

(continued on page 8)

City Lights



Leave The Articulating To Us

They've been hissing and moaning on the streets since last November, those giant, short-winded accordions that San Diego Transit calls articulated buses. There's no denying that they're nice inside, with their star-flake formica ceilings, their air conditioning, computer controlled everything, and their four rotating center seats that swivel as needed when the bus turns. At \$200,000 apiece, they ought to be at least as impressive as they undeniably are, and maybe even a little more so. After nine months on the job, the articulated buses have brought mixed reviews.

First, as always, there's the money. San Diego Transit bought forty-five of the buses for a total cost of about \$9 million. (Only about twenty are in service on any given day.) Eighty percent of that price tag was picked up by the federal government, and most of the rest was taken care of by the state. The tab for a standard bus is \$95,000, and it carries fifty-one seated passengers, or about forty percent fewer passengers than the articulated buses, which can haul seventy-one. (The new buses are sixty feet long, the old ones only forty feet long.) Obviously, two standard buses could be purchased for the price of one articulated bus, and their passenger loads combined would mean a forty percent increase in passenger capacity over one articulated bus. Ask San Diego Transit about this,

and the reply, not surprisingly, underscores the company's labor problems. "Our biggest cost is the driver," explains company spokeswoman Deborah Brunton. "Therefore, a bus with more passengers and one driver, that's more economical than putting another driver on the street making \$9.53 an hour." A different view was expressed by one harried driver on the number seven route along University Avenue in East San Diego. "They shoulda bought two of these good buses for each one of them [articulated buses]. It was the dumbest thing they ever did. If they'd put more drivers on the street with a bus every ten minutes, more people would ride the bus." It must be pointed out that this particular driver is one of the few who don't like driving the articulated buses, for reasons to be discussed forthwith.

The bigger buses are used primarily in the most heavily traveled corridors: on route thirty-two between the border and downtown, on route three from Southeast San Diego to Mission Hills via downtown, and on route seven, running from downtown up University Avenue to La Mesa. During the rush hours, which are 6:00 a.m. to about 8:30 a.m. and again from 2:30 p.m. to the dinner hour, the articulated buses are nearly full. The other times of the day the bus loads are spotty. The buses, utilizing a six-cylinder diesel engine, get about three miles to the gallon (the standard buses get about four miles to the gallon) on diesel fuel that rose in price by forty-four percent between March and May of 1979. (Now it's about sixty-six cents a gallon.)

One day last week no articulated bus could be seen along the number seven route for most of the day. One driver, jockeying his articulated bus along route thirty-two last Thursday afternoon, explained why. "The air conditioning went out Monday, and it went out Wednesday (on two separate buses). And today ain't over yet." It's particularly hot inside the buses when the air conditioning fails, because all the windows are built so that they are permanently closed. The only ventilation is through three screens in the roof. San Diego Transit, along with several other bus companies on the West Coast, has appealed to A. M. General, which imports the buses from Germany, to facilitate getting spare parts for the air conditioning, and San Diego Transit states that the problem is "being taken care of."

One of the other problems expressed, not often by drivers of the articulated buses, is the weakness of the engines. "I don't see why they put a little six-cylinder engine in these things anyway," said one driver who likes driving them. "The only thing I don't like about 'em is they don't have no pep," said another. "To stop-and-go traffic, say between the intersection of Pacific and G Street and Sixty-ninth and University (the number seven route), you'll end up five minutes late. We tried to get the bus schedule changed— even went to the

union—but now, they won't do it. They say they put all the info into the computer and how it comes out is how we gotta do it. They don't like to get advice from drivers. They still think we're all dummies." (Bus schedules for routes seven and thirty-two were "minimally adjusted," according to a Transit spokesman, both because of slower buses and increased passenger loads.) One disgruntled driver who dislikes the big buses was asked if he was behind schedule as a result of the weak engine. "I been behind schedule since I left the lot this morning," he snapped. "Just like everybody else." When he gets to the border, the end of his route, instead of having a ten-minute break as he's supposed to, he has only time enough to smoke a cigarette while people board the bus for the return trip.

One of the most dangerous problems with the articulated buses has to do with the engineering required to get the back half of the bus around corners. Because the bus bodies are so long, the back wheels cannot just follow the front wheels around, so a complicated series of gears actually steers the rear end out a few feet in the opposite direction of the turn. All drivers interviewed said that there have been numerous collisions with cars. "It happens all the time," said several drivers. "Just look at the backs of 'em, they're all dented in," said one driver on the seven route. "And most of the time you don't even know you've hit somebody. You can't hear it or feel it wip up here. And usually you really wip 'em out; I mean really."

Figures on collisions are "unavailable" from San Diego Transit. It seems only a matter of time before someone on a bike or a motorcycle is in the

wrong place at the right time. One other problem has evolved due to the extreme length of the buses, nearly all the bus stops have had to have their red curbing extended by ten or twenty feet. Along University Avenue this has rankled a few of the shop owners whose businesses rely heavily upon on-street parking. Claude Bonner, who owns Associated Printers near the corner of University and Farnsworth, received a letter last November, saying the bus company needed twenty more feet of curb at the bus stop in front of his shop. "I didn't agree to their taking any of it, and they ended up taking it anyway," he says angrily. Supposedly, a compromise was reached between Bonner and Lotte Cogel, who is in charge of bus stops for San Diego Transit, with ten feet of curb being agreed upon for a new red paint job. Actually, about fifteen feet was taken, leaving parking space for about two-and-a-half cars. Now there isn't any parking directly in front of the shop, and since most deliveries and pickups are made through the front door, many union delivery drivers, faced with having to park a half block away, have said to hell with it. They just go back to the paper company or wherever they came from and call Bonner and tell him to pick up the materials himself. Bonner's wife, who helps him run the place, says, "People say 'If I can park there, I'll pick up and deliver, but I'll not, forget it.' Printing's printing; people will go where it's most convenient."

Down the street, Dusty Posey couldn't believe it when he looked out of his vacuum and sewing machine store (the Red Barn) near Forty-third street last month and saw a guy painting away his parking with a strip of red. He says he never got a letter from San Diego Transit (Cogel says she sent him one) advising him of the bus stop extension. He lost two parking spaces, and even though he has parking in the rear, he still claims it cost him fifty percent of his business. Last Wednesday was the first time in eleven years that his salesmen didn't fill out one sales receipt. "Of course, business is down anyway," he admits. But he fumes, "I can respect their nice new buses, but they should respect our little old stinkin' businesses down here." There were similar problems with other businesses in the area, the Prophet Vegetarian Restaurant being the most notable.

On yet, there is one other thing that's different in the articulated buses. The driver is separated by distance and a wall from the passengers, making it difficult for the two to converse. Asked about that aspect of the new bus, one tired route thirty-two driver who doesn't like the new buses said curtly, "That part I like."

-N.M.

Second-shift Socialist

We're here at Solar, the gas turbine manufacturing plant between Harbor Drive and Pacific Highway, to interview Raul Gonzalez on this gray Monday morning. Raul wants to be the first socialist mayor of San Diego; his name will be on the ballot September 18, although the nonpartisan race won't allow him to stress his affiliation with the Socialist Workers Party at that time. It's 6:30 a.m., half an hour before the first shift of the day begins, and Raul and three campaign workers have converged on the plant's north gate on Laurel Street; across the street, jets scream every few minutes as they hurt themselves heavenward. The campaigning socialists have hastily taped one of Raul's many slogans to the cyclone fence next to the plant entrance: "Working people keep the country running... Working people should run the country," it reads.

Raul's campaign manager says Raul is concentrating his vote-getting efforts at San Diego's few bastions of heavy union strength (the big plants like Solar, General Dynamics, Rohr, Campbell Industries) and at receptive rallies like the big anticorporate demonstration held recently. So far the campaign has distributed 6000 or 7000 pieces of literature; however, at this moment things seem to be moving a bit slowly. Maybe we can steal a few minutes with the candidate.

Raul: "Gee, it's too bad that you couldn't be here when the second shift comes on. More people know us and we get a better response then." (Raul operates a milling machine on the second shift, a job he's held for about a year.) "When I announced, the *San Diego Union* ran a big article on me with a picture, and the workers on my shift were very supportive. Forty or fifty people must have come up to me during the day."

First Campaign Worker (brandishing Raul's campaign brochure): "Solar employees runs for mayor! Solar employees runs for mayor!"

Second Campaign Worker (waving a copy of *The Militant*, the newspaper of the national Socialist Workers Party): "Read all about thephony oil crisis!"

The first approach seems to be faring better. The stream of arriving workers has thickened now, and it's difficult to tell just how any single individual will react to the politicking. A man in his thirties, dressed in suit and tie, politely accepts the pamphlet, while a few steps away, a muscular black man wearing a dark T-shirt has abruptly flung off the campaign workers. When another knot of people approaches, a grizzled older man dressed in dark green work shirt and matching trousers and gripping a lunchbox courteously thanks Raul, but a

City Lights



Raul Gonzalez

moment later a young man with long blond hair tied in a pony tail recalls: "Get outta here with that shit!" he snarls. Raul looks dressed up for this early encounter with his potential constituents, although he wears shoulder-length brown hair, a mustache, and wire-rimmed glasses, his neat tan slacks and brown corduroy jacket make him look solidly, deceptively bourgeois.

A third to a half of the arriving workers accept the free pamphlets, but few sell out spare change to buy *The Militant*. Many more stop at the news rack next to the campaign workers to purchase a copy of the morning's *Union*. Most of the workers are hurrying now to avoid punching in late, and no one wants to discuss issues. It doesn't matter, the slick campaign brochure answers nearly all questions. It declares that a socialist mayor would "use the authority of his office" to fight for a cutback in the work week to thirty hours with no reduction in pay ("This would provide jobs for additional thousands and end unemployment"), for a crash program of public works, for mandatory busing to desegregate the schools, and for the imposition of rent controls

(uncooperative landlords should have their buildings converted into public housing run by tenant committees, the literature suggests). Raul's leaflet vows that he'd work to shut down San Diego's nationalize SDG&E! open the border! dismantle the world industry! tax the rich!

The machinist candidate moves to the east side of the plant, where workers from the night shift (midnight to seven) are trickling out to go home, and here his presence finally generates some debate. A middle-aged man wearing a white striped shirt and purple trousers strides up to Raul and taps him on the chest with a folded copy of the *Wall Street Journal*. "See this!" he demands. "You ought to read it some time. It would be good for you."

"I do read it," Raul responds. "As a matter of fact, I do you see the article last Friday?" It told all about how OPEC isn't really responsible for the so-called shortage.

"I can't understand what you guys are after!" cries the

interlocutor after a few minutes of dialogue. "We're the highest paid workers in the world. Where in the world do people have it better?"

"We're the fifth highest paid workers in the world now," counters Raul.

"We used to be the highest paid workers in the world, but no more because we're going to socialism," the man says.

Raul fires back that workers ought to run everything because the workers are the ones who do the work, but the other man is vehement. "You got it all wrong!" he says. "The problem is there's too much government!"

He storms off. Raul says only a few people react with real hostility; a few seem to be confused and think he's somehow involved with the Soviet Union. Overall, he says San Diegans seem no less receptive to the socialist message than do people in Los Angeles, whence he moved about a year and a half ago. This past winter he and other members of the San Diego Socialist Workers Party organization began preparing for the upcoming mayoral race (the last time the local group fielded a mayoral candidate was in 1971). Raul says he

first got involved with radical politics ten years ago, when he helped organize a chapter of the Student Mobilization Committee to End the War in Vietnam in his San Francisco high school (he was fifteen at the time). This is the second time he has accepted the mantle of candidacy; in 1975 he ran as the socialist candidate for the twenty-fifth Congressional district in Los Angeles.

He claims that he's campaigning as much as twenty hours a week now, and doing it to air an alternative viewpoint. "There's no real difference between Pete Wilson and Si Casady," he contends. In contrast to both of them, Raul already declares his campaign a success. "As a result of the campaign, two or three new people have decided to join our organization," he says proudly. "Five or six others haven't joined, but are helping to run the campaign."

-J.D.

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Back To You, Tom

I appreciate Tom Kozden's making the effort ("Letters," July 19) to answer my letter on rent control. I wish, though, that he had first spent a bit more effort understanding it. His arguments display exactly the kind of thinking against which I was trying to warn the use of moral enthusiasm as a replacement for reasoned analysis of causes and effects.

Kozden's view seems to be that rising rental costs are due entirely to human greed, that this greed exists in a small group of "speculators and profiteers," and that rent control can drive out these villains and bring justice to the community. This is exactly like the thinking of witch doctors who blame illness or madness on witchcraft, curses, or evil spirits. If human greed in itself were the cause of high rents, rents would have been high since the Stone Age. Kozden is right in naming speculation as a cause of high housing costs, but most of the speculation is ordinary people who use real property as a hedge against inflation. This additional source of demand keeps real estate prices increasing even faster than inflation. Big money speculators don't just sell to each other, but to the overheated market produced by all these ordinary people. If rent control were set up, profits from

rentals would not even keep up with inflation, but profits from condominiums would still rise faster than inflation, the result would be a rush to convert more and more rentals into condominiums. Certainly the situation is bad now, but let us try to avoid making it even worse!

If Kozden or anyone else wants to see an honest scientific analysis of rent controls, rather than being content with slogans about "democracy" and "fair and realistic solutions" and similar political sales pitches, a good source is the book *I Fought on Rent Control* (two of its authors, Friedman and Hayek, held the

Letters

Nobel Prize in economics). Reason may make fewer promises than quackery or scapegoat hunting, but it has a much better chance of finding solutions which really work. Rent control has never worked, when it has any real effect, it hurts the people it is supposedly intended to help.

William H. Stoddard
Chula Vista

We Got Several Thousand Letters, But We Were Too Lazy To Print Them

Since I am a very lazy person, I was waiting for someone else to write a letter about what a fine article Eleanor Widmer wrote on Jacques Pepin, the French chef ("French Lesson," June 28). That was one of her best articles; in fact, I would say that she could herself. Is everyone as lazy as me, or have we just become used to Widmer's first-rate reporting?

Phil Green
San Diego

You Don't Sit

Why does the Reader seem only to produce PR for certain liberal politicians such as Fred Schaubert ("City Lights," July 19)? I detect a certain bias in your reporting, and would like to see a more comprehensive coverage of local political people than as exists now in your paper. At least you haven't done the life story of Si Casady yet.

Fredrick Yarnor
Encinitas

Right Here In River City

Regarding your story on prostitution in Tijuana ("Nights in Tijuana," July 19), I found it was a typically stupid look at Mexico's problems, and not at those we have in our own back yard. Teen-age prostitution, for example, is rampant in all of Southern California, and I feel that this problem merits a closer look than something which goes on south of the border, and which is really none of our business.

Joe Jeffers
Carlsbad

Take Two

In the July 19th "Off the Cuff" column, I said I knew of another editor in town who was fired for taking an important scene out of a movie (the chase scene from *Bullitt*). I stand corrected. That person is still working and doing a marvelous job.

Cory Osborn, Film Director
KCST, Channel 39

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

Are there any publicly accessible maps to the culverts, sewers, or drainage pipes around the city? There is a rather large open pipe near my yard and I wonder just where the neighborhood kids are disappearing to.

Joan Tarroll
Claremont

The city's Engineering and Development Department keeps a set of public maps on the fourth floor of the City Operations Building, 1222 First Avenue, downtown. A clerk needs no more than a street name and address for retrieving a map (called a "drainage overlay") that plots the system of drainage pipes in a neighborhood. I assume you won't want to see a map of sewage lines, for though all sorts of things disappear in them, they are not the open pipes that children like to explore.

Dear Matthew Alice:

I was born on September 23rd. According to most of the astrological literature I have seen (including newspaper horoscopes), I am a Libra. However, other sources say that September 23 is in Virgo. For example, a book called *Astrology For Everyday Living* by Jones Harris puts me in Virgo, while the L.A. Times has me in Libra every day (except Sunday). My Virgo personality can't stand a so-called "science" that permits irregularity; but the Libra in me knows there must be a logical answer. What am I?

Scott Ellsberg
Solana Beach

The world's most learned astrologer couldn't calculate your sign unless he knew the year of your birth. Teetering on the



borderline of influence between Libra and Virgo, your birthdate falls under Libra in some years and under Virgo in others. Since I don't know a Gemini if I saw one in the mirror—I suggest you send three dollars to Astro Computing Service, Box 1629, San Diego 92116. Given the date, the hour, and the place of your birth, the company will construct your astrological chart, and in doing so heal your schizophrenic.

Dear Matthew Alice:

Did *Soupy Sales*, the television comedian, get fired for selling risqué jokes on the air, and did he "flip off" the show's producer ("Here's one for White Fang, here's one

for Black Tooth, here's one for you out there, and here's one for the producer")? In any case, what's *Soupy* up to these days?

Eddie Boomer
La Jolla

Considering how the network treated him, *Soupy Sales* probably flipped a thing or two at his producer, but he didn't do it on the air. His offense occurred on New Year's Day, 1965, when he told his young viewers to go to their fathers' wallets and remove "those little green pieces of paper with pictures of Washington, Benjamin Franklin, Lincoln, and Jefferson. Send them to me and I'll send you a post card from Puerto Rico."

It was an old joke, he told the network's

management. He said he'd been doing it for years. But some irate parents didn't care for the joke's history any more than its content, and the show was suspended by the network for one week. Sales (whose real name is Milton Hines) left at the end of that season when his contract expired.

He returned this year with a new *Soupy Sales Show*, distributed through Vitcom Enterprises of New York. No local station broadcasts the program.

Dear Matthew Alice:

Right after the Academy Awards presentations, I looked in the *Union and Times* for Laurence Olivier's acceptance speech, which I hoped would be printed in full, but in both newspapers I received only a mention. Where might I find a transcript of that speech?

Bill Teague
North Park

American Cinematographer, the trade magazine, printed the full text of Olivier's speech in its issue of May, 1979, on pages 458 and 459. (In that speech, the British actor accepted the academy's award for distinguished service to motion pictures.) The issue is on reserve at the city's downtown library at Eighth Avenue and E Street.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88863, San Diego, California 92138.



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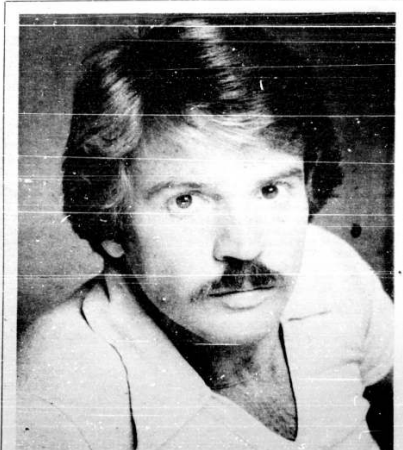
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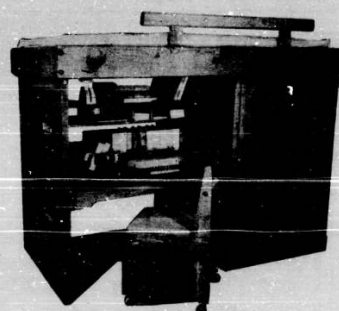
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MOTHER & SON

inquired matter-of-factly. "Yes." Is this the Barbara Dunne who is the friend of Doris Kamens? "Yes."

The woman at the other end of the line introduced herself as a volunteer from FISH, a local organization that provides help to people in need. She explained that she had gone to Doris Kamens's apartment (near the one Barbara had just vacated) to check on the outcome of an audiology examination and a psychological evaluation of Phil Kamens. Doris's thirty-year-old mentally retarded son.

"I found a note on the doormat," the woman went on. "The lights are on in the apartment. The car is here. I knocked, and there was no answer. I'm very worried. Do you have a key?"

"Yes," Barbara shot back. "I'll be right there."

Throwing on some street clothes, Barbara rushed to the car and started a seven-minute drive — in the rain — to the C-sinas apartments. On the way, her mind raced as fast as the engine in her late parents' 1968 Cadillac.

If Doris was home, her Chevy Monte Carlo shouldn't be there either. Maybe she's taking Phil for one of his afternoon rides. She usually starts out whenever it gets to be dark. Doris does that. Tries to hide her son, and herself, from the reality of daylight. Little things, usually. Like when she makes a doctor's appointment for Phil, it always has to be the last one of the day.

On their driver Phil lives to sit next to Doris, watching the world go by, a world he doesn't fit into. And when Doris stops the car — sometimes at Lake Poway to feed the ducks, sometimes at the beach to see day turn into night — if Doris isn't quick enough in getting around to the passenger side, Phil hits the horn, smiling and laughing at the racket he's creating.

Barbara pulled into the Cassias parking lot and saw immediately that the Monte Carlo was in its assigned space. She ran into apartment 105, past the kitchen, down the hall, glancing into Phil's room long enough to see that he'd been carefully tucked into bed. Dressed in knitted ski pajamas, he was flat on his back — looking the same as he had every other time she'd seen him asleep.

Doris's bedroom was darkened, but there was enough illumination coming from the bathroom for Barbara to see. Doris was on her side, though only



Doris Kamens



Barbara Dunne

slightly. She had on a high-neck, long-sleeved nightgown. Her face was unlined and at peace.

Barbara walked over to the bed and picked up Doris's hand. It felt like ice. "Oh, Doris," she sighed, knowing that Phil must be dead too. His mother wouldn't go without him.

Just as Doris had always kept her apartment neat and orderly, so she had taken care of her final affairs in an orderly fashion. On the dining room table, she'd laid out and arranged an undated, unsigned suicide note, a last will and testament, a declaration of trust, and all the other birth-death papers so necessary at times like these. There was even a letter addressed to the police.

Doris Kamens was as fastidious and finicky about her personal appearance as she was about the appearance of her apartment. For example, although she knew it wasn't true, she liked to believe that if sunlight hit her face directly, it would cause wrinkles. She worried about things like that — even though wrinkles were one problem Doris didn't have.

When she was working as a receptionist for the San Marcos school district, she got up at a quarter past five so she'd have enough time to put on make-up and still get to work by eight. And once, when Phil had to be taken to the hospital because of dehydration, Doris called immediately but showed up forty-five minutes later, explaining that she had to put on rouge and mascara and lipstick.

Prematurely gray and allergic to hair dyes, Doris had to use a special spray to color her hair a shade or two darker than her hazel eyes. Arranged in a collar-length page-boy, her hair always glistened, and it

always set just right, with a couple of curls over the ears. She was an attractive woman, five foot two and weighing 122 pounds, with petite features. None of her friends knew that she'd turned sixty on June 14, 1978, and she liked it that way. When Barbara met Doris in the fall of 1977, Doris told her she was fifty-two, upping it later to fifty-eight, then fifty-nine.

Although she could wear greens, yellows, and beiges well, Doris's favorite outfit was a gray and white striped pantsuit, complemented by a black turtle-neck. She knew clothes, and bought things that lasted. To stay in style, she'd have her pantsuits altered and match them with scarves and other accessories.

Doris Kamens's vanity seemed based on two things. Quite a while back, she'd had a radical mastectomy. And then, more recently, she'd undergone vein surgery on her legs, an operation that left scars.

Doris lived alone — and had done so since her second husband, Morris, died some five years before in Los Angeles. In that time she'd come to the conclusion that, even if she did meet another man, he could never love her.

Despite her troubles, Doris had a delightful sense of humor and a special gentleness that drew people to her. She was so gentle — faint-hearted, really — that she couldn't bring herself to watch Westerns or mysteries on TV. If the show didn't feature music, she could care less about it.

Still, Doris kept up barriers, and Barbara became a close friend only because — after sensing how lonely Doris was — she forced herself on the tiny woman. This was no easy task, for Doris would rarely ask anyone for a favor. Somewhere deep inside was the notion that people, even

friends, would resent her because of her problem. So, ordinarily, she'd back away from potential friends before the subject of Phil ever came up.

Born and reared in Fort Wayne, Indiana, Doris Kamens was in her early twenties when she married Bob Bracy in 1940. Bob's father Nick owned a fur store in Fort Wayne, and Bob went to work for him right out of high school. After a few years, however, he decided to strike out on his own. Packing up his family, which now included two-year-old Bobby, Bob headed for Oakland, California, and the new and thriving West Coast fur trade.

The Bracys had several good years together before marital troubles developed and Doris moved back to her hometown with Bobby. Her husband soon followed. They agreed, however, that their relationship was finished, and they divorced. Bob remarried, and a while later, so did Doris.

As it happened, Doris's new husband, Morris Kamens, also worked for Nick Bracy's fur store; he'd been the out-of-town salesman for years. But after taking Doris for a wife, he could see that his future didn't lie in the fur business — at least not in Fort Wayne. And so Morris, too, decided to head for the golden land that was California in the late Forties.

Morris, Doris, and Bobby moved to the small town of Sepulveda, in the San Fernando Valley just north of Los Angeles. Morris got a job as a salesman; Doris got pregnant.

While she was carrying her second baby, Bob Bracy decided he wanted his son back. A battle ensued, and Bob initiated a custody suit, forcing Doris to return to Fort Wayne to testify. After a heated confrontation, the court awarded custody

After spending half a lifetime trying to make things better for her son, it had to come to this—a thirty-year-old baby who followed her from room to room, standing a foot from her face, screaming, "School! School! School! School! School! School! School! School! School! School! School!" Phil wanted to go back to the home, to his old three-hour-a-day special class. Dorie got the message, but couldn't do anything about it.

to Doris, allowing visitation rights to the father.

All of this made Doris's pregnancy difficult. Yet, instead of going to an obstetrician, she continued seeing a general practitioner who was a friend of Morris's.

At the beginning of her labor, a Cesarean section was advised because of the fetus's large size and because Doris had a small pelvis. Morris wouldn't hear of it, and Doris reluctantly agreed with him. The result of their stubbornness, at least in the minds of Morris and Doris, was thirty-six hours of labor and a brain-damaged son, Phillip Kamens, born November 14, 1948.

At ten months Phil still couldn't pull himself up on the side of his playpen. But Doris and Morris wouldn't let themselves speculate about their son's mental development until almost a year later. And it wasn't until Phil was almost five that his parents took him to UCLA Medical Center, where a neurologist diagnosed him as profoundly retarded.

By then the Kamenses had bought a new home in Van Nuys. Though Morris had come down with a heart condition, he had a job selling children's clothes to such stores as Robinson's and Bullocks. But increasingly, he had to go on the road, leaving Doris to fend for herself and her boys. Bobby, having developed a fondness for his natural father, was spending a

lot of time with Bob — who had since moved back to California — and later he went to live with his father, Phil, having developed some behavioral problems, was getting harder and harder to handle.

Morris's heart condition deteriorated to the point where he couldn't keep up with the travel demands of his job. So he and an artist-friend started a small graphic design company. Morris served as sales and promoting their line of Hawaiian-landscape napkins. They also made and sold specialized greeting cards. But after a while, Morris couldn't cope with this, and the small business went under.

Doris went to work in downtown Los Angeles as a buyer for Napier Jewelers, a job she enjoyed immensely. But she also felt guilty about leaving Phil in the care of a woman who stayed in the house during her work hours. When Morris's health continued to worsen, Doris had to make some painful decisions. Her husband was dying, and her son, by then eleven, was regressing. She put Phil in a ten-bed private home for the mentally retarded in Van Nuys and took a leave of absence from her job so she could stay at home with Morris.

Phil had been in the home for eighteen months when, during one of her regular visits, Doris saw the man in charge yell at the kids. "Eat everything on your plates — even if you get sick!" Right then and

there, she took him out. Doris soon heard of a state mental facility that was opening in Pomona. Although the waiting list was long, she and Morris pulled enough strings to get Phil admitted to Pacific State Hospital in June, 1963. Both were overjoyed; for the first time, their son would get the professional care he needed.

For the next four years, they continued to believe their son was in good hands. Their faith was broken, however, when Doris discovered that the hospital staff wasn't allowing Phil to do things he'd been trained to do. Doris became furious. Phil was able to dress and groom himself, to eat with knife and fork, and to go to the toilet. But in his unit the bathroom door was always locked, and a child had to ask permission to go. If he had an accident it was deemed his fault, and he was punished for it.

Doris set about trying to find a more appropriate home for Phil and, through a group of Valley parents with mentally retarded kids, learned about a place called the Home of Guiding Hands, a large private residential home in Rancho Bernardo. From the moment she saw it, Doris loved the home. Set on more than ten acres of land in Lakeside, the cluster of one-story, hick and cinder-block buildings, interwoven with small yards and shrubbery, was a far cry from the sterile and isolated environment of Pacific State.

Both Doris and Morris believed that the social workers, psychologists, recreation aides, doctors, nurses, and special-education teachers were giving the best care to the home's 200 residents. Yet they hesitated to put Phil in still another institution. He would be much farther from home, and he might feel abandoned. But Doris finally decided that keeping Phil at home and preventing her from doing a lot of things. And, more important, it wouldn't be fair to her son. He needed an environment where he'd have a chance to grow to his full potential. In July, 1967, Doris withdrew Phil from Pacific State and enrolled him the next month in Guiding Hands.

While Morris was still well enough, he'd make the two-and-a-half-hour drive from Van Nuys to Lakeside. After staying overnight at a motel, Morris would pick up his son and drive him back home for the weekend. Neighbors would see the two of them out in the yard playing ball and wonder about the sickly-looking boy. Later, Doris and Morris flew down at least once a month to bring Phil home for visits. At one point they even had it worked out where he'd be put on a plane in San Diego to fly to Burbank alone. But on one trip he fell asleep, and when the stewardess couldn't wake him, she panicked. From then on, Phil had to be accompanied by an adult.

When Morris no longer had the strength to leave his bed, the trips to San Diego stopped. And before long, after almost a

decade of illness, surviving one heart attack after another, Morris died, leaving Doris to care for her man-child. She tried to return to the job at Napier Jewelers, but the manager turned her down — she'd taken too much time off. She worked at a variety of low-paying jobs after this, and even tried taking secretarial courses that might lead to better work.

Meanwhile, Doris kept up the weekend trips to Lakeside, driving her aging Cadillac because she couldn't afford air fare. One day, a year after her husband's death, she told her neighbor across the street, "Eileen, it's so difficult to keep going. My car isn't that good anymore. And I'm really seriously thinking about selling the house and moving down there." Feeling she had to explain, she added, "Because, after all, Phil is the only one I have, and I'll be closer to him." Against the advice of friends, her doctor, and lawyer, Doris sold for \$60,000 the house she, Morris, and Phil had lived in for twenty years.

At first she got an apartment in San Diego near the coast, but after a year and a half, she moved inland to Rancho Bernardo. She figured she could find work there, and more important, the Home of Guiding Hands was only twenty minutes away. She moved into the Casitas, taking a two-bedroom, one-and-a-half bath unit on the first level. It overlooked a set of terraced Japanese pools stocked with colored carp. In the fall of 1977, she got a job as a receptionist for the San Marcos School District, because that meant her vacations would coincide with Phil's and they could spend even more time together. For the first time in a long while, Doris was happy. Barbara Dunne lived across the way and one floor up from the apartment Doris rented. When Barbara first caught a glimpse of Phil on one of his weekends at home, she guessed he was a twelve-year-old boy who hadn't yet shot up.

He had brown, naturally wavy hair, bushy eyebrows, a slightly protruding jaw, and light golden brown eyes. His face was that of a boy's — totally guileless — but then again it wasn't. Although Doris shaved him every morning, Phil always seemed to have a five o'clock shadow. At twenty-eight, he was the same height as his mother; he seemed shorter, however, because of his stooped posture. Even though he didn't weigh a hundred pounds, he had well-defined shoulders. But his fingers and toes were short and stubby, and cerebral palsy had left him with little control of his tongue. In a fall at the home, he'd broken two front teeth.

A bright shirt, corduroy pants, and a pair of oxfords — that was Phil's day-to-day attire. With a twenty-two inch waist and a twenty-four inch inseam, his slacks always needed altering, but, somehow, Doris got Montgomery Ward to do it free of charge. She bought his shoes for

(continued on page 19)

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MOTHER & SON

(continued from page 9)

thirty-five to forty dollars from a store that stocked small sizes.

It took a while for Barbara to make Dorie's acquaintance, and even longer for Dorie to introduce Barbara to her son. But when she did, Phil took an immediate liking to her. He'd put his arms around Barbara and hug her. He'd blow her

good-bye kisses. Phil would even try to say her name — not Barbara, but Bar-Bar-Bar. Dorie was amazed.

Toward the end of 1977, Dorie started opening up to Barbara, especially when she learned her new friend had a mentally retarded nephew. Dorie described the horrible places — both mammoth institutions and mom-and-pop boarding homes — where her son had been. She told how happy she and Morris were to find the Home of Guiding Hands. But then, after she realized how much Barbara cared, Dorie talked about her growing dissatisfaction with the home. In October, 1977, Phil had been moved from a unit of twelve patients, where he'd lived for years and where he'd made friends. He'd been transferred to a unit of twenty-five residents, geared for those twenty-one years old and over who were severely to profoundly retarded. Many couldn't speak, or had physical handicaps. Called Unit 7, it was designed for patients, residents, clients — whatever euphemism one wanted to use — like Phil, who needed more help than most patients and who had trouble communicating their needs. Most of the unit's residents attended a three-hour daily class. A few also went to a one-hour daily workshop. Occasionally, there were day trips to the zoo or the beach. On any single shift, the staff on Unit 7 varied from four workers to one.

Dorie told Barbara that during recent months, every time she went to get Phil he was either sick or hurt. Once, he'd been so dehydrated (a frequent occurrence because of bad eating and drinking habits), she had to take him to a hospital. Another time, while in class, he'd fallen out of his chair, broken his nose, and had to have four stitches over his left eye. Shortly after that, Phil was found to be running a high fever. Workers at the home rushed him to the hospital, where he went into convulsions. Dorie believed the Guiding Hands staff should have tried to get Phil's fever down before moving him. A few days after this incident, Phil returned to the home and

Dorie went to see him. She found him in his undernourished, playing on a cold, wet floor.

Throughout the spring of 1978, Dorie reported similar incidents to Barbara. When Phil came down with bronchitis, she brought him home, took him to a doctor, and, when she thought he was healthy enough, returned him to the home. On her next visit, Phil was coughing and wheezing. Again and again she took him home to get well. On one occasion when he was home, she took Phil to a doctor, with X-rays, it was discovered that Phil had two broken toes.

All of this, plus the termination of her job in June, nearly overwhelmed Dorie. One night, around two o'clock, she called Barbara to say her heart was racing and skipping beats. Barbara took her to a hospital, where she stayed for a couple of days. The doctor said it was just nerves.

Off and on during July and August, Dorie nursed Phil at home, especially for his respiratory problems. But she couldn't understand why he was so sick during the summer. On September 14, 1978, Dennis Zelmer, Phil's social worker of three months' standing, called a meeting at the Home of Guiding Hands to discuss Phil's failing health. In addition to Dennis, the session included Dorie, a nurse from Dennis's office (the California Department of Developmental Services), and the home's director of nursing (who is no longer employed there).

Dorie wanted to change the timing of her son's medication; she thought Phil wasn't eating properly because of it. The nursing director got angrier by the minute as the discussion went on, ultimately telling Dennis she felt Dorie was trying to push the home into giving special treatment to her son. Refusing to modify the medication, the nurse turned to Dorie and shouted that people like Phil get bronchitis and then pneumonia and then just die. The woman closed out her verbal attack by saying the home couldn't provide the kind of care Phil needed, and recommended

that he be placed in a skilled-nursing or intermittent-care facility. The remarks enraged Dorie, and they convinced Dennis Zelmer that Phil would better off in a place with round-the-clock medical supervision.

During November, Dennis drove Dorie to see two facilities: Hillside Convalescent Center, a skilled-nursing home in La Mesa with many cerebral palsy patients; and Point Loma Guest Home, a small group home that catered to geriatric patients but was also beginning to take in the developmentally disabled. For various reasons, Dorie hated both of them. At this point, after seeing firsthand the other options, Dorie decided the best solution was to get Phil healthy and back into the Home of Guiding Hands. After weeks of feeding and nursing him, he looked better — he could even walk again. But then the coughing started once more. Dorie took him back and forth to doctors, who kept prescribing different medications. There were so many new ones she often got confused about dosage and durations between pills. Friends suggested setting up a written schedule, but she never got around to it.

About the middle of November, Dorie called Barbara to say she couldn't get Phil to do anything. When she came downstairs to apartment 105, Barbara saw that Phil was dehydrated again and almost unconscious. Whenever he did manage to rouse himself, he coughed terribly. Phil was admitted to Escondido's Palomar Hospital for a few days. When he came home, he was on still more new medications, drugs that sturred his speech, blurred his vision, and made his gait so wobbly that he'd take three steps and fall flat on his face.

During December, both Dorie and Phil had their ups and downs. Because of the pills he was taking, Phil didn't want to eat or drink, and he still had that chronic cough. Just before Christmas, he was taken to Palomar again — this time in an ambulance. Blood tests showed that he had

(continued on page 17)

Failure of the Class of '72



Women's Theatre Ensemble

JONATHAN SAVILLE

I went to the Women's Theatre Ensemble production of *Uncommon Women and Others* with great expectations. This group's earlier production of *The Killing of Sister George* had been one of the few real hits of the 1978-79 theatrical season in San Diego: a beautiful staging of a wise, true, and funny play. The staging and acting this time are also good, though not in such an outstanding way as with *Sister George*. But Wendy Wasserstein's play about a bunch of girls at Mt. Holyoke College is, I'm afraid, not much of anything.

The chief elements in traditional drama are plot, characters, and ideas, and each of these is ordinarily activated by what handbooks on playwriting call "conflict." What we go to the theater for is to participate vicariously in struggle, and the more intensely that struggle mirrors the pushes and pulls of our own lives — and of life in general — the more theatrically effective the play will be. Sometimes the struggle is on the level of story, sometimes it is confined to the vicissitudes of intimate per-

sonal relationships, and sometimes it is a struggle carried out between points of view or systems of thought. Whatever its particular manifestation in a particular play (or as a particular moment in a play, for the types are not mutually exclusive), it is this primary component of the theatrical experience that provides the motive force without which no drama can be successful. It drives the action along, and — even more importantly — it makes the audience constantly interested in that fundamental dramatic question, "What is going to happen next?" Conflict holds our attention because it makes us want to find out how the conflict will be resolved.

One of the fairly standard genres of contemporary theater is what we might name the "group portrait." The playwright chooses a specific homogeneous social group, creates a number of representative type characters within it, and then puts those characters on stage simply to be themselves for a couple of revealing hours. Plot is of little importance in such plays. It is the individual characters we are concerned with, along with the character of the group as a whole: what

these people are like, how they live, how they deal with the universal problems of being in the world. Some fairly recent examples of the genre are Jack Heifner's *Vanities* (about three middle-class Southern girls growing up), Jason Miller's *The Championship Season* (about the senilities of a small-town basketball team), and the kind of adults they turn into, and Mart Crowley's *The Boys in the Band* (about gays).

All these are, in various ways, good pieces of theater, and they share a number of characteristics. The dramatic personae are ordinary and representative, but they are strongly individualized; each has a unique, essential vividness of self that makes him or her seem vitally real. Each character is decisively shaped by internal psychological conflict: a conflict between what one wants to be and one's natural limitations, or a conflict between the self one shows to others and the self that lies concealed, or a conflict between the desire for love and the desire for power, or between hope and despair, or between other powerful and contradictory human impulses. Often the conflict is not apparent at

first, or its nature is disguised, and one of the chief points of interest in the play is the gradual or sudden revelation of that internal conflict.

A further characteristic of the group portrait is the great intensity of interpersonal relationships; the chief relationship is friendship, and its chief characteristic is the struggle (open or covert) between the love elements in friendship and the elements of envy, rivalry, and hostility. Finally, playwrights ordinarily use dramas of this sort to make a statement about the group itself, and about the shared values and attitudes that hold it together. The usual statement — shown in action, and sometimes explicitly articulated — is that the values of the group are corrupt or distorted, and that membership in the group results in self-deception rather than in life-enhancement.

This brings us back to *Uncommon Women*, a play showing us eight undergraduates (and their house mother) at a high-class Eastern women's college in 1972. There is no plot, which is normal for the genre; and the focus on character is emphasized by a framing episode, in which some of the girls get together again in 1979 and reminisce about their college days. The play proper consists of two kinds of scenes: conversations *à deux* in the dormitory bedrooms, and group conversations in the common room. Flavored by a few formal occasions (such as "after-dinner day and graduation). There is really never any action, casual colloquies and haphazard get-togethers are the only things that happen.

A play of this sort, which renounces plot and goal-directed action, must make up for its deficits elsewhere. But I found *Uncommon Women* uncommonly weak in every one of the areas in which the group portrait traditionally seeks its strength. The characters are identifiable, but not strikingly so; there is a peculiar mixture of narrowness and diffuseness of characterization, so that each one is rather shallowly a type, yet none of them has the sharp contours and bright solidity of a person clearly distinct from everyone else in the group and in the world.

Take Holly, for example — the one whose chief dramatic moment is an endless, random, unfocused telephone conversation with a doctor she has met once and has a crush on (the episode is a pallid imitation of the almost unbearably pathetic telephone call to a dentist in *The Boys in the Band*). Who is this Holly? What are her distinguishing characteristics? How am I to describe her? She is on stage the whole evening, but all I can recall about her identity is the quite gratuitous fact that she is Jewish. It would be unjust to blame actress Nancy Tins for the profound anonymity of this character, just as the vivacious Linda Zweig cannot be held responsible for the

(continued on page 12)

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Class of '72

(Continued from page 11)

substantial blank that constitutes the girl named Muffet.

Indeed, almost all these women (both as college girls and after) are singularly bland; they lack the vital core that is necessary for an effective stage character. I found it hard to be more than minimally interested in what any of them were saying or doing, and I could not work up much curiosity about their future would be. The reason, I think, is the absence in their personalities of strong, fundamental, and vigorous conflict. Some of the characters are mere comic caricatures — the apple-polishing Susie Friend, the creepy intellectual Carter, the absurdly gracious Mrs. Plumm — and actresses Laura Rankin, Darla Cash, and Anne Archer Krill give them precisely the neat, small, amusing, paper-thin performances they deserve. The others seem a trifle more real — but only in the way strangers on a bus are real; beneath the mildly differentiated exterior behavior lies an interior life too vague to impress its shape on one's consciousness.

Similarly, the relationships among these college girls are generally lacking in incisiveness and tension. There are scarcely any strong passions; the friendships are cordial, shallow, diffuse; the darker side of such relationships — anger, jealousy, bitterness — is a virtually invisible. Sometimes there is a minor flurry of personal conflict, but it never goes deep enough to cause much pain, and it is all ironed out before the scene is over. Quite a different case in *Vanities*, *The Championship Season*, or *The Boy in the Band*. There was only one moment in *Uncommon Women* where I sensed real intensity of emotion. That was when Leah confesses that she has always felt an angry envy toward her friend Kate, whose brilliance and beauty invariably put her in the shadow. Jane Usher (the ingratiating actress playing Leah) almost let us escape her — and I thought, "Aha, here's the real thing!" But an instant later it was over, and the climactic confrontation I was yearning for between Leah and Kate never took place. It was reminded — as a sprinkle of rain may remind you (though from a great imaginative distance) of a hurricane — of John Knowles's *A Separate Peace*, where the author has the courage to

dramatize his adolescent hero's angry envy of a friend to the point of outrage, violence, and death. There's nothing at all like this in Wendy Wasserstein's play, where strong emotions appear (if they appear at all) merely as ephemeral wisps. Epiphanies do not make for good theater.

What about this playwright's use of ideas, the commentary on life she wants to make by means of her Mt. Holyoke group portrait? Women in our society are to some degree stunted in their growth as persons by traditional, narrow, social definitions of the woman's role. Heard that idea before? If for the past fifteen years you have never read a newspaper or a magazine, seen television, or listened to idle chatter at cocktail party, the idea may be new to you, and in that case *Uncommon Women* may function for you as an eye-opener. But if you know the least little bit about the women's movement, you will probably want some deeper insights into the general thesis that Wendy Wasserstein's play provides. The thesis is true enough, so far as it goes, but what is required in a good play about the subject is not just a mechanical and rather faltering illustration of the idea, but an exploration of it growing out of the living earth of human experience.

My companion at the Women's Theatre Ensemble production told me that the play had not taught her a single thing about the problems and joys of being a woman; nor, I add, does it have anything new to say about the vexed question of the relative roles of nature and society in forming the modern woman's character. There is really only a faint trace of feminist propaganda in *Uncommon Women*, and that consists mainly in an amusing but rather jejune parody of the college catalogue, with its firm old-fashioned confidence in the value of a Mt. Holyoke education (the parody excerpts are spoken by William Irish in a note-perfect imitation of the narrative style in documentary movies). A more impassioned embrace of the Great-Friedman-Steinheim extremist line, with its clear-cut and intelligible perspective, might have given this play some of the intellectual urgency it is so badly in need of.

As it is, issues are raised, played with in a feeble way for a moment or two, and then dropped, without anything decisive having resulted, and even without the issue itself having been sharply defined. Consider the

brief discussion on the interesting subject of penis envy. The Freudian notion is alluded to, some slight mockery is made of it, there is a query as to whether men have breast and womb envy, and the most conventional of the girls (played pleasantly by Victoria St. George) declares that she is glad she doesn't have a penis, because if she did then she couldn't have Robert's. Now these are students in their senior year at Mt. Holyoke, a distinguished college, and some of the young ladies are supposed to be quite intelligent. Don't they have anything brighter to say on this controversial issue? Aren't they capable of a decently stimulating discussion, taking an idea apart and examining its logic and its evidence, or at the very least choosing up ideas and having a good fight? Haven't they learned anything in college at all?

In fact these are extraordinarily empty-headed creatures. Miss Wasserstein has portrayed for us. After all, they are supposed to have been college seniors in 1972, yet they seem to have nothing to say about the Viet Nam war, the protest movement, civil rights, Watergate, or any events of wider scope than what goes on in their own little giddy group. In the same way, the girls' classes seem to have had no notable effect on their view of the world or of themselves; the subjects of the various academic disciplines never seriously enter their conversations. Except for one or two of them (who are branded as peculiar), they are abnormally indifferent to the world culture of which they are the ultimate product, 1972 vintage. Actually, the year 1972 functions merely as a desperate attempt on the part of the author to give a specific contemporaneity to her characters. Aside from some signs of the period, an occasional passing reference to the women's movement, and the boldness of the talk about menstrual blood, penies, and the like, the girls of *Uncommon Women* could just as well have been coeds in one of those jolly silly college movies of the 1930s. Most of them don't really have a thought in their pretty little heads.

It could, of course, be that Miss Wasserstein is intentionally telling us that Mt. Holyoke girls of the class of '72 are diffuse, wispy, shallow, indecisive, passionate, insular, bland, dull, and ignorant. The reference in the title to "uncommon women" would thus be ironic — as indeed it seems to be. Rita, the group's neurotic (excellently portrayed by Kit Gordon), keeps averting her eyes; they are all thirty, or forty, or forty-five,

they will be something terrific. By something terrific she seems to mean "outstanding artists and intellectuals." — and Miss Wasserstein makes it clear that none of these women, including Rita herself (a nonwriting novelist), will fall into that glorious category. What Miss Wasserstein does not seem to realize is that there are many other ways in which women — and men — can be uncommon. They can be uncommonly passionate, or uncommonly sensitive, or uncommonly kind, or uncommonly suffering, or uncommonly nasty. They can be uncommonly capable of love, or uncommonly capable of hate. Uncommon people of this sort are the material out of which good theater is made. A playwright with sensitivity of her own can find such people even among twenty-one-year-olds, and even at Mt. Holyoke. The lack of strong and vivid characterization in *Uncommon Women* and others not only makes the play boring, it does an injustice to women and to the human race. As a species we may not be very virtuous or very wise, but the one thing we have in great abundance is character — and that is a quality which is not sex-coded.

I know work of many of the actresses in the current production, and it was therefore sad to see the way these capable players vainly struggled to cope with such intractable and ungrateful material — it was perhaps the only instance of real struggle in the whole conflict-less evening. In the same way, director Will Simpson (who did such a brilliant job with *Sister George*) tried his best to derive some kind of movement and vitality from a limp and static script. The scenes of choral singing were wittily staged, and Mr. Simpson and set designer Robert Earl contended fairly successfully with the severe limitations of space in the tiny Second Avenue Theatre. But the ultimate — and unconquerable — limitations were those produced by Miss Wasserstein's play. These are not roles or scenes into which actresses or directors can expand, discovering new aspects of themselves and of their roles. Frankly, I would have been a lot more interested in a group portrait of the actresses themselves, some of whom (for example, Rosina Widdowson-Reynolds, a suave and elegant Englishwoman gravely miscast here as an ambitious American pre-law student) are no doubt a hundred times more colorful and alive than the flaccid fictitious characters this production has asked them to impersonate.

My friend who works at the Riverside Bistrot, where I live by the code, Never on Sunday. Let those who will dash off to the beach, cycle to the country, meet with friends, dine out. For myself, the best way to spend a Sunday is sequestered at home, either working or thinking about all the tasks that I am not going to do. Sundays, I like to "make night" early, and audaciously refuse any invitations that will take me out of the house.

During the winter months the blue dusk descends so early that one has every excuse to burrow into one's nest. But in the summer, when the living is ostensibly easy, it's much more difficult to repeatedly say no to kindly people who proffer diversions.

Thus, the other Sunday morning I found myself setting out for brunch, only to discover what most of you doubtless know: there are crowds everywhere. Though we left at 10:30 a.m., my friend and I confronted long lines at each place we visited. Our first stop was at Riviera Bistrot, for a champagne brunch. One look at the sticky sweat rolls and the salads trimmed with curls of "whipping cream" sent us scurrying. On display was some sort of blackish mold (a pate?) which reminded me of a psychology experiment: a black light was placed on the most delectable food and, despite the heady aromas, no one was able to eat any of it because of its color. Whatever it was at the Riviera Bistrot that appeared to have discolored, we didn't stop to find out. Instead, we got into our car and drove away.

Our next stop was Adam's Steak and Eggs in Mission Valley. The menu and the prices seemed right, but there was an hour's wait for a table. My friend and I decided that if the next restaurant proved equally problematic, we would forgo brunch and return home.

As we pulled up to Hob Nob Hill, we saw a cluster of families waiting outside, which seemed to indicate a long delay in being seated. But the line moved quickly and by twelve noon, an hour and a half after we had

started out for brunch, we were mercifully poured some coffee.

Hob Nob Hill has been in existence for more than thirty years. It has the sum of a well-run season, with its brick walls and highly polished tables. As you enter, there's a display case filled with tea cakes and small breads that you may purchase. It is an interesting restaurant because it changes its character with each meal. On Sundays it generally attracts families, from children to grandparents, and white-haired women who dine in twos and threes. For lunch during the week, many medical practitioners from "pill hill" dine there, as do lawyers and businessmen. For dinner, you rarely find the smart set dressed in Pucci's and Gucci's, but all the food is fresh and has a homemade taste.

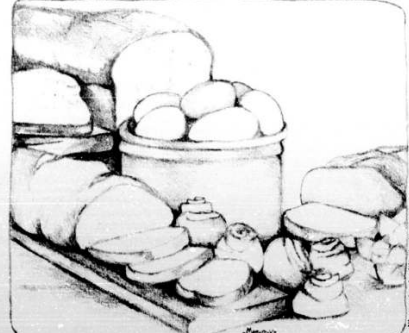
I ordered poached eggs Benedict (\$3.65), which arrived on an English muffin layered with Canadian bacon. Their eggs are covered with a real hollandaise sauce (prepared from scratch) and accompanied by a nicely done grilled tomato. My friend had two scrambled eggs with baby beef liver and bacon, lots of O'Brien potatoes (the house specialty, boiled and then fried in bacon drippings with green peppers), and a wedge of banana coffee cake, baked on the premises. That's quite a big and good meal for \$3.25 — beverage costs extra as does juice. Hob Nob Hill serves freshly squeezed orange juice, a

Restaurants

Sunday Service

ELEANOR WIDMER

The Restaurant: Hob Nob Hill
The Location: 2271 First Avenue (239-8176)
Type of Food: American
Price Range: Breakfast/brunch approximately three dollars
Hours: Closed Saturday. Open Sunday through Friday, 7:00 a.m. to 9:00 p.m.



rarity in this age of the freezer. Springing on other tables were some gorgeous waffles with blankets of fresh luscious strawberries (\$2.60), and a variety of egg preparations, including Florentine style with spinach. We dallied long enough for the lunch menu to appear and my friend actually considered having the Sunday special, which was leg of lamb with vegetable, soup, or salad for \$4.75. There's a luncheon special every day of the week, as well as dinner specials. Eggs in many forms may be obtained until 9:00 p.m. Hob Nob Hill is one of the few restaurants that close Saturday. Perhaps the people who run it dine out themselves that day. In any case, they operate a cozy restaurant with homelike food.

The Restaurant: The Black Angus
The Location: 3340 Sports Arena Boulevard (223-5604)
Type of Food: American with emphasis on beef
Price Range: Lunch approximately \$3.25
Hours: Open daily. Monday through Thursday, 11:00 a.m. to 10:30 p.m.; Friday and Saturday, 11:00 a.m. to 11:30 p.m.; Sunday, 12:00 p.m. to 10:30 p.m.

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A businessman friend of mine who often has lunch in the Midway area suggested that the Black Angus might offer some surprises. It did. We weren't seated until 2:00 p.m., though we had arrived after the noon-hour rush. The wait seemed to be based almost entirely on the atmosphere and the decor, because surely the food itself would not tempt anyone to linger there.

Black Angus is one of our typical Southern California ranches, complete with high, open-beamed wooden ceilings, dim lights, and huge woven tapestries that hang from the vast ceilings to the floors. Just so you will feel comfy in this artificial lodge, cutouts of the owner's initials, SA, appear on the walls like the brand of a cattle rancher. Black Angus would give the writer Tom Wolfe ample fodder for satirization. The food is pedestrian, plentiful, and it's not worth crossing the Midway, let alone the plains, to obtain it. My friend had a halibut casserole, rice, and frozen corn. I had a ham, turkey, and avocado sandwich. All around me were cannibals feasting on meat. Everyone seemed to love the "house plate" and commented on the booths padded with homespun cloth. Too bad we couldn't eat the wall hangings — they looked more interesting than what was set before us. Unless you have a visitor who absolutely can't abide the thought of not seeing one of our kitch cattle companies, avoid one.

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READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be notified by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 500, San Diego, CA 92108.

Theater

"Huckleberry Finn," a musical based on the novel by Mark Twain, will be presented by the San Marcos Youth Theatre. Tuesdays through Saturdays through July 28, 7:30 p.m.; with an added Saturday matinee at 1:30 p.m. the Barn, San Marcos Recreation Center, 140 San Marcos Boulevard, San Marcos, 744-1875.

"Diamond Studs," a satirical musical based on the life of Jesse James, will be presented Thursdays through Sundays, through July 28, 8 p.m., with an added Saturday matinee on July 28, 2 p.m., Marquis Public Theater, 3717 India Street, 298-8111.

"Stage Door," a comedy by Edna Ferber and George Kaufman concerning a group of young women who go to New York to study acting and find jobs, will be presented nightly through Saturday, July 28, 8 p.m., Mission Hall, Southwestern College, 900 Olay Lakes Road, Chula Vista, 421-1691.

"Cactus Flower," a musical comedy by Abe Burrows, will be presented by the Alpine Players, Fridays and Saturdays, through July 28, 8 p.m., Alpine School Auditorium, Alpine, 445-5725.

"A Salute to Broadway," a musical revue, will be presented by The Front Stage Players in a dinner theater cabaret setting, through July 28, Thursdays at 9 p.m., Saturdays at 8:30 p.m., Jewish Community Center, 4279 54th Street, 583-1300 x36.

"My Cousin Joseph," the musical dramatization of the true story of the romantic adventures of Joseph Carrillo in Old Town (1826-1829), written by native San Diegoan Robert Austin, will be presented by the Old Mission Players, Fridays and Saturdays, July 27 and 28, 8 p.m., and Sunday, July 29, 2 p.m., Camino Theater, USD, Alcala Park, 278-0021.

"Come Blow Your Horn," a Neil Simon comedy concerning a playboy who shows his kid brother how to be a Den Jan, will continue through July 29, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.); Sunday evenings (dinner at 6, curtain at 7:30 p.m.); and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.), El Cajon, 465-1700 x410.

"How to Succeed in Business Without Really Trying," the Broadway musical comedy by Frank Loesser and Abe Burrows, will be presented by Grossmont College through July 29, Thursdays through Saturdays, 8 p.m.; and Sundays, 2 p.m., East County Performing Arts Center, 210 E. Main Street, El Cajon, 465-1700 x410.

"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, nights through Saturday, July 28, 7:30 p.m.; and Sunday, July 29, 2 p.m., Casa del Prado Theatre, Balboa Park, 239-8355.

"My Fair Lady," Lerner and Loewe's musical, will be presented by Covenant Art Theatre, Friday, July 27 through Sunday, July 29, 8 p.m., outdoor amphitheater, Patrick Henry High School, 6702 Wandermere Drive, San Carlos, 283-4774.

"The Pajama Game," the Broadway 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, 234-5749 or 232-3349.

"Crane de Bergerac," Edmond Rostand's drama set in 17th century France about the expert woodman with the unquenchable love, will be performed Wednesdays through Saturdays, through August 4, 8 p.m., Family Players Theatre, 502 E. Plaza Boulevard, National City, 474-3385.

"Ah, Wilderness," a comedy by Eugene O'Neill, will be performed Friday and Saturday, July 27 and 28, 8 p.m.; Sunday, July 29, 2 p.m.; and Thursday, August 2, through Saturday, August 4, 8 p.m., Fata Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido, 746-6669.

"Uncle Tom's Cabin and Others," a sharp-edged comedy by Wendy Wasserstein concerning the transition from life at an Eastern women's college to womanhood in the 1920s, will have its San Diego premiere presented by the Women's Theatre Ensemble, through August 4, Tuesdays through Friday, 8 p.m.; and Saturdays, 5:30 and 9 p.m., Second Avenue Theatre, 285 Second Avenue, downtown, 272-0819 or 231-8141.

"The Death of Dracula," Part 109 of This Time It's for Real, a musical comedy written by 16-year-old native San Diegoan Ron Covington, will be performed by the Coalfield Community Theatre, Fridays and Saturdays, through August 4, 8 p.m.; and Sunday, through August 5, 3 p.m., Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, 263-7254.

"Bullshit 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 435-4656.

"Stop the World, I Want to Get Off," by Caryl Chesson, will be the next offering in the "Summer of '79... a Dinner Theatre Experience" series, Wednesdays, Thursdays, Fridays, and Sundays, through August 31, dinner at 7 p.m., curtain at 8:30 p.m., Tiki Room, Caramoran Hall, 3999 Mission Boulevard, Mission Beach, 565-9947.

"The Norman Conquests," a three-play series which focuses on a family weekend gathering at an English country home, by Alan Ayckbourn, includes "Table Manners," "Living Together," and "Round 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 matinees at 2 p.m., Carter Center Stage, Balboa Park, 239-2255.

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Patti O'Donnell, Patricia Traxler

Personal history is always a strong influence in a poet's work, often a direct source material and at the very least as a factor in the evolution of the poet's sensibility and style. Two poets who will be reading together this week, Patricia Traxler and Patti O'Donnell, share a striking similarity in their personal histories. Native San Diegoans, both women grew up at the same time in roughly the same part of town, and they had similar family realities to cope with. Approximately the same age, both somewhat of an introvert and did time in a Catholic school. They grew up in large families that knew more than their share of hardship, learning early the responsibility of caring for children and the home, the necessity of effort and pride in who you are. Yet from this similar experience, two very different voices have emerged.

With the publication of her first book, *Blood Calendar*, Patricia Traxler became known as a feminist poet. Her work not only has references (tampas and cherries) associated with or expected from a feminist writer, but it also addresses feminist issues such as a woman's role and her juxtaposition to men.

Whether writing of music or mating, of home or doing, her work consistently reflects a feminine voice and some in the tradition of feminine realism, full of

humps and clotheslines and delivered with a strong sense of irony and a keen wit.

Patti O'Donnell has been called a lyric poet. Her work demonstrates the time-honored traditions of poetry—brilliant use of words and the ability to allow the image to make the statement. She painted detailed portraits of the landscapes of our lives, the backdrops to the scenes we live, often depicting woman as an image or role. She is the observer and the recorder, vocalizing the question or conclusion implicit in the visual imagery around her. Her work is very poetic in style (sound, rhythm, and imagery are skillfully crafted), but philosophical in tone.

(from Miss Dilemma's Memo)

There was coffee in the morning, marmite after five; I had a face for each... Cherre and wine, or pleasant under glass... they all had their occasions, and their proper attitude.

Ducillel, abracad, Lie's connoisseur, ALL—ALL was form. The shapes of things around, the feel of them in time, the thought of them... profound. That was what.

One of the primary contrasts in the work of these two women is that Ms. Traxler takes the abstract, the unseen, the undefined, and attempts to convey it through the concrete. Ms. O'Donnell, on the other hand, describes a concrete image, an experience in material reality, and endeavors to let its abstract possibilities or implications. Both write from the perspective of a woman in our time, and inherent in this is a certain conditioned passivity, a sense of powerlessness, the struggle of the self to become alive and to live its life outside the kitchen, beyond the

gentle parlor. In the work of both of these poets we see the real story of the quiet lives of women, which allow the inaudible streams of life to take voice.

(from Traxler's *The Newspaper Salad*)

She'd sit there in an easy chair for years, wordless soft Irish face, while behind spinn of hocks, she sat ten years only rising to give him or his mother blood matted the green stained her knees she wheeled to a passerby I didn't know what to do, there were nine of them in all I did the little two I had to see it had to be the blood had to find out if they were real

(from O'Donnell's *Sex Meditations*)

Time, remove yourself from this place. Push, you whispered through in before we ever knew, you were in the room. In a pyramid's eye the world is still. As angry tongue blue—pricked high, and night, so near with light it is almost invisible. And in this calm, all colors.

Patricia Traxler and Patti O'Donnell will give a reading of their work as part of a poetry series sponsored by *San Diego* magazine, Tuesday, July 31, at 7:30 p.m. in the Community Art Gallery, 211 E. Street, downtown. For more information, phone 233-0141.

—Sarah Austin

Now that the World Tennis League has folded, San Diegoans have been forced to spend their Sunday afternoons inside, watching television, if they want to see their favorite tennis star compete.

Certainly the demise of the San Diego Friars was a bitter blow for many. The team not only played well last year (it finished first in its division before a disastrous opening loss in the playoffs) but, as it began to develop a character of its own, it also was establishing a local following. The loss of its only regularly scheduled tennis showcase has been an unfortunate development for San Diego, an area rich in tennis tradition. Which makes the upcoming Wells Fargo Tennis Open, to be held at the Sports Arena July 30 through August 5, all the more attractive.

The \$75,000 Wells Fargo Open, which is part of the Colgate Series and which will feature several of the best female tennis players in the world, figures to be an interesting affair for several reasons. Chief among these will be the appearance of reigning Wimbledon singles and doubles champion, Martina Navratilova, who has been playing in her first tournament since her two dramatic victories at Wimbledon. Last year's Wimbledon singles champion, Tracy Austin, will also be competing.

Other stars participating in the event will include Rose Casale, Wendy Turnbull, Kerry Reid, and Renee Richards, thus making the field will be exceptionally

two immensely talented players in major, pressure-packed events. Chris Evert Lloyd and Imre Kemmerly, the dominant players in the game several years ago, have simply not managed to maintain the pace with Borg and Navratilova, who have both strikingly improved key areas of their game. Indeed, with the word out that Evert Lloyd plans to soon having a baby or two, it seems likely that a major challenge to Navratilova's supremacy will have to come from the new crop of female stars.

Fortunately for the Wells Fargo event, two of women's top team-age players—Tracy Austin and Pam Shriver—will be on hand to see if Martina will suffer from a letdown after Wimbledon. Although seventeen-year-old Shriver has not received a great deal of publicity, she has been playing impressive tennis ever since she burst onto the tennis scene last year by reaching the finals in the U.S. Open can event in which she beat Navratilova in the semifinals. Currently ranked fifteenth in the world, Shriver was forced to withdraw from Wimbledon due to a shoulder injury, which she is eager to test in San Diego. She has, however, never managed to beat Austin, and a match between these two young stars should prove exciting.

Navratilova's victory helped bring the current status of world-class players into sharp focus, no one playing right now seems to be able to match these

strong. Turnbull, in particular, has been playing great tennis recently. Her play peaked at Wimbledon last year, when she reached the finals in each of the three events she entered in the prestigious French championships. She lost there on the singles final to Evert Lloyd, but won the doubles with Betty Stove, and the mixed doubles with Bob Hewitt. Turnbull is currently ranked number one in the Colgate Series doubles point standings and has won the Italian, German, and English doubles titles at Wimbledon she and Stove were defeated by Navratilova and Billie Jean King in a three-set final. For Kerry Reid, the popular top woman player for last year's Friars, the Wells Fargo tournament will be a homecoming of sorts. Last year, Reid, a thirty-two-year-old Australian who has won more than \$50,000 in her career, teamed with Turnbull to win the Wimbledon doubles championship. Meanwhile, the Renee Richards saga has been continuing, although, happily, with much less sensationalized press treatment than it first attracted. Richards, forty-four years old, has been the target of the fearful dominant "masculine presence" in women's tennis that many feared. She has, however, had a much more successful past season, winning the singles final in Seattle, and becoming a doubles finalist in Washington and Philadelphia. She was banned from competing in Wimbledon, since its rules

call for female athletes to take the birth control pill.

So, there is no shortage of the "Barletta's Opportunity Open." Although Colgate Series regulations state that only world-ranked female players can enter the tournament, one wild-card spot has been left open to the discretion of the tournament promoter. Since four female tennis players from the greater San Diego area have been competing for this spot—a competition the tournament promoters hope will involve the local community more actively in the event. Favorites for this wild-card opening are the 1979 Pan American Games tennis gold medalist, Susie Hager (from La Jolla), and Andrea Gallaway, San Diego State's best player. Tickets for the Wells Fargo Tennis Open, which gets underway next Monday, may be purchased by calling the tournament office at 571-7025. Tickets are priced at \$7 and \$5 for weekday seniors, and \$9, \$7, and \$5 for Monday through Thursday nights, Friday night, Saturday afternoon, Saturday night, and Sunday afternoon tickets are available at \$10, \$8, and \$6. Live radio coverage, beginning at 7:30 p.m. every night except for the Sunday night at 1:30 p.m., will be carried by KSON-AM (1240), television coverage will be carried by Channel 10 on Tuesday night and for the Sunday night.

Larry McCallery



Illustration by David Diaz

After enjoying laudatory screenings at the more prestigious international film festivals last season (Chicago, Edinburgh, Filmmakers, London), *Tattooed Tears*, a harrowing and unflinching account of life inside a California youth prison, will have its local debut on public television. Filmed in 1978 at the Chino Youth Training school, this cinema vérité documentary has been met with much controversy and criticism because of the disturbing portrait it renders of inmates of the disturbing portrait it renders.

Filmmakers Nick Bownfield and Joan Churchill were given their own key to the Chino facility and were allowed to live and wander freely for three months without restrictions. They discovered 200 annual season, will focus: time races only, except Tuesday, through September 12, with the first post at 7 p.m., Del Mar Fairgrounds, Tuesday, July 28, 7 p.m., and Sunday, July 29, 1 p.m., San Diego, 261-4494.

National Lifeguard Championships, sponsored by the United States Lifeguarding Association, will include more than 200 open water lifeguards from both coasts competing in dry races, surf, swimming, and paddle board races, Sunday, July 29, 11:30 a.m. to 5:30 p.m., San Clemente Pier, San Clemente.

Tattooed Tears (the title was suggested by the three teenagers removed from the left eye of one of the inmates) is presented without narration and is akin in attitude to the better documentaries of Frederick Wiseman. The camera proceeds through various "situations" in the youth prison. These situations, or mini-dramas, combine to provide a glimpse at the humiliation and despair suffered by the youths. The inmate being the tattoos resists a radical probe of his rectum for a large piece of contraband metal and is then shackled and taken to x-ray, white pants (called "youth condoms") mount black inmates by making fun of their sexual promiscuity and communicative attitudes, a prison teacher explains to inmates who inquire about socialism that "Red China and Russia both kill you, that's why they have an eye" a kid who has lost all hope berates himself on his cell and attempts to kill a minor offender imitatingly pleads his case before the unsympathetic parole board and then

about. "The longer you have me in this institution, the more angry and frustrated I get," a young man believes he sees an angel waiting to help him some where outside a dormitory window.

Chino officials have publicly proclaimed that *Tattooed Tears* is the youth prison's finest film, giving an imbalanced view of the facility, and that the presence of cameras provoked certain confrontations and inmate responses which otherwise would not have taken place. It is interesting, though, that no one has answered this criticism by asking the incarcerated youths whether the presence of cameras improved the guards' efforts to show them, no matter during filming. This controversy, coupled with the harsh language and media, has made it difficult for *Tattooed Tears* to find the large audience it deserves.

Fortunately, our local PBS affiliate has decided to televise this documentary. *Tattooed Tears* will have its San Diego premiere on Wednesday, August 1, at 9:00 p.m., on Channel 15.

—Greg Kahn

(continued on next page)

Sports

Family Fitness Day, a group of nonwalk/bike/swim workshops catering to all age levels, will be sponsored by the YMCA and the San Diego Jogging Council, and will include appearances and guidance by local sports figures such as Olympic Gold Medal swimmer Mike Stamm, Saturday, July 28, 9:30 to 11 a.m., Teclote Shores, just south of the Hilton Inn, East Mission Bay Drive, Mission Bay Park, 232-7451.

Padre Baseball, the San Diego Padres' complex, 11 game homestead with the continuing battle for fourth place with the San Francisco Giants, Thursday, July 26 through Saturday, July 28, 7 p.m., and Sunday, July 29, 1 p.m., San Diego, 261-4494.

Del Mar Thoroughbred Racing, the 46th annual season, will focus: time races only, except Tuesday, through September 12, with the first post at 7 p.m., Del Mar Fairgrounds, Tuesday, July 28, 7 p.m., and Sunday, July 29, 1 p.m., San Diego, 261-4494.

National Lifeguard Championships, sponsored by the United States Lifeguarding Association, will include more than 200 open water lifeguards from both coasts competing in dry races, surf, swimming, and paddle board races, Sunday, July 29, 11:30 a.m. to 5:30 p.m., San Clemente Pier, San Clemente.

A Night at the Races

By Gordon E. Smith

Photographs by Jim Colt

The pit area of the El Cajon Speedway at 6:25 p.m. on a Saturday night is filled with people — mechanics, drivers, members of pit crews, wives, sons and daughters, track officials. The air carries the acrid scent of oil and burnt gasoline. A mechanic wearing a tan racing jacket with "Firestone" on the back stands with hands on hips, staring at a car in front of him. In his right hand is a wrench. A stocky young man runs by wearing a red "Make Mine Chevy" T-shirt. There are only a few minutes now until qualifying begins. In the west the sun hangs like a cheap and glittery pendant over the greenish hills.

Somewhere nearby an engine roars to life, and soon a sleek blue Camaro approaches the gate to the track. It has a windshield but no other windows, no grill, no headlights. The body is dented and creased in so many places it looks like paper. You can almost count each pulse of the huge engine as it idles, but a few moments later the sound speeds up to something akin to a sustained burst of machine-gun fire and the car moves out onto the track.

Watching the Camaro leave the pits is a pleasant-looking man with dark hair and a mustache. He is number 84, Mike Hagerman. Hagerman, who has broad, powerful shoulders, stands with a slight stoop. He is wearing a white T-shirt and white racing pants with a red stripe down the side. "I've only missed one race since I started coming here," he says. "I'm thirty-two, I've been coming since I was . . . let's see . . . twenty-four. First I was a spectator for about two years, then I worked as a mechanic for about two years, then I built my own car. It was a disaster."

Hagerman, with 1935 points, is currently atop the 1979 El Cajon Stock Car Racing Association standings. When asked what strategy he likes to use in a race, he gives a funny look. "There's no strategy," he says at last. "You just go out and try to pass people." Hagerman drives almost exclusively in races at the El Cajon Speedway, located in the southeast corner of Gillespie Field. These races are neither as prestigious nor as well-paying as the weekly NASCAR-sanctioned events at Riverside, Ontario, and Phoenix. He says it would cost him a lot of money to travel around trying to win stock car races, though. He owns a business in El Cajon, but doesn't want to reveal what it is. "I don't want people calling me on Sundays," he explains apologetically. "The last time someone printed the name of my business, three people called me up on Sunday."

Hagerman says he doesn't get jittery during a race. "I don't really get nervous; there's no time to be nervous. But I've had a couple of accidents. I crashed three years ago — went over the top of a car and hit the wall pretty hard. Spent the night in the hospital. Maybe the accidents helped me to be less nervous."

He walks off to find out when he is due to run his qualifying laps. The qualifying began a few minutes ago and is moving along efficiently. One car up by the track entrance, and ZOOM! Two laps, and back into the pits. Next car up, Number 14, Ed Hale, is out there now. Hale roars out of the final turn on his second lap and heads for the finish line. But he has come out too high and

is angling toward the crash wall in front of the stands. "Ohhhhh!" cries someone behind me as Hale misses the wall by inches and roars on down the straightaway.

From the El Cajon Speedway's 1979 Racing Fact Sheet: "The track is asphalt, almost surrounded by a safety-type cement crash wall. Seating for 6000 fans with modern, clean restrooms and concession stands. The track measures to three-eighths of a mile. The turns are banked to eighteen degrees with parabolic turns."

It is a little after seven o'clock and the sun is slipping down behind the hills. "Welcome, racing fans," says the announcer over the P.A. The stands are only about half full, but lines are beginning to form at the ticket windows near the entrance. By eight the stands will be full of racing fans of all ages. Not all of them will be men. Already there are teen-age girls sporting heavy make-up, thirtyish women wearing jeans and T-shirts, and older women wearing windbreakers and carrying programs. Hats are popular, too, mostly among the men. Baseball hats and straw cowboy hats are the favorites. The fans make their way up into the bleachers carrying popcorn, beer, and peanuts, and settle in to watch the qualifying. Over the P.A. the announcer says, "Hey, if you have a van or four-wheel-drive vehicle, Pioneer Four-Wheel Drive Center has what you need. . . . San Diego County's largest and most complete. . . ."

Out on the track number 117 speeds out of the final turn and angles toward the crash wall. This time the driver can't control his car; it swerves one way, then another, and finally hits the crash wall nose first and spins out into the middle of the track. The drone of engines suddenly dies away and the crowd falls silent. Everyone strains to see the driver, who, after a long moment, scrambles out of the smoking wreck. Soon a tow truck leads the damaged car off the track, and the noise of the engines and the crowd gradually picks up again.

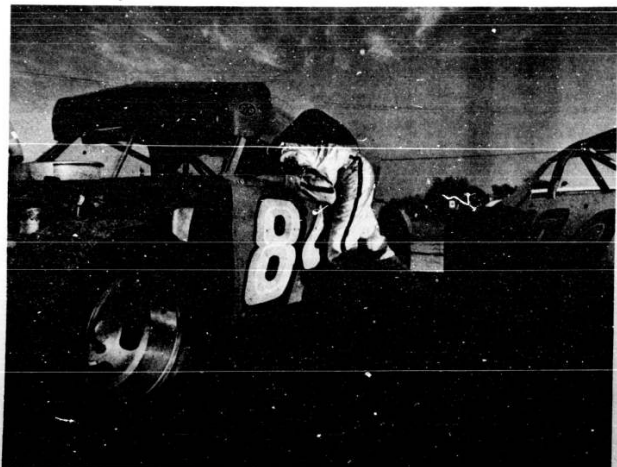
From the 1979 Racing Fact Sheet: "The super stock fastest lap mark stands at 17.40 seconds. This averages out to 77.14 m.p.h. with a top speed down the main straights of 100-120 m.p.h."

Back in the pits the pit announcer is having trouble being heard above the roar of engines. "Pit meeting!" she cries over the loudspeaker (there is a separate P.A. system for the pits), and the drivers gradually drift over and congregate beneath the wooden announcing tower. On one side of the tower a sheet of paper with last week's winning amounts has been tacked up: first place, \$468; second place, \$302; third place, \$216. (The prize money consists of forty percent of the gate receipts.) On the other side of the tower is a green and white sign that reads "Safety First." The pit announcer calls out tonight's qualifying times and heat assignments, and then an elderly man in a red windbreaker steps out of the tower and stands at the top of the stairway in the dark. "All you superstock drivers must wear long-sleeve shirts tonight," he says. "Some of you wore T-shirts last week, but tonight I want you all to wear long sleeves. No nylon jackets, though! You can get burned up faster wearing one of those than you can in a T-shirt." A few more instructions and the drivers began to disperse, but suddenly the

(continued on page 20)



Ed Hale



Mike Hageman

A Night at the Races

pit announcer cries "National anthem! National anthem!" and for a few moments things become relatively quiet as a brass recorded version of the "Star Spangled Banner" booms over the track.

Up in the stands a blond-haired boy of about fourteen — one of the Speedway's Vendors — carries popcorn and peanuts up and down the aisles in an orange plastic laundry basket.

The first race of the evening is the trophy dash, which pits the four fastest qualifiers against each other in a four-lap race. Four laps don't take long to run in a superstock car — in fact, just over a minute. When the

race is over, the first three finishers come to a stop in front of the stands and get out of their cars. A few moments later a red car with a pretty young woman sitting on the hood moves slowly down the track toward them. The woman is wearing a ruffled top and a long gold dress; she has a wide, sparkling smile. The announcer says, "Presenting the trophy tonight is Linda McNally, a model from the Barbizon School. . . Linda is riding on a '79 Dodge Colt, hatchback model. . . Check it out at La Mesa Dodge. . ."

McNally dismounts from the Dodge Colt and carries the trophy to the winner of the race, number 7, Sonny Tomlinson. Tomlinson, a tall, thin man with a mustache and long sideburns, accepts the trophy but declines the traditional victory kiss, so a member of his pit crew comes forward instead and gives McNally a Rudolph Valentino-style embrace. Shutters click, flashbulbs pop. After this, McNally, who hasn't stopped smiling for an instant, walks over to the second-place finisher and gives him a kiss, and then to the third-place finisher for more of the same. The fans seem to enjoy all this tremendously, and demonstrate it with catcalls, whistles, and rebel yells. At the ceremony finally comes to an end, a middle-aged man several rows

below me in the stands tilts his head back and gulps an entire can of beer, all the while holding on to the bill of his baseball cap to prevent it from slipping off his head.

In a few moments the track is cleared for the first of several heats which will determine the starting positions for the main event. Soon four cars rumble out of the pits. After circling for one lap, with engines throbbing, they get the green flag and dash into the first turn. Meanwhile, on the south side of the stands, some of the fans pause in front of the photo souvenir booth. Photos of each car in action are available: two dollars for color, one dollar for black and white. For one seventy-five you can get a button with a photo of your favorite driver on it, and for five bucks, a belt buckle with the same. "If we have something new, it always sells better for a few weeks than the old stuff," says the woman in the booth. The heats continue, but the pits have grown strangely silent. The white of ratchet wrenches flashes through the night air as mechanics make last-minute adjustments to their cars. From somewhere comes the soft hiss of a deflating tire. Near the announcing tower, number 14, Ed Hale (also known as Smilin' Ed Hale), is seated on the lowered tailgate of a pickup truck. Hale, who has just finished qualifying for the

main event, is wearing a green tuxedo complete with cummerbund and ruffled shirt. "Bob Coffman's," the tuxedo rental place, said they'd give us fifty bucks a week if I wear it," he grins. "Look at this, though." He points to his feet, which are clad in black socks and sandals. "Last week I was running a race up at Riverside, and the floorboards got so hot they cooked my foot. The doctor doesn't want me to wear any shoes for a few weeks. So I'm wearing sandals with my tux."

Hale has a rugged face, light brown eyes, and short, graying hair. At forty-one he is one of the oldest and most experienced drivers at the El Cajon Speedway. He is also owner of a small engine-repair shop, and he lays brick. "I laid the last 700 fireplaces in Mira Mesa," he says. "I'd have loved to make my living racing, but you know, it's tough. You gotta buy new tires every week. . . It's gettin' expensive. I won \$2155 at Riverside once, but the engine I blew up cost me \$5000."

Hale sold his car last year but continues to drive it for the new owner. He says that a few years ago he received the speedway's participation award for having competed every Saturday night for eight years. Lately, though, he's been missing a few, driving instead down to Baja for the weekends in his new forty-foot RV. I ask him what has kept him interested in racing all this time. "It's a challenge," he shrugs, and almost in the same breath adds, "but coming out here every Saturday night gets to you. To tell you the truth, I'd-ck I'm gettin' a little too old for this."

A few moments later the final heat begins. "That's Larry Owens out in front, with number 60, Tobin Whit, trying to pass him on the inside," says the announcer. "By the way, as we see number 60 it reminds us of Ted Walt. Plumb-ing. . . They've got everything for your plumbing needs. . . And if you have any real estate questions, why not call. . ."

On the final lap Whit passes Owens, darting inside of him on the turn. The crowd cheers deliriously, but their cheers are drowned out by the sound of the cars as they speed down the final stretch and past the finish line. "Time on that race was 6:18.28," says the announcer. "We'll be starting the main event shortly, but right now we'll take a break in the action from the El Cajon Speedway and have this message from Dr. Pepper. . ."

Just north of the speedway a Piper Cub appears, lights flashing, and floats gracefully down for a landing at Gillespie Field. Beyond it sparkle the lights of Santee and Lakeside, and beyond them the outline of a distant ridge of mountains can just be made out in the darkness. High overhead the crescent moon gleams like the outline of an empty bowl. Suddenly there comes a close and tremendous roaring of engines, and the top twenty qualifiers move out onto the track two by two. "And now," cries the announcer, "for the main event. . ."

Grave Problems



RICK GEARY

As the Seventies draw to a close, it's depressingly apparent that the decade for Hollywood has been a time of feeding off its own past. With the avalanche of re-makes, sequels, homages, and spoofs, all derived from proven formulas, the industry has been desperately looking for short cuts to audience approval. Given this trend, along with this summer's resurgence of the big-budget horror film, what could be more inevitable than a new version of the original *Dracula* (especially after the play's successful Broadway revi-

val two years ago with Frank Langella in the title role)? But given also the 200-odd vampire movies made over the years, what more is there to be said or done with this story?

The film's makers had a number of paths open to them: an irrelevant burlesque à la the current *Love at First Bite*; a wink-ing but respectful homage like Polanski's *The Fearless Vampire Killers*; a straight shocker like the Universal films of the Thirties and the Hammer films of the Sixties. This new *Dracula*, perhaps the most exuberant and handsomely mounted of all, combines all of these approaches, along with steamy sexual and romantic ele-

ments, to appeal to all possible audiences. Thus, though the movie has a crude power and trite kind of style, its main ingredient seems to be opportunism.

It has a back-to-basics formula calculated to satisfy genre purists: the script by W. D. Richter (who last year scripted the remake of *Invasion of the Body Snatchers*) is adapted from the 1927 play by Hamilton Deane and John Balderston, in turn adapted from Bram Stoker's 1897 novel, both of them the basis for the 1931 Tod Browning/Bela Lugosi classic. But at the same time the film has a very contemporary emphasis on nasty shocks, graphic violence (neck gougings, head twistings), and noisy chase scenes. The story's erotic aspect, under the surface in most vampire movies, is made prominent here and provides a psychedelic sex scene derived less from Stoker's original than from the drug-oriented youth pictures of the Sixties. We're asked to take the Count seriously as a tormented lover, but at the same time the filmmakers can't help reaching for a few chuckles at his expense by spotlighting the campiness of certain hoary clichés (the Count's cavernous, cobweb-strewn mansion) and lines of dialogue ("I never drink wine"). And for the kinkiest taste there is *Dracula*'s disgusting servant, Renfield, who drools and gobbles insects (characterized here as a low-comedy cretin almost indistinguishable from Arty Johnson in *Love at First Bite*), and a lunatic asylum crawling with raving, grinning madmen out of Ken Russell. (Russell is reportedly at work on his own *Dracula*, though it's difficult to imagine him making a more florid, bombastic version than this one.)

The film's young director, John Badham (who a year and a half ago had a huge success with *Saturday Night Fever*), is an adept technician and certainly looks as if he knows what he's doing. He gives the story the treatment he obviously feels it deserves by attacking it with unprecedented Grand Guignol gusto. He starts it out at a fever pitch with a storm at sea, and thereafter rarely allows a quiet or reflective

moment. The whole effect, in fact, is one of sensory overload: Badham's frenzied staging, the gauzy, self-conscious photography of Gilbert Taylor, the elaborate special effects, the oppressive Edwardian set design, and especially the omnipresent score by John Williams, his most deliciously melodramatic yet.

Sad to say, amid the tumult any subtleties attempted are pretty much negated. Chief victim is Frank Langella, whose startlingly quiet, intense interpretation of the Count (no doubt very commanding on the stage) is all but swallowed up. The film's most eerily compelling scene is likewise overpowered by its surroundings: the Count creeps down the wall of his neighbor's house toward the window of an intended victim, and we see him from the inside, a subdued but unsettling core to the film, and he at least emerges from the project with a shred of dignity. The other performers fare less well, filling out as they do only the stereotypical requirements of their roles. Even the respectable Laurence Olivier, in his stock Northern European accent as vampire hunter Prof. Van Helsing, comes off as absolutely negligible; and though the refreshing British actress Kate Nelligan projects remarkable intelligence as the doomed Lucy, we'll have to wait for another movie to see her talent put to full use.

We'll also have to wait out John Badham's next few films to gauge his promise as a director. In this, his third, he turns on the cinematic fireworks to show that he's in total control. But in control of what? What is this *Dracula* other than a tangle of stale Gothic conventions and camp scare tactics? The sense of control and the overall sumptuousness of the production make it by default one of the more watchable of this dismal movie summer. But with so little new to give us, it's at heart merely another of Hollywood's pointless technological exercises. All wrapping and no package. □

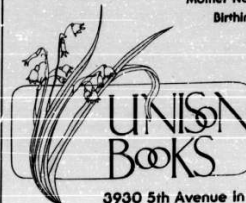
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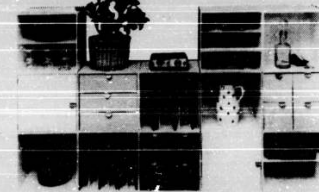
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CURRENT

All reviews are by Duncan Sheehan. Photos are included by one to five stars and are placed by the film's rating. Listed movies are for new releases.

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TONIGHT! LUCKY MAN!
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END OF THE GAME THE ODessa FILE

All (Fear Eats Soul) — Rainer Werner Fassbinder's crocodile-tear-jerker about the romance and marriage of a sadistic German scribbler and a young Moroccan immigrant. It's a crossbreed of two Douglas Sirk tear-jerkers of the 1950s. ALL THAT HEAVEN ALLOWS and IMITATION OF LIFE, and twice as hard to swallow as either of those. Fassbinder ticks off a series of soap-opera clichés (the divorce, the sexual scenes, the embezzlement of money, the how-to-escape-in-a-top-star-restaurant, etc.), but his sense of irony and ambiguity makes the characters easier to sympathize with than anyone else. Brightly lit. 1 hour 30 min. R-13. (Kino, 7-26)

Alien — 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

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Broadway, Broadway at 8th (226-4830)
Call theater for program information

Cabrillo, 325 Plaza (226-8719)
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Casino, 643 3rd (226-8878)
Superman, Star Crash, and Lightning Swords of Death, from 7:27

Quint, 3827 5th, Hillcrest (226-2000)
The Wicker Man

State, 321 Plaza (226-0501)
The Lady in Red, Goldengirl, and Room of Chances, from 7:27

BEACHES
Cove, 7730 Grand, La Jolla (459-5404)
A Little Romance

Fine Arts, 1818 Garnet, Pacific Beach (274-4000)
Despair, from 7:27

Frontier Drive-In, 3601 Midway Dr. (226-6986)
Theater 1: Escape from Alcatraz and Foul Play
Theater 2: The Amityville Horror and Blue Sunshine, from 7:27

Loma, 3150 Rosecrans (224-3344)
Bloodline

Midway Drive-In, 3901 Midway Dr. (223-8342)
Call theater for program information

Pacific Drive-In, 4800 Mission Bay Dr. (274-1400)
Orchestra and Back Rogers in the 25th Century

Sports Arena Supper, 3350 Sports Arena Boulevard (223-3335)
Theater 1: The Amityville Horror, from 7:27
Theater 2: The Godfather
Theater 3: Escape from Alcatraz
Theater 4: Maelstrom
Theater 5: Goldengirl, from 7:27
Theater 6: Homecoming USA and Buckle Up and Buckle Up

Strand, 4950 Newport, Ocean Beach (223-3141)
10 Little Men and A Clockwork Orange, 7:26
Harold and Maude and Foul Play, 7:27 and 28
Sun Ray, 7:29
End of the Game and The Odessa File, 7:30 and 31
The Incredible Shrinking Man and This Island Earth, 8:1 and 2

Uniform, 7434 La Jolla Blvd., La Jolla (459-4341)
Pretty Baby and Violette

CLAREMONT-KEARNY MESA-UNIVERSITY CITY
Claremont, 4140 Claremont Mesa (274-0901)
Theater 1: The Apple Dumpling Gang Rides Again and Bedknobs and Broomsticks
Theater 2: The Frisco Kid

Mesa Mesa Cinema, 8118 Mesa Blvd. (596-1912)
Theater 1: The Lady in Red and Big Bad Mama, from 7:27
Theater 2: Goldengirl and The One and Only, from 7:27
Theater 3: 101 Dalmatians and The Love Bug, from 7:27
Theater 4: Manhattan

University Towne Centre, 4525 La Jolla Village Dr. (452-7786)
Theater 1: The Amityville Horror, from 7:27
Theater 2: The Muppet Movie
Theater 3: Rocky II
Theater 4: Moonstruck
Theater 5: Maelstrom
Theater 6: The In-Laws

MISSION VALLEY
Center 3 Cinema, 2100 Camino del Rio North (297-1888)
A Little Romance

Center 3 Cinema, 1990 Woodside Ave., SanDiego (445-1471)
Call theater for program information

Spring Valley, 1087 Elavon Blvd., Spring Valley (459-9533)
101 Dalmatians and The Love Bug

UA Cinema, Interstate 8 at Magnolia, El Cajon (440-0306)
Theater 1: The Amityville Horror, from 7:27
Theater 2: The Frisco Kid
Theater 3: The Muppet Movie

SOUTH BAY
Big Sky Drive-In, 2241 Main, Chula Vista (423-3377)
The Lady in Red and Homecoming USA, from 7:27

Campana Drive-In, 6147 El Cajon Blvd. (582-1717)
Moonstruck and Star Crash

Century Theatre, 54th and El Cajon Blvd. (582-7800)
Theater 1: The Deer Hunter
Theater 2: Maelstrom
Theater 3: 101 Dalmatians and The Love Bug

Cinema, 5883 University Ave. (583-8201)
Call You and Mr. Kid

STATE UNIVERSITY
Campus Drive-In, 6147 El Cajon Blvd. (582-1717)
Moonstruck and Star Crash

Century Theatre, 54th and El Cajon Blvd. (582-7800)
Theater 1: The Deer Hunter
Theater 2: Maelstrom
Theater 3: 101 Dalmatians and The Love Bug

College, 6303 El Cajon Blvd. (286-1455)
10 Little Men and A Clockwork Orange, 7:26
Harold and Maude and Foul Play, 7:27 and 28
Sun Ray, 7:29
End of the Game and The Odessa File, 7:30 and 31
The Incredible Shrinking Man and This Island Earth, 8:1 and 2

Ken, 4061 Adams Ave. (283-5909)
Fox and His Friends and All Fear Eats the Soul, 7:26
The Bird of the South and The Taming of the Shrew, 7:29 and 30

Devil and Lisa and The Loveless of the Long Distance Runner, 7:31
Sensory Sign and Samuel Adams, 8:1 and 2

State, 4112 El Cajon Blvd. (284-1458)
Battersea Goldengirl and Star Crash, from 7:27

EL CAJON LA MESA
Ace Drive-In, 8000 Broadway, Lemon Grove (459-2328)
Superman and Oh, God

Aero Drive-In, 3rd and Broadway, El Cajon (444-8900)
The Lady in Red and Homecoming USA, from 7:27

Alvarado Drive-In, 7910 El Cajon Blvd. (449-0036)
The Amityville Horror, from 7:27

Grossmont, 5500 Grossmont Center Dr., La Mesa (459-7100)
The Man Event

Parkey Theatre, 1288 Parkey Parkway (412-7000)
Theater 1: Goldengirl, from 7:27
Theater 2: The Apple Dumpling Gang Rides Again and Bedknobs and Broomsticks
Theater 3: The In-Laws

Santee Drive-In, 1990 Woodside Ave., Santee (445-1471)
Call theater for program information

Spring Valley, 1087 Elavon Blvd., Spring Valley (459-9533)
101 Dalmatians and The Love Bug

UA Cinema, Interstate 8 at Magnolia, El Cajon (440-0306)
Theater 1: The Amityville Horror, from 7:27
Theater 2: The Frisco Kid
Theater 3: The Muppet Movie

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The Incredible Shrinking Man and This Island Earth, 8:1 and 2

Ken, 4061 Adams Ave. (283-5909)
Fox and His Friends and All Fear Eats the Soul, 7:26
The Bird of the South and The Taming of the Shrew, 7:29 and 30

NORTH COUNTY
Bijou, 509 East Grand Ave., Escondido (747-6633)
Maelstrom

Cinema Cinema, 4253 El Camino Real, Oceanside (459-9144)
Theater 1: The Amityville Horror, from 7:27
Theater 2: Maelstrom
Theater 3: Rocky II

Cinema Plaza Theatre, 2545 El Camino Real, Carlsbad (729-1147)
Theater 1: The Muppet Movie
Theater 2: Moonstruck
Theater 3: The Apple Dumpling Gang Rides Again

La Paloma, 411 First St., Encinitas (459-1459)
Theater 1: Goldengirl and Footloose Fox
Theater 3: Manhattan

Creed, 102 N. Freeman, Oceanside (722-6561)
Prophecy and Foul Play, from 7:27

Sea Mar Drive-In, Highway 5 and Via de la Valle (755-8737)
The Frisco Kid and Oh, God, from 7:27

Power Hill Cinema, 2650 Via de la Valle, Del Mar (755-5511)
Theater 1: Goldengirl, from 7:27
Theater 2: 101 Dalmatians and Footloose Fox
Theater 3: Manhattan

Power Playhouse, 12845 Poway Rd., Poway (459-5566)
Theater 1: Goldengirl and Homecoming USA, from 7:27
Theater 2: The Amityville Horror and Blue Sunshine, from 7:27
Theater 3: Escape from Alcatraz and Magnum Force

Plaza Theatre, 345 N. Escondido Blvd., Escondido (745-5087)
Theater 1: Rocky II
Theater 2: Alien

Poway Playhouse, 12845 Poway Rd., Poway (459-5566)
101 Dalmatians and Footloose Fox

Sar, 402 N. Hill, Oceanside (722-2895)
The Lady in Red and Death Wish, from 7:27

Towne, 217 N. Hill, Oceanside (722-2155)
Call theater for program information

Valley Theatre Cinema, 1322-22 East Valley Parkway, Escondido (745-1222)
Theater 1: The Muppet Movie
Theater 2: Moonstruck

MOVIES

holdings, especially its cavernous sets. The monster itself is more fun in its infancy, but it is hardly more impressive than its close cousins in such penny-pinching horror movies as THEY CAME FROM WITHIN and ERASERHEAD, once it reaches full

the feminists happy, and I find I won't be for lack of trying. With Tom Skerritt, Harry Dean Stanton, Veronica Cartwright, John Hurt, and Ian Holm, directed by Ridley Scott, 1979. (Cinema Plaza 5, Fashion Valley, Plaza Two 2)

Arge Dickinson. William Shatner, directed by Steve Carver, 1974. (Mesa Mesa Cinema, from 7:27)

Bloodline — As incompetent a movie as you are ever apt to come across in the upper crust economic bracket. It



Despair

The Amityville Horror — Supernatural thriller based on a documented case, starring James Brubaker, Margot Kidder, and Rod Steiger. Directed by Stuart Rosenberg. (Alvarado Drive-In, Camino Cinema 4, Frontier Drive-In, New Valley Drive-In, Sports Arena 6, UA Cinema 1, University Towne Centre, from 7:27)

Big Bad Mama — A slice of Americana from the Cornman company. It pictures a gang of hick stick-up artists whose boss, Weaver, who has fleeing resemblances to Jane Fonda in her face and voice, ought to make

appears actually to be missing several pieces, including most of its marbles. The fun-ness that sometimes accompanies badness is felt on very few occasions, the only sustained one being Ben Gazzara's guided tour of a pharmaceutical plant — a little industrial documentary dropped into the middle of this high-society murder mystery. Audrey Hepburn's moments of cool-headed alarm when she finds herself alone in a dark house, stalked by the killer, are well enough executed to bring to mind a much happier time

when she and her director, Terence Young, were working together in WAIT UNTIL DARK. With Omar Sharif, James Mason, Romy Schneider, and Bessie Smith, 1979. (Luma)

A Clockwork Orange — Anthony Burgess' vision of the ultra-violent future (the novel's linguistic inventions are carefully preserved and provide the movie with its strongest prop) becomes, in film form, wholly a parody to the youth market. Stanley Kubrick's first blotto, anti-waxing, grimy-musky decision seems very nicely distraught, willing to try almost anything, just so long as it's being or lacerous and so long as it's certain not to go over anybody's head. With Malcolm McDowell, 1971. (Strand, 7-26)

Death Wish — A nightmare of New York City streets swarmed over by hooded-up hoodlums who fill and salter two respects from a WEST SIDE STORY audition. In effect, this Michael Winner exercise picks up from the bawful curtain line of his previous movie, STONE KILLER. "You've got five more minutes, Christian! Winner strives to keep the action within the small, self-defined area of pallidified homicide in order to congratulate Charles Bronson, waging war on the entire species that assaulted his wife and daughter, whenever he stamps out one of the insect-like menaces who pester him in convener empty streets, parks, subways. It is a definite missed opportunity that the techniques of ascending were not shown in more of the infinite variety. And the mechanisms used to manufacture emotional heat and later often groan theaterously. Still, it is fairly intriguing to watch a movie that approaches its editorial points — on urban-rural living conditions, on police politics, on our own and the cowboy mentality in America — with whimsy, slipperiness, 1974. (Star, from 7:27)

The Deer Hunter — Michael Cimino's Vietnam War story centers around an

short not to weaken why it's of mindlessly patriotic. Middle America from a small Pennsylvania steel town. Three hours long, in the tradition of progress established by the Second World War stories of Norman Mailer, James Jones, Herman Wouk, and Lewin Shaw, the movie has an embezzling lack of dramatic focus, of overall form, of individually interesting scenes, of social context, and of point of view. There is at least one interesting scene — the one where the three Pennsylvania pals are recruited in Viet Cong captivity (a really imprudent, but never mind that) and where Cimino introduces Russian roulette as a Viet Cong torture technique and all his personal metaphor for the entire war (a complete fabrication, but never mind that either). This scene has a lively imaginative quality, a claustrophobic compulsion in its staging, a gleaming duration, a lot of emotion. Robert De Niro, that approximates the puppeted-up intensity of an athlete just prior to the Big Game, and as a final bonus, a routing outburst of Ernest Pinyan, which, taken all together, give it a solidly difficult to find estimate in the movie. Christopher Walken, John Savage, Meryl Streep, and John Cazale, 1978. (Century Ten 1, Village)

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Prophecy — Sermonizing sci-fi allows director John Frankenheimer to show his knitted-brow concern for liberal causes (housing problems in the urban ghettos, Indian rights, industrial pollution), while he amuses himself with the lunacies of this **FIELD AND STREAM** nightmare (a frenzied raccoon, an overinflated tadpole, and a murderous fifteen-foot-tall mutant that looks vaguely like a barbecued bear). The liberal stuff seems to be for the sole purpose of helping Frankenheimer get to sleep at night and place himself in the mirror the next morning. There is nothing dishonorable about making a monster movie, of course, except when it is executed

Home and Juliet — Zeffirelli's super-production of the Shakespearean tragedy adheres to the favorite method of high school drama classes — achieving *plazzo* or an approximation thereof — lots of running around and lots of yelling. It's true that Olivia Hussey and Leonard Whiting are almost the right age for the early-teen lovers, and that they get some alarming eagerness into their clinches; and it's true that Zeffirelli finds some expressive locales. But the movie badly seeds a few breathers from all the *coaty*, the zeal, the expenditure, and whatnot. 1968.

(Ken. 7/29 and 30)

...the movie begins to drag a bit as it follows the case dutifully through arrest, interrogation, trial, and ironic postscript, and at intervals all along the way there are some dreadful dream scenes, none in a sneaky, hokey style, which provide a sort of relaxation from the massiveness that otherwise prevails. 1978

*** (Unicorn)

The Wicker Man — British horror film, written by Anthony Shaffer and directed by Robin Hardy, was spotlitly released in this country in 1974 and has since developed a cult reputation; with Edward Woodward, Britt Ekland, and Christopher Lee. (Guided)

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Second Section

Reader's Guide to the Music Scene

This Week's Concerts

The only scene in Woody Allen's "Manhattan" that remains fixed in my memory is the one in which Allen scolds Diane Keaton and Michael Murphy for indulging in a literary trivia game they call "The Academy of the overrated." Rock music critics while away the time doing such important things, too. Thus, I felt a kinship existed between myself and those three dilettantes.

Guitarist Jerry Garcia is a charter member of my personal overrated academy. I have never been a "Dead head" (I can hear the wiscrocks now), but have always felt that Garcia, when he has a specific goal, can be a fine guitarist. However, I often seem to me that the Grateful Dead never recovered from the acid trip that overtook San Francisco in the late 60s. A decade has passed, but as someone just have once said, some things just don't change.

At the moment, there is cause for hope as a result of Garcia's involvement with the group Reconstruction, who will appear at the Royal Theatre on Saturday night. Unlike the Grateful Dead (who, to me, rank a bit below Blue Cheer, Jefferson Starship and/or Apolonia, Quicksilver Messenger Service, and other biggies from "the City"), this band limits itself to genres that are rather clearly defined (if somewhat less "cosmic"): jazz, soul, and reggae. Garcia, when he is serious, reminds me of Eric Clapton when that chap could still solo with a clean tone and had a vivid imagination. With the competent support of journeymen such as keyboardist Merl Saunders and bassist John Kahn, there is no reason this show shouldn't be a success, or, for that matter, there are two other shows of the Royal this week, and both, again.



RECONSTRUCTION

have the potential for being interesting, but no sure bets. They are Southern rock-rockers, Dale Dugan, tonight, Thursday, and Southern California mellow-rocker Walter Egan, Friday night.

As part of the city's "Evenings in the Park" series, four superb local jazz musicians perform at the Balboa Park Organ Pavilion on Saturday evening: bassist Mark Dresser, pianist Diane Moser, guitarist Dave Milard, and reedist/percussionist Tripp

Scarogue. For lack of a catchier name, they call themselves the Improvisational Quartet. The Sanford/Townsend Band sounds to these ears like an amalgam of pre-Michael McDonald Double Brothers, Orleans, and the Cate Brothers. In other words, they play homogenized music (white soul, southern country and western, and so on). They will attempt to generate "smoke from a distant fire" Friday and Saturday at the

Cotnamen. They failed in a similar effort last year when they were second-billed to Robert Palmer of the California Theatre, and their new album, "Roll Me to the War," does not. But effort is its own reward, so as I have been told, barring the possibility that the proprietors of La Mesa's American Legion Hall, along with the La Mesa police department, thought the audience of last week's new-wave showcase got, ahem, a little out of control, there is supposed to be

another concert tonight, Thursday, at the same location. The acts scheduled are Ray Camel and the Rockabilly Rebels, the Crowded Joy, and the penetrating Penetrators. If the show does take place as planned, I truly hope there will be a medium of restraint observed (no more puking on the floor, it makes pissing difficult). It's only rock and roll and I love it. That is why I want more shows like these to be presented. End of editorial.

—Steve Esmedino

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San Diego Concerts

Dixie Dregs: Roy Theatre, Thursday, July 26, 7:30 and 10:30 p.m. 4642 Cass Street, Pacific Beach. 488-3303.

Improvisational Quartet: featuring Mark Desser, Tippi Sprague, Diane Moser, and Dave Miller. Baboos Park Organ Pavilion, Thursday, July 26, 5 p.m. 276-4324.

Sanford/Townsend Band: Caratamaran, Friday, July 27 and Saturday, July 28, 9 and 11 p.m., 3999 Mission Boulevard. 488-1081.

Walter Egan: Roy Theatre, Friday, July 27, 8 and 11 p.m. 4642 Cass Street, Pacific Beach. 488-3303.

Reconstruction with Jerry Garcia: Roy Theatre, Saturday, July 28, 9 and 11 p.m. 4642 Cass Street, Pacific Beach. 488-3303.

Todd Bryson and Elenor Orchestra: Stafford Court Theatre, Friday, August 3, 8 p.m., 1350 Stafford Court, Del Mar. 481-1817.

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

Sister Sledge: Roy Theatre, Friday, August 3, 8 and 11 p.m. 4642 Cass Street, Pacific Beach. 488-3303.

Cheap Trick with Blue Oyster Cult, UFO, and Pat Travers: San Diego Stadium, Sunday, August 4, 4 p.m. 236-6510.

Stephen Bishop with Bill Johnson and Friends: Roy Theatre, Monday, August 5, 8 p.m., 4642 Cass Street, Pacific Beach. 488-3303.

Maze featuring Frankie Beverly: Fox Theatre, Wednesday, August 6, 8 p.m., 7th and B streets. 236-6510.

Joan Baez: SDSU Amphitheatre, Thursday, August 9, 8 p.m. 286-6947.

Al Jarreau: SDSU Amphitheatre, Sunday, August 12, 8 p.m. 286-6947.

Blondie: SDSU Amphitheatre, Tuesday, August 14, 8 p.m. 286-6947.

Charlie Byrd: Caratamaran, Wednesday, August 15, 9 and 11 p.m. 488-1081.

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The Alamo: 3093 Claremont Drive, Claremont. 276-2240. Broomie featuring Ernie Wood, country western. Tuesday through Saturday.

Anchorage Fish Company: 5450 La Jolla Boulevard, La Jolla. 455-6334. Jobe and John, contemporary. Friday and Saturday.

Anthony's Harborside: 1356 North Harbor Drive, Harbor Island. 232-6356. SFO, contemporary. Tuesday through Saturday.

Antonio's: 822 National Avenue, National City. 477-2208. Disco, nightly.

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442-9827: Al Tones, contemporary. Tuesday through Saturday.

Aspen Mine Co.: 5880 El Cajon Boulevard, East San Diego. 582-1813. Disco, nightly.

Atlantis: 2595 Ingraham Street, Mission Bay. 224-2434. Roberta Linn, contemporary. Tuesday through Saturday.

Bacchanal: 8022 Claremont Mesa Boulevard, Claremont. 940-8022. Bratz, rock. Tuesday through Saturday. Magic II, variety show. Sunday and Monday.

Bahia: 998 West Mission Bay Drive, Mission Bay. 488-0591. Mercedes Lounge, disco. featuring Roger Guy English, nightly. Piano lounge. Johnny Primo, contemporary. Tuesday through Saturday.

Barbary Coast: 2431 Pacific Highway, downtown. 233-7359. Disco, nightly.

Bar X Ranch House: 119 East Broadway, Vista. 724-0510. Country, western, country and western. Friday through Saturday.

Bay Lounge: Vacation Village Hotel, Mission Bay. 274-4630. Shere-Ken Show, contemporary. Tuesday through Saturday. Brighton Dunes, contemporary. Sunday and Monday.

The Beach Club: 1921 Bacon Street, Ocean Beach. 222-6822. Blue Edge, harmonica blues, boogie, and rock. Friday and Saturday.

Belly Up Tavern: 143 South Cedros Boulevard, Solana Beach.

481-9022: Tigi Cotton, country western. Thursday, Jerry McLean and Johnny Almond Band, rock and roll. Friday and Saturday. Huey Dewey, and Louie, disco. Sunday.

Berkley's: 5500 Grootmont Center Drive, La Mesa. 463-9825. Disco, Tuesday through Saturday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa. 279-3103. Gabe Laparra, contemporary. Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista. 629-9200. Summerline, contemporary. Monday through Saturday. disco Sunday.

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

Billy Bones Restaurant: 959 Highland Street, Pacific Beach. 272-2780. Paul Greig, contemporary. Wednesday through Saturday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa. 279-3103. Gabe Laparra, contemporary. Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista. 629-9200. Summerline, contemporary. Monday through Saturday. disco Sunday.

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

Black Frog Restaurant: 4672 Federal Boulevard, East San Diego. 264-5747. Sammy Lee Organ Trio, featuring Eric Ruff, Puggie, 100. Thursday through Saturday.

Blarney Stone Pub: 5471 Sabros Avenue, Caratamaran. 274-2033. Brian Connelly, Irish & international folk. Wednesday through Saturday.

Boonville: 7150 Warner Avenue, Drive, Harbor Island. 261-8010. Dallas Collins, contemporary. Tuesday through Saturday. Salvador and Spive, contemporary. Sunday and Monday.



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Room's, 2888 Pacific Highway, downtown, 291-5555. California, contemporary, Tuesday through Saturday, Bill Brackett, comedian, Sunday and Monday.

Bohford's Old Place, 1205 Prospect, La Jolla, 459-8262. Steven Voss, contemporary, Wednesday through Saturday, Suzanne Igo, variety, Sunday through Tuesday.

Cafe Del Rey, 1547 G. Prado, Balboa Park, 234-8591. Nova featuring James Voss, Larry Logan, and Paul Berber, jazz, contemporary, and Latin, Tuesday through Saturday.

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 Piano Lounge, 3102 Fifth Avenue, Hillcrest, 298-9495. Gil Warner, piano, Wednesday through Saturday.

Charles N. Charles's, 5530 La Jolla Boulevard, La Jolla, 454-0318. Disco, nightly.

Casa Salas Restaurant, 625 H Street, Chula Vista, 422-0161. Bobby Moore, contemporary, Wednesday through Saturday.

Cash and Cleaver, 140 South Serra Boulevard, Solana Beach, 481-8238. Tony and La, contemporary, Wednesday through Saturday.

Cash and Cleaver, 2329 Center City Parkway, Escondido, 741-9434. The Boss Went Home featuring Rick Fagan and George York, contemporary and country rock, Wednesday through Saturday.

Castaways, 15757 Woodside Avenue, San Mateo, 449-6700. Taboo, contemporary, Tuesday through Saturday.

Charlie Horse Lounge, Winner Circle Lodge, 550 Via de la Valle, Del Mar, 755-6666. Dan, Meri and Rick, country, boogie and adult, Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove, 582-5820. Westside Five, contemporary, Wednesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Joe Morillo with Ron Satterfield on vocals, jazz, Monday through Thursday, Ziggy with Andra on vocals, jazz, Friday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido.

Comedy Store, 946 Pearl Street, La Jolla, 454-9776. Bob Shaw, Alan Bursky, Marvin Braxman and Tim Thomson, comedians, Thursday through Saturday, Trappes and Dieckman, and Alan Stevens, comedians, Tuesday through Saturday.

Comedy Store, 2125 Sunset Circle South, San Marcos, Mission Valley, 291-6500. Daily Play, O'Brien and Sevara, and Vic Danilo, comedians, Thursday through Sunday, Steve Bursky, Howie Mandel, and Eddy Kray, comedians, Tuesday through Saturday.

Country Bumpkin/Annex, 1802 Palm Avenue, Imperial Beach, 435-1141. Country Cowgirls, country, Wednesday through Sunday, Duck-tail Revue, nostalgia, Monday and Tuesday, Feelings, disco rock, Tuesday through Saturday, disco, Tuesday through Saturday.

Crystal's Emporium, 500 Hotel Circle North, Mission Valley, 291-7131. Disco, nightly.

Culpepper's, 7380 Golfcrest Place, San Carlos, 480-5400. Gary Sherwood, contemporary, Friday and Saturday.

Daley's Lounge, 4196 Clairemont Mesa Boulevard, Clairemont, 272-5661. Roland Klotz, zither.

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

Crossroads, 345 Market Street, downtown, 233-7856. Ella Ruth Piggott featuring Ted Pico, jazz, Thursday through Sunday.

Country Bumpkin/Annex, 1802 Palm Avenue, Imperial Beach, 435-1141. Country Cowgirls, country, Wednesday through Sunday, Duck-tail Revue, nostalgia, Monday and Tuesday, Feelings, disco rock, Tuesday through Saturday, disco, Tuesday through Saturday.

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Friday & Saturday, July 27 & 28



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THURSDAY JERRY McCANN WITH JOHNNY ALMOND ONE NIGHT ONLY

FRIDAY TACOMA ROCK 'N ROLL FIRST TIME AT DICK'S

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TUESDAY HARD CORE WEDNESDAY TIGHT & EXCITING ROCK 'N ROLL

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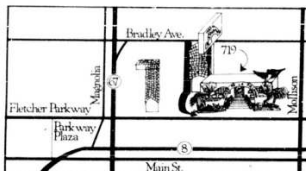
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MAGIC IF
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Largest disco
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The very latest in lighting, sound, video & fog machines
Watch yourself dancing on our 4 huge screens

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Any drink in the house \$1.00

Every Sunday
Oldies But Goodies Night
Come & hear your old favorites.

Tuesday July 31st
Dance Contest
Open 8 p.m. - 2 a.m. Closed Monday
680 W. San Marcos Blvd.
San Marcos 744-3520

Monday and Tuesday

Dee's Firehouse Disco and
Dinner Club, 3629 Mission Gorge
Road, Scripps 562-5600. Disco,
Thursday through Saturday.

Dick's of the Beach, 327 North
Highway 101, Solana Beach
565-7675. Magic Band rock,
Thursday through Saturday.
Thunderbolt the Wondercoll,
country rock, Sunday and
Monday. Super wide, rock,
Tuesday and Wednesday.

Disco Heaven, Executive Hotel, 1st
and C Streets, downtown,
233-4844.

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

El Amigo Plaza Restaurant &
Ballroom, 1340 Broadway, El
Cajon, 442-0537. Swing Set, music
of the 40s, Friday.

Elia's, 7656 La Jolla Shores Drive,
La Jolla 494-0541. Red Camer,
contemporary, Tuesday through
Saturday. Dave Rogers,
contemporary, Wednesday
through Sunday.

Fireade, 439 West Washington
Street, Escondido 748-1931. Disco,
nightly.

Flanigan's, 5373 Mission Center
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.

Halcayon, 4258 West Point Loma
Boulevard, Loma Portal, 225-5559.
Passion, rock, Thursday through
Saturday, Tuesday and
Wednesday.

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

Hamburguesas, 405 Wallace
Street, Old Town, 295-0544. Two the
Max, variety, Wednesday through
Saturday. Melissa McCracken,
guitar and vocals, Sunday through
Tuesday.

Hanotel, 2270 Hotel Circle North,
Mission Valley, 297-1021. Magicat,
contemporary and Latin.
Wednesday through Sunday.
Jimmie Williams, contemporary,
Monday and Tuesday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-5242. Contemporary,
Thursday, Pelican Alley, jazz, Friday
and Saturday. Contemporary,
Sunday through Wednesday.

Hill House, 2730 Via de la Valle
Uet Mar, 755-6614. Rich Faulkner
Trio, contemporary, Wednesday
through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-4200. People Movers, disco
and top 40, Tuesday through
Saturday. Moonstone,
contemporary, Sunday and
Monday.

Horse Shoe Tavern, 7604
Broadway, Lemon Grove,
469-6341. Four Eyes, rock and roll,
Wednesday through Saturday.

Hungry Hunter, 2445 Hotel Circle
Place, Mission Valley, 291-8074.
Kevin Brown, contemporary,
Thursday through Saturday.

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

Hungry Hunter, 1221 Vista Way,
Oceanside, 433-2533. Nightingale,
contemporary, San Bernardino,
Tuesday, Harmony, contemporary,
Wednesday through Saturday.

Innovate, 14240 Poway Road,
Poway, 748-7331. Disco, nightly.

Ivy Bar, 911 Camino del Rio South,
Mission Valley, 296-6329. Byrd and
McDonald, contemporary,
Tuesday through Saturday.

Jethi wall, 2200 Highland Avenue,
National City, 474-2201. Wayne

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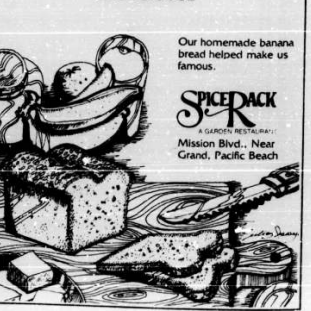
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Thurs. **SINNER** Rock 'n Roll
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Acoustic guitar
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Rock Blues
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Latin Disco
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Psychadelic, Gino,
contemporary, Tuesday through
Saturday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach,
270-3220. Thunderbolt the
Wondercoll, country rock,
Thursday through Saturday. Dave
Bradley and his Maniacs Band,
country rock, Sunday. Diamonds,
country rock, Monday through
Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa 270-2040. Disco,
nightly.

Kelly's Roadhouse, 596 N.
Mission Avenue, El Cajon,
442-0353. Junior Gantz, piano,
Tuesday through Saturday.

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

King Luis, 5125 Linda Vista Road,
Bay Park 291-4279. "Dezervee,"
Belly Dancing, Tuesday and
Wednesday. Wayne T., organ,
Thursday through Saturday.

Kung Food, 2949 Fifth Avenue,
Hillcrest 298-7322. Classical music,
Thursday and Friday, music of
India, Saturday.

La Costa Cantina, 1476 Encinitas
Boulevard, Encinitas 753-1488.
Strolling guitarists, Friday through
Sunday.

L'Chaim Vegetarian
Restaurant, 134 West Douglas
Avenue, El Cajon, 442-1331. Jim
and Theresa Hinton, folk and
organs, Wednesday and
Thursday. Will Bluefield, folk
guitarist, Friday. Cose, folk guitarist,
Saturday. Phil Goss & Lenny,
country folk, Tuesday.

Le Chateau, 5046 Newport Avenue,
Ocean Beach, 222-5300. Feet,
jazz, Thursday. Solid Funk, jazz,
Friday and Saturday. Big City Blues
Band with the Soul Serenaders, jazz,
Sunday, Monday and Tuesday.
Feet, jazz, Wednesday.

Little Bavaria, Carmel Valley
Road, Del Mar, 755-1363.
Suburgels, rock, Thursday and
Friday. Frank Sherman and the
Alpiners, German polkas, Saturday.
Frank Sherman Swing Band, jazz
and swing, Sunday.

London Opera House, 5404
Balboa Avenue, Clairemont
279-2390. Steve Orr,
contemporary, Sunday and
Monday. Bill Brockert, comedian,
Tuesday through Thursday. C.Y.
Diggs, country rock, Friday and
Saturday.

Macho's, 2666 Midway Drive,
Loma Portal, 224-2401. Mark of
Zoro, 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, 2622 Miramar
Road, Mira Mesa 271-8780. Disco,
nightly.

Magnolia Muhavey's, 8441
Magnolia Avenue, Scripps,
448-8550. Disco, Wednesday
through Saturday.

Mama's Mink, 535 East Main
Street, El Cajon, 442-5212. C.Y. &
the Neotones, country rock,
Monday through Saturday. Pony
Express, country, Sunday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017. King
Pinacol Blues Band, blues, Thursday
through Saturday. Quilations,
Monday. Mike Bled, variety,
Tuesday and Wednesday.

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

Max's, 1299 Camino del Rio South,
Mission Valley, 299-3544. Disco,
nightly.

Mex's Hideaway, 8203
Wilmington Boulevard,
Lakeside 443-9508. Duckdab:
rock, Friday and Saturday.

Mission Inn, 502 East Mission
Road, San Marcos, 744-2203

MONKS FEELIN
Mon. Sat. 8:45 p.m. - 1:30 a.m.
BABY FACE
Returns Monday July 30th for 3 weeks.
Happy Hour daily until 8:30 p.m.
with 95¢ well drinks all night Sunday.
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Baker from the Forest
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Something very special, very warm,
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Flaky Crust Deep Dish Pies
Fresh Homemade Soups
Hot breads, crunchy croissants, muffins
Delicate Quiche • Elegant Salads
Napoleon Torte • Pecan Cheesecake
and so much more
Join us for dinner, for a slow glass of wine,
fantastic coffee, summer fruits, the irresistible
aroma of breads & muffins & pastry baking.
Dinner is served from 5 in the evening
4015 Goldfinch Street in Mission Hills

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Josephina is not only wild,
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No one does it better than
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Josephina's Restaurant, 3195 Sports Arena Blvd.
Open Monday-Friday 11:00 A.M. - 2 A.M.
Sat. 5:00 PM - 2 A.M. Sun. 5:00 PM - midnight (714) 223-5596
Coke and parking included - 21+ to drink

White Lightning Express, country, Thursday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park, 248-8886. Dave Tordella, keyboard, Friday and Saturday, live combo, Sunday through Thursday.

Mom's Saloon, 443 Garner Avenue, Pacific Beach, 276-4573. Karaoke, rock, Thursday through Monday. Blue Box, rock, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 543-0000. Feelings, contemporary, Monday through Saturday, guidelines, dancing, Sunday.

Monterey Jack's, 11920 Bernardo Plaza Drive, Rancho Bernardo, 566-2400. Brian Reney, contemporary and classical guitar, Thursday through Saturday, Sunday and Monday.

Monterey Whaling Company, 897 Camino del Rio South, Mission Valley, 291-1538. Dave Bradley and Duffy Best, country rock, Tuesday through Saturday. Brian Reney, contemporary guitarist, Sunday and Monday.



SAN FRANCISCO-BASED BAND

Moonlight, 4015 Clairemont Drive, Clairemont, 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. 1st Coffee, country, Friday and Saturday.

Navajo Inn, 6515 Navajo Road, San Carlos, 465-1730. 8PM, disco, Tuesday through Saturday.

Night Owl East, 667 North Mission Avenue, El Cajon, 447-3554. Tuesday, contemporary, Sunday and Monday, seven, rock, Tuesday through Saturday.

Oasis Bar, 1121 Third Avenue, Chula Vista, 426-2977. Jack Richards, country, western, Thursday through Sunday.

Ocean Beach Inn, 1638 Bacon Street, Ocean Beach, 222-6761. Song of Praise, contemporary, Friday and Saturday.

Ocean View Room, Hotel Del Coronado, 1520 Orange Avenue, Coronado, 435-6011. Jesse Davis, contemporary, Tuesday through Saturday.

Odyssey, 4242 West Point Loma Boulevard, Loma Portal, 224-8282. Disco, nightly.

Odyssey 2000, 1st and Broadway, 3rd and 4th floors, Tuesday through Saturday, 10PM.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133. Contemporary, blues, melodic, Wednesday, rock, jazz, and folk, rock, daily.

Old No. 7 Distillery, 140 South Santa Avenue, San Diego, 786-6133. Disco, nightly.

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2460. Tom Cat Blues, Thursday, Andy Byron, variety, Friday, night show and Saginaw, folk rock, Saturday, Sunday, and Monday.

Organ Power Pizza, 1375 Kearny Villa Road, Kearny Mesa, 560-2008. Tommy Stark, contemporary and pop, Wednesday through Monday.

Outpost, 5622 Grand Avenue, Miramar, 454-4007. Live, contemporary, Tuesday through Saturday.

Pal Joey's, 5147 La Jolla Village Drive, San Diego, 524-7833. Jim Neuen and Down Home, country, western, Thursday through Saturday, Stone's Throw, nostalgia, Sunday.

Patenting Star, 3008 Main Street, Chula Vista, 427-5889. Jack Richards, Robert Root, country, rock, and swing, Thursday through Saturday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Merle Music, contemporary and swing, Tuesday through Saturday.

Pelican Club, 7828 Broadway, Lemon Grove, 454-9284. Saddle Soap, folk rock and country, Thursday.

Portside Lounge, 1500 North Harbor Drive, Long Beach, 222-3441. Taps, contemporary, Tuesday through Saturday.

Poseidon, 1670 Coast Boulevard, Del Mar, 755-9340. Big Mike, disco, Tuesday through Saturday.

Prophet Vegetarian Restaurant, 4401 University Avenue, San Diego, 253-7448. Lon Bell and Tom Clark, classical, folk, and other, Thursday, Friday, and Saturday, Wednesday, Friday, and Saturday.

Rain Tree, 10450 Friars Road, Mission Valley, 280-1141. Fantasy Band, top 40, Tuesday through Saturday.

Raspberries, 4230 West Point Loma

Reed Condie Lounge, Mission Valley, 276-4573. Karaoke, Monday through Saturday, Tuesday through Saturday.

Reuben E. Lee, 445 Harbor Island Drive, Long Beach, 222-3441. Contemporary, Tuesday through Saturday.

Reubens, 1455 Clairemont Center Drive, La Mesa, 465-3454. Jim Long, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 580 Harbor Island Drive, Harbor Island, 291-5528. Don Livingston, country, rock, Tuesday through Saturday.

Reubens Plinkhouse, 7637 Barbours Avenue, Clairemont

Rib Cage, 5022 Kearny Mesa Road, Kearny Mesa, 277-5171. 8PM, contemporary, Tuesday through Saturday.

Royal Vista Inn, 415 E. Mission, Chula Vista, 454-0801. Magic Mike, contemporary, Tuesday through Saturday.

San Diego Disco, 1027 University Avenue, Mission, 293-2450. Disco, nightly.

Sandys, 1911 A. Major Avenue, Encinitas, 743-0920. Ambrosia, top 40 and disco, Monday through Saturday.

Shelter Inn, 2051 Shelter Island Drive, Shelter Island, 222-5561. Paige Powers, contemporary, Tuesday through Saturday.

Celebrating 10 Years in Broadcasting Today

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Bill Fouch
Dex Allen
Ron Henninger

Steve Harrison

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is now appearing
Wednesday through Saturday nights
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Little Bighorn

Wednesday, Thursday and Friday

SUPERGLIDE

Thursday 11:00 cover drink
Ladies one free drink

San Diego, CA 92109

King Biscuit Blues

is a well-known San Diego group which has no equal. All five men are accomplished in their own specialties. All contribute to bringing the progressive blues for your enjoyment.

Thurs.—Fri.—Sat.
from 9:00 p.m. 'til 2 at the
Mandolin Wind
308 University Hillcrest

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"Let's go to 'Doc' Masters."

NEW ON SHELTER ISLAND

"Doc" MASTERS

Seafood, Spirits & Song

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by the sea

Tufers Happy Hour
5 to 6 p.m. Tuesday—Friday
Well doubles for the price of singles
—Whata deal!!!

Le Chalet Cuisine
Weekend Breakfast Special
Saturday, Sunday 6 a.m.—noon
Cheese omelet, hash browns, biscuits
FREE with \$1.00 drink

Monday Night Baseball
Enjoy our Advent wide screen T.V.
Spaghetti Dinner \$1.99
Heineken Draft 50¢ during game.
We show all major sporting events

5046 Newport Ave. Ocean Beach 222-5300

JAZZ

9 p.m. nightly—no cover

Solid Funk
Friday and Saturday

Led by percussionist Michael Kelleher, **SOLID FUNK**, as the name implies—fuses the basics of jazz with rock elements for a distinctive new musical style. Ron Lane on guitar, Albert Wright on bass, Ron Kirkland on drums, Paul Greene on sax and Louis Leitz on key board bring a new dimension to jazz. For a change of pace, Kelleher on vibes and saxophone Paul Lorene combine in the melodic lyricism and swing of traditional jazz.

Big City Blues Band
Sunday, Monday, Tuesday with the Soul Senders
Kathy Brown, Joe Neale—Vocals
Dale Ender—guitar, Terry Fenwick—Keyboards
Ricard Penaveau—Drums, Garry Wilson—Bass
San Diego's only authentic Rhythm and Blues

Feel
Wednesday, Thursday
Original jazz recording group with
Kevin Kent—keyboards, synthesizer, flute, composer
Steve Nichols—guitar, composer
Calvin Lakin—drums, Kirk Curtis—bass

Jazz Jam Sessions
2—6 p.m. Sunday
Margaritha \$1.00. While away the afternoon with us musically

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OUR 23rd ANNIVERSARY SALE
Special Savings on portable stereos

\$69.97 Model #20542
Jensen's Portable FM Cassette Recorder
• Auto Reversal
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• Auto and manual controls
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Craig In-Dash Cassette Car Player
• Combination in-dash cassette AM-FM stereo
• Reel Reel Recorder
• Listening test forward and rewind
• 3 station buttons
• Power control

\$149.97
Regular Price \$179.95

There's a Musicland near you at...
Parkway Plaza (El Cajon)
College Grove Center

Hurry — Sale ends August 4!

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-2930. Light contemporary
Monday through Saturday.

Show Biz, 1421 University Avenue,
Hillcrest, 291-1561. Female
improvisation. Wednesday
through Sunday.

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

Springfield Wagon Works, 5255
Keedy, Villa Road, Keedy Mesa,
565-2772. East West Band,
contemporary. Wednesday
through Saturday. Folio, country
rock, Sunday and Tuesday.

Springfield Wagon Works, 690
North Second Street, El Cajon,
443-5757. Nightly Flyer,
contemporary. Thursday through
Saturday. Sam and Sheila, country,
Tuesday, 5. Wednesday.

Starlight, 1051 University Avenue,
Hillcrest, 295-2195. New Jay and
disco. Sunday, disco, nightly.

Swan Song, 4287 Mission
Boulevard, Pacific Beach,
272-7802. Steve O'Connor, Tom
Azevedo, and John Rekevic, jazz,
Friday and Saturday.

Tavern, 1208 Prospect Street, La
Jolla, 454-9587. Butch Lacy and
Guests, jazz. Wednesday through

Saturday.

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

Continuous Live Entertainment
From 11:30 p.m. to 1:30 a.m.
evening.

CONTEMPORARY COUNTRY, FOLK
BLUES
JAZZ

HAPPY HOUR
5:00 p.m. to 7:00 p.m.
YARDS OF BEER
\$2.25

O'Hungre's

Tom Horn's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
291-9110. Duet and Melissa,
contemporary. Wednesday
through Saturday. Donna Cole,
western, Thursday and Tuesday.

Top of the Arc, 1950 Harbor Island
Drive, Harbor Island, 291-6770.
Jack Conlario and Gene Waco,
swing. Tuesday through Saturday.

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

Trojan Horse, 6179 University
Avenue, East San Diego, 582-1070.
Rock band, rock. Wednesday
through Sunday.

Uddisco, 4473 30th Street, North
Park, 459-4791. Rock, reggae,
classical, jazz, folk, ethnic, and
expressive dancing. Friday.

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

Voyager Kona Club, 1901 Shelter
Island Drive, Shelter Island,
222-0451. Disco. Wednesday
through Sunday.

West Coast Production Company,
1645 Hancock Street, midtown,
295-3724. Disco, nightly.

Windsong, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island,
224-3577. Denise Jeter and
Jeterband, contemporary,
Thursday through Saturday, 8 p.m.

Mass, piano and vocal stylings.
Thursday through Saturday. Jimmy
Yamano, dinner music. Sunday
through Wednesday.

Wringler's Roost, 4008 Mission
Gorge Road, Mission Valley,
283-0253. Lanny Pruitt, country,
western. Tuesday through Sunday.

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

Los Angeles Concerts

George Benson, Greek Theatre,
Wednesday, July 25 through
Sunday, July 29, 8 p.m., 2700 North
Vermont Avenue, (213) 560-8400.

Tom Petty and the Heartbreakers, Universal
Amphitheatre, Saturday, July 28
and Sunday, July 29, 8:15 p.m.,
Hollywood Boulevard, (213) 980-4621.

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

Cher and Sister Sledge, Universal
Amphitheatre, Tuesday, July 31
through Thursday, August 2, 8:15
p.m., Hollywood Freeway at Lankershim
Boulevard, (213) 980-4621.

Sha Na Na and Glen Super,
Greek Theatre, Tuesday, July 31
and Wednesday, August 1, 8 p.m.

KICK BACK

Enjoy a relaxing dinner in our roomy piazza-style dining room. Choose a simple dinner—sautéed, homemade lasagna and beer—or order one of our famous gourmet Italian specialties. Complete dinners include soup or salad, vegetable, pasta and garlic bread. Visa and MasterCard. Free parking. Super selection of domestic and imported wines.

Italian Restaurant and Delicatessen

1701 India St.
at Date
239-9777

Dow Disco '79 presents The First Annual

San Diego Disco Ballroom Dance Championships

Plus an Extravagant Disco Dance Show

The Likes of Which You'll Never See Again!

Friday, August 17, 1979

Tickets at Macvittie's Danos Studios and all Ticketron Agencies

\$5,000 in total cash and prizes

Produced by MICHAEL STANBERRY

Something's going on at the Windsong tonight

Blue Skies bring on a fresh sound, a strong beat. They're four bright talents who cut through a mood. With tunes that are listenable. Danceable. Absolutely phenomenal!

Catch Blue Skies tonight. And every Tues. through Sat. starting at 8. With never a cover charge.

Come early, and munch our lavish Cocktail Hour appetizers. Starting 4:30 every night.

WINDSONG LOUNGE

2341 Shelter Island Drive "Close to the Half Moon Inn"

Thursday 9 p.m.—1 a.m.

TALL COTTON LAST WEEK!

Friday & Saturday nights

JERRY McCANN & JOHNNY ALMOND

Sunday 9 p.m.—1 a.m.

HUEY, DEWEY and LOUIE

143 S. Cedros Solana Beach 731-9022

2700 North Vermont Avenue, (213) 660-8400.

Tribute to Lowell George
featuring Jackson Browne, Emmy Lou Harris, Nicolette Larson, Little Feat members, Bonnie Raitt, and Linda Ronstadt.
Inglewood Forum, Saturday, August 4, 7:30 p.m. (213) 520-9111.

Clubs

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

Baked Potato, 3787 Cotuita
West, Hollywood, (213) 980-1615.
Don Ward and Guest, Thursday
through Sunday.

Bia Via Cafe, 12446 Ventura
Boulevard, (213) 769-7874. Phil
Seymour, Thursday.

Comedy and Magic Club, 1018
Hermosa Avenue, Hermosa Beach,
(213) 372-1193. Eloyne Bosley,
Thursday through Sunday.

Concerts by The Sea, 100
Fisherman's Wharf, Redondo
Beach, (213) 379-4996. Car Tonder,
Thursday through Sunday.

Dante's, 4295 Lankershim
Boulevard, North Hollywood, (213)
769-1846. Frank Marcano and Ray
Pitt, Thursday. Capp-Pierce
Juggernaut, Friday and Saturday.

Golden Bear, 300 Coastal Highway,
Huntington Beach, (714) 535-9600.



WALTER EGAN

Greek Village, 6547 Hollywood
Boulevard, Hollywood, (213)
482-3024. David Dor, Thursday
through Monday.

Lighthouse, 30 Pier Avenue,
Hermosa Beach, (213) 372-6911.
Charlie Musselwhite, Thursday
through Sunday.

Marina Bista, 2001 Washington
Boulevard, Marina Del Rey, (213)
521-4963. Jimmy Smith, Friday and
Saturday.

Palomino, 6907 Lankershim
Boulevard, North Hollywood, (213)
765-9256. Levi and the Rockets
and Frasier Smith, Friday and
Saturday. Daddy-O, Sunday. The
Weez, Monday. The Kingston Trio,
Tuesday and Wednesday.

Pasadena's, 27724 Pacific Coast
Highway, Malibu, (213) 456-2007.
Jimmy Cleveland and Jackie
Kello, Thursday. Mike Nobile and
Vince Tumbello, Friday and
Saturday. Pacific Ocean, Sunday.

Ritz, 9009 Sunset Boulevard, (213)
878-2222. Scolemen, Thursday
through Saturday. Dixie Dregs,
Wednesday.

Starwood, 8151 Santa Monica
Boulevard, (213) 656-2200. Johnny
Cougar and The Bells, Thursday
through Saturday. C.Y. Walker,
Rock, Wednesday.

Star La Mer, Marina Del Rey, (213)
622-7000. Boos Brothers, nightly.

Troubadour, 1081 Santa Monica
Boulevard, (213) 276-6166. Vale of
Tempe, Chalkers, and Gaea,
Thursday, Ron, Friday and
Saturday.

Whiskey a Go Go, Sunset Strip, (213)
682-4200. Pegasus and 107,
Thursday and Saturday. Pretty Poison
and Cate Unger, Monday. Sally
and Hero, Tuesday. Summer and
Naughty Sweeties, Wednesday.

You are cordially invited to DINE FREE

SUMPTUOUS VEGETARIAN DINNER

(a \$6.50 value)
six o'clock nightly at the

INTE. SOCIETY FOR KARMIC CONSCIOUSNESS

1030 Grand Ave. (3 bks. from ocean)
Pacific Beach
483-1500

Face It!

Is your drinking causing a problem?

Are you...

- losing time from work?
- developing health problems?
- experiencing emotional distress?
- involved in legal difficulties?
- having domestic differences?

If your answer to any of these is "yes," let us help you!

Call or write us for more information about our alcoholism treatment program.

CORONADO HOSPITAL ALCOHOLIC REHABILITATION UNIT

228 Triunvirato, Coronado, CA 92026 (619) 435-2221

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July 17-28. Limited Engagement - Come early!
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THE OCEAN FRESH CAFE

Serving Seafood Exclusively
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Lunch Specials

Thursday 7-26 SEA BASS
A delicious sea bass fillet, topped with a creamy cheese sauce, and layered with bell pepper rings. \$4.95

Friday 7-27 GRAYCHILLADA
Chunks of greyfish, simmered in butter, spring onions, bell peppers, and tomatoes wrapped in corn tortillas, topped with cheddar cheese and our own specialty prepared Spanish sauce, and then baked in the oven. \$4.25

Saturday 7-28 SHRIMP NEWSBURG
For shrimp lovers. A generous portion of shrimp cooked in "Newsburg Sauce." \$3.95

Monday 7-30 SEAFOOD CREPES
Scallops, shrimp, seafood legs cooked in butter and spices and then wrapped in two crepes. Covered with white sauce and sprinkled with cheese. \$3.95

Tuesday 7-31 HALIBUT WITH BAR-B-QUE SAUCE
A halibut fillet smothered in a ranch styled bar-b-que sauce (spicy), and showered with fresh green onions. \$4.35

Wednesday 8-1 SOUTHERN FRIED SNAPPER
A fillet of Pacific red snapper, cooked in the tradition of the old south. \$3.95

Sunday Brunch

Family Special: All Children, accompanied by parents, get a child's portion at a cost of only 3¢ - three cents - per pound. Children must be 12 or under.

Open Every Day For Lunch 11:30—2:30
Dinners 5 P.M. on Sunday Brunch 10:00—2:00

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Notices

ARE YOU CHRISTIAN AND gay? Join us in worship at MCC-San Diego, 