park 459-1971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing. Friday.







VIP Lounge, Town & Country Hi 500 Hotel Circle North, Mission Valley. 291-7131: SRO, rock, Tuesday through Sunday.

Voyager Kona Club, 1901 Shelter

West Coast Production Company, 1845 Hancock Street, midtown, 295-3724: Disco, nightly

Windsong, Half Moon Inn, 224t Shelter Island Drive, Shelter Island 224-3577: Denise Jeter and Jeeterbug, contemporary, Thursday through Safurday; Rita Moss, piano and vocal shiring, Thursday through Safurday; Jimmy Namaro

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley, 280-6263: Lanny Pruitt, country stern. Tuesday through Sunday

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

Los Angeles Concerts

George Senson: Greek Theatre, Wednesday, July 25 through Sunday, July 29, 8 p.m., 2700 North Vermont Avenue, (213) 660-8400.

Tom Petty and the Heartbreakers: Universal Amphilheatre, Saturday, July 28 and Sunday, July 29, 8:15 p.m.

Patti Smith Group: Hollywood Patiadium, Sunday, July 29, 8 p.m. (213) 642-5700.

Cher and Sister Sledge: Universal Amphilheatre, Tuesday, July 31 through Thursday, August 2: 8:15 pm. Hollywood Freeway at Lankershim Boulevard. (213) 980-9421.

Clubs

Backlot Theatre, 657 Robertson. West Hollywood. (213) 659-0472: Celine Brett. Thursday through Sunday: Hodges. James, and Smith, Tuesday and Wednesday.

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Comedy and Magic Club, 1018 Hormosa Avenue, Hermosa Beach (213) 372-1193: Elayne Bossler, Thursday through Sunday.

Concerts By The Sea, 100 Fisherman's Wharf, Redondo Beach. (213) 379-4998. Cal Tjader, Thursday through Sunday.

Dante's, 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566: Frank Marcoco and Ray Pizzi, Thursday: Capp-Pierce Juggenaul, Friday and Safurday.

Golden Bear, 306 Coast Highway, Huntington Beach. (714) 536-9600 Marc Tanner Band and Moon Martin, Thursday: Sanford/Townsend Band, Friday and Saturday.

Greek Village, 6547 Hollywood Bouleward, Hollywood (213) 462-3034: David Dor, Thursday through Monday.

Patamino, 6907 Lankeshim Boulevard, North Hollywood. (213) 765-925: Levi and the Rockats and Fataler Smith, Friday and Safurday: Doddy-O, Sunday The Weiz, Monday: The Kingston Trio, Tuesday and Wednesday.

Pasquale's, 22724 Pocific Coasi Highway, Malibu (213) 456-2007-Jimmy Cleveland and Jackle Kelso, Thursday; Mike Natale and

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Screamers. Thursday

Stanwood, 8151 Santa Monica Boulevard. (213) 656-2200: Johnny Cougar and The Bolls. Thursday through Saturday, C.Y. Walkin Band. Wednesday.

Troubadour, 9081 Santa Monica Boulevard (213) 276-6168. Vale of Tempe. Chakira, and Goea, Thursday: Rain. Friday and Sofurday.

Whisky a Go Go, Sunset Strip (213) 652-4202: Pegasus and 707, Thursday, The Motels and The Kats, Friday and Saturday, Pretty Poison, and Clitth Ungol. Monday: Safyr and Hero, Tuesday: Surr.ner and Noughty Sweeties. Wednosday.

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SKATE, BIKE or walk. Non-runners join the North City West Runaround, Sunday, July 22, 9am; meet at Torrey Pines High School. \$5 includes T-shirt 481-8133. SINGLES TGIF HOUSEPARTIES, all ages (median 30s), formed by Unitarians (humanistic liberals), BYOB, Mei 287-7039

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FEMALE ROOMMATE wanted: Must b large 1 bedroom apartment with same, \$180 per month, \$50 deposit, 459-2030, 9am to 4pm only.

\$95 MONTH, SHARE double bedroom and large house, responsible male 20-25, near 31st and University, North Park. Earl 282-0186.

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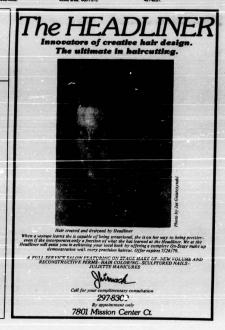
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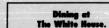
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7 COUCH AND metching chair, 1 month old. Herculon fabric, both for \$90, 277-9137.

MOVING: TABLE and 2 chairs, \$15; kitchen liems, towel sets, food locker, 8 track tapes.

PRETTY SMALL lamp table with revolving turntable for books, \$175. Exotic Arabian table 20" round with mother-of-pearl, \$150. Glorious Junque Antiques, 5510 La Jolla Bhd, 459-222.

OLD NCR CASH REGISTERS, elect \$125, 583-3990.

ANTIQUE GOLDEN OAK S-type rolltop deak, executive size, 60° wide by 30° deep, excel-ient condition, numerous drawers and pigeonholes, \$1700, 231-5953.

BABY WALKER 56, high set 57 payron Disposars for and post of the St. CANNER, CRYSTALS. Wife as for San 56, changing table 50, chin, matrices burson business and post of the St. CANNER, CRYSTALS, with a for San 56, changing table 50, changing

. '99'

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464-8303 Call for appointment 292-7000

ALL REDWOOD GYM and swing set by Giant Valley, includes climbing tower, side, over-head ladder, swings, glider, trapeze and rings, Less If on ½ at \$250, 459-8162.

LEATHER JACKET, men's size 44, dark brown, new, made in England, \$100.

SOFABED, \$70; stereo with tape deck, raphonic, Panasonic, \$175; swivel s rocker \$20; 5' potted yucca \$18, 292-1690 home or 452-4185 work.

274-272 in the day 5134 rate in 5500
274-272 in the 7 pm. Next message
CRANUEL FIREFUL 5400 years old.

ALMOWOUTH GREEK large stanker in
stopes or crayp, write and tack, sign, 325
garded 26-7282 LUG. 5400 years old.

Particular for the fireful fi

COLOR TV, 25" console with an excellen picture and periect cabinet (for people who need a big picture). Test it out! \$150 or trade! 282-3654. LAPIDARY ROCK SAW. 12". \$210. Lortone polishing machine with motor and 2.8" drums. \$110. Trim saw \$55. Mircelaneous stones. 459-935.

MEN'S SILVER and turquoise and silver and

ANTIQUE KOREAN CHEST, brass fittings.

6 PIECE PILLOW furniture with wood frame. \$350. Kingsize waterbed, complete, 1968. 9115. Poroche European custom, rare. \$8000, 223-2916.

DON'T BUY DRINKING WATER anymore! Make your own with Watermale Water Filter. \$15. Polly 452-4185 days.

RESIN HOMEGRAFTED panels, squares outlined in black wood, 17x25", \$10 for all or best offer, 299-1803.

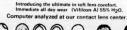


PH. 226-0281

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DRAWING TABLE, adjustable height and angle with 's' glass, \$35. Dresser, 45' wide, 28' high, wood, good condition, \$35. Shelley 293-3464.

50 NATIONAL GEOGRAPHIC magazines, 20 cents each: electric hedge trimmer, \$5; power supply, \$30; 3 TV sets, not working, \$3 each, Greg 234-0917.

REFRIGERATOR, slove, color TV, porcelain free-standing kitchen sink unit, couch, armohar, vacuum cleaner, odds and ends, best offer, 236-1861 x216 days; 283-2791 nites

CEVIS COLLECTORS ITEM Limited special
12 page cellion Mempriss Prises-9-mate
ADMIRAL FREEZER 15 cubic foot very
accordance 1850 day 6-16
200 1977 Leel offer over 5300 by 6-18
line new approximately 11s15 565
in which adapter Tales were ord or nocal batrys-200 slaft 791

ACA-211.

33 SQUARE YARDS carpeting, short shag. purpler and 460-3364

MUSHROOM CULTURE equipment \$35. 224-0581

PRESSED BACK OAK chars, 4 unfinished, excillent condition, \$50 each, 278-7709 after

DONKEY TAIL, 45' long and 15' wide, clay pol, very healthy. Flamingo free plant in red-wood tub, with pink litac-shaped striking flow-ers. 422-0670.

GREEN CARPET 9x9; Samsonite 26"; men's leather coat, size 38; white lab jackets; graphics; hair dryer; side ruler; ophthalmoscope, 295-7321.

PARACHUTE CANOPIES only, no ties. Use to cover? \$40 each. Jim 273-4161 evenings and weekends.

HEARINGS AIDS: Zenith and Sears, pocket time, complete, each, \$15, 2" micrometer, type. complete, each, \$15. 2" micrometer, Lufkin, \$27; Fostoria, pink transparent glass, etched pattern, large, \$35. 232-8265.

2 AMERICAN AIRLINES coupons, No. 1355046, 1355115, \$100 each or \$175 pair Kent 224-6345 days.

DOUBLE SOFA BED, green and white, \$40.

YARD SALE: unusual odds and ends, ciothes, jewelry, must see. 811 Marhatian Court, Mission Beach, July 21-22, from

KINGSIZE MATTRESS and box spring (Posturepedic): Tiffany pool table light; large desk; 2 new Dodge van seats. \$83-3892 for

DINING TABLE, formics top, 3 chairs, pecan.

all wood. Bassett, \$375 like new 222-2641 gold, 6 yers old, works line, \$50, 276-8193

SEWING MACHINE. Universal with zigzag

YARD VACUUM for sale, 31/2 hp Briggs and Stratton, excellent condition, great for landscaper gardener. Must sell, \$175 or best offer. Dennis 223-4770 after 5:30pm.

ANTIQUE BARNWOOD, 1x12" random lengths, 231-3972 or 270-7916. BEDROOM FURNITURE, French Provincial

painted cream with gold from double her headboard nightstand dresser, vanity mir ror. \$300, UCSD, La Jolla area. 453-2015. AMERICAN AND UNITED to fare coupons: save bundles on your 563-0323, keep trying.

FURNITURE SALE: All must go. July 21-22. 4600 block Bermuda Avenue. Ocean Beach in the alloy.

KINGSIZE BED for sale, mattresses, box springs and frame, extra firm, excellent condi-tion, 455-0584, keep trying.

MAGNAYOX COLOR TV, works good, looks good; Wastinghouse console sterro with automatic record player; also Electrolux floor polisher for wooden floors. 452-7827.

MOVING-GARAGE SALE: some furniture, tools, miscellaneous, Lots of goodles. Saturday and Sunday July 21-22, 3548 Yosemte Street, Pacific Beach.

KINGSIZE WATERBED complete with Chemielax heater, frame, podestal and liner, only 6 months old, \$125. Herman 423-1146 or 423-2822.

BRITANNIA JACKET, man's small, \$25; electric coffee grinder, \$15; women's small clothes, excellent condition, 50 certs each; 2 tables, \$10 each; records; wok. Betty 697-5026.

OUEENSIZE BEDSPREAD, pale yellow print, \$25, and 4 sets queen sheets, pretty patterns, used very little, \$12 a set, all good condition, 459,9527.

APARTMENT FURNITURE for sale, includes double bed, kitchen table and chairs, book-shelves, etc. 455-0622.

19TH CENTURY BOOKS, works of Batzec, Captain Maryat Shakespeare, other more re-cent. CIE ciectronics course texts. Zenith color TV, needs work. Albrush compressor. Vern 284-1240.

DOUBLE BED with farmic cabried head.

LOYELY BEIDERMIES dask, waters and

DOMANUARY SERVICE CENTER for the

Double 2 references of service directors. 25 Line animal. 1864 Settl 300 300 346

The control of the control

HEAVY DUTY REDWOOD garage door, 15x7: all springs and supports included, ex-cellent condition, \$150, 276-0458. 30" ELECTRIC AVOCADO Frigidaire stove, self-cleaning oven, excellent condition, \$80, 449-2194 after 4:30.

For Rent

\$275 NEW 2 bed

NORTH MISSION Beach: Large, upstairs, unfurnished 1 bedroom apartment. Building totally refurbished inside and out. Bay, coean view. Parking, lease. No pets. \$325, 270-2225.

2 BEDROOM unturnished coltage (1 lex) near San Diego State on quie 279-9036 or 565-7025. APARTMENTS FOR rent. \$230-\$240. Spa-rious 2 bedruom unfurnished, pool, country-like atmosphere, near all Great view, profes-sional management. Laundry facilities. Call for appointment, 263-6388.

\$550. 3 BEDROOM, 1 bath house in Pacific Beach, Large yard. Available August 1 273-4149.

YOUNG COUPLE looking for house and garage in beach area to rent. Susan and Bruce

\$155 STUDIO, unfurnished, stove, re-frigerator, carpet, drapes, clean, quiet build-ing. People and plants only. References re-quired. Available now. Rob 234-0960.

CARDIFF CONDO 3 bedroom, 2½ bath, patio, sundeck, garage, refrigerator, stove, access to pool, near beach, available September 1, \$400, 942-0373. PSYCHOLOGIST wishes to shave offices and possible affiliation with mental health professional. I have potential place, but would consider yours, 235-6244.

BRAND NEW, beautiful cory, quest 2 bed-room apartiment with respect copies. Sith washer, self-claring oven 2 door re-foguesor \$200. Priendly adults only 4753 30h finest Double garage \$35. 281-5651.

NEW 2 BEDROOM house, \$315. Garage, fenced yard. New carpert, drapes, stove 2 adults, infant OK, no pets. 1st and last months' rent, \$150 security. 281-7467.

RUSTIC COTTAGE close to ocean in Baja: good fishing and swimming couples only. \$15 a day. 477-7622: call anytime except Sunday and Monday.

OFFICES FOR RENT. 2, private, furnished, air conditioned and phone, \$150 and \$200. Grantville area of of Mission Gorge Road. 283-7157

ZEN HOUSEHOLD, rural North County, warrs resident; Zen practitioner or someone compatible with Zen living, 481-0292, 481-2468, or 270-6145, 7-8sin or after 6:15pm.

LOVELY 2 BEDROOM apartment, in Pacific Boach, Walk to shops, beach, bus. Adults only, no pets. 1261 Grand Avenue, No. 2. \$300 per month. 274-3033.

2 NEW DELUXE condos 9 unit building \$425 and \$475. 2 bedroom, 2 bath Cerape, security, fregister, air, pole; 8ig view of Harbor Deck, \$45-025, and \$475. 2 bedroom, 2 bath horrinous pole pole; \$450. Deck, \$45-025, and \$475.

CABIN on organic farm in North County Needs work. Room to garden, keep arumats sto. Ten macs from ocean, 365 per incents Vegetarians only. 758-8997.

ONE BEDROOM, College Ave. End unit of fourplax, near College, bus, College Grove Shopping Center, huge balcony, stove, re-frigerator, carpets, drapes. Furnished/unfurnished. 475-9772.

STORAGE WORKSPACE on 5th Avenue near Hillcrest, cheap 297-1040 or 296-3931

FURNISHED, SOUTH Clairemont 3 bed-room, 154th home, \$500 per month, no pets, available: August 6, 236-1661 x 244 or 295-7283. DARKROOM FOR RENT: Running hot and cold water, power ventilation, shelves and timer switches, you supply equipment, \$60 per month. Poway 486-0464 after 6pm.

CARDIFF: \$550. 3 bedroom, 2 bath house, fireplace, carpets, drapes, built-ins, nice yard, sprinklers. Family neighborhood. Peek at the ocean on a clear day, 753-8088.

MOUNTAIN CABIN. Big Bear Lake. 2 bed-room, loft, fireplace, neat. Reservations. Raiph 460-3241 evenings and weekends.

ADOBE FALLS 2 bedroom, 2 bath condo in East Mission Valley near SDSU with all amenities available for 2 months. Cheap. 582-9333, 583-5814. KENSINGTON. 1 very large bedroom apari-ment, unfurnished, \$240. Adult complex, pool, jacuzzi, private patio and storage. No pets. 3535 Madison. 281-7861

SINGLE PARENTS. I have country-living home with 4 vacant bedrooms. Unfurnished, next to elementary school. See at 8610 Atlas View Dr., Santee. \$500 per month total.

FOR RENT. Small studio cottage in East Sar Diego. \$180 per month or less with yardwork Prefer feminist. non-smoking female

NEW LA JOLLA townhouse to share. Tennis, jacuzzi, near UCSD and UTC. Non-smoker, spe 20-30 preferred. \$325 plus utilities. Live alone 5 days a week. Dan 213-924-2865 or 455-8066 weekends.

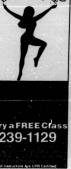


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THE READER PUZZLE

No. 65 Suit Yourself

Ry Don Rubin

If you examine a deck of playing cards carefully, you'll find that each of the court (or 'picture'') cards has its own personality, its own unique set of character traits. A good deck, for example, will even include certain distinctions in the kings' hairstyles. (The red kings' hai should curl inward; the black kings' outward. And only the king of hearts will lack a mous-

tache.)
A few manufacturers have elected to ignore these charm-ing conventions, but the vast majority continues to rel; on the traditional designs developed by the English, who borrowed them from the French in the Seventeenth and Eighteenth

centuries. We'd like you to identify the following cards based on a few descriptions. Just fill in the blanks: K/C, for king of clubs; J/D for juck of diamonds, and so

Rules of the Game.

1. Prizes for solving the Reader Puzzle will be copies of the Reader book, Neighborhood: The Small

owns of San Diego.

2. All entries in the Reader Puzzle contests must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by nine a.m. Friday, eight days following the issue

3. All entries must be accompanied by your name and address.

4. Employees of the Reader

4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've got only five books to give away, so if there are more than five winners, we'll have a lotter.

five winners, we it have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.



If the so-called suicide king isn't wearing a coat trimmed with ermine, throw the cards away — your deck is absolutely worthless.

"My God! Someone's whittled my sceptre into a chair leg." Usually has a white panel sew into her gown near her left hand. Look for a pendant, or brooch, and a V-neckline.

In the original French version this character had shorter sleeves, and you could see both hands. Today, his symbol of terrestrial power under the sovereignty of heaven seems to float in midair. He has curly hair and prefers herringbone shirts.

herringbone shirts.
The left-handed queen should be wearing a curved or slanted belt across her midriff. Her

gown often has white trim. gown often has white trim.

According to tradition, the knave with the glaive (a Welsh hook similar to a pole-axr) really shouldn't be sporting a moustache.

And neither should Yankec Doodle. (Never. Ever.) That barber pole in his hand is actually the barley-sugar shaft of an arrow (the fletches having fallen off during the last couple of centuries). And that other item, now pathetic, was once the unofficial trademark of a deck affectionately known as

"La Plume à Chapeau."
The gentleman with the battle-axe is looking at what used to be his truncheon. The top of it, which looked like a lily, was mistaken for a feather by some card manufacturer in the 1800s.

1800s.

The English gave him a moustache and plaited his hair. The unrecognizable object in his left hand was once a pike.

This king has been looking the other way for

centuries.

Look for the profile, the angular lapels, and

the free hand. Generally has a narrower neckband and Generally has a narrower neckband and slightly longer hair than #12. The rectangular, often monogrammed, patch by her hand should help.

The only one who's left.

12. _

Winners of and Answers to Reader Puzzle #63, Weather

Rhoda Morgenstern had a wonderfui line. When asked why she moved to Minneapolis, she said she figured she 'd keep better in the cold climate. Judging by Map #1, Rhoda was no dummy; the death rate really does go up as you go south. Map #7 is also a pretty good map #7 is also a pictive good argument against going south, though we don't know many people who are especially wor-ried about death by lightning.

ried shout death by lightning. There were only seventeen budding weather folks out there in puzzledom who sent us their an user. Either this puzzle was altitle too tough, or everyone in San Diego couldn't care less and routinely heads for the kitchen when Captain Acuweather comes on the tube. At any rate, only two people knew just which way the wind blew, and our hats are off to you. They are:

you. They are:

1. Matt Fisher, San Diego
2. Gary Lowe, San Diego









CLIMATE DEATH RATE

2 SNOWFALL 3 HAIL 4 WIND VELOCITY S. CLOUDINESS

6. SUMMER SUNSHINE
7. DEATH/LIGHTNING
8. TORNADOES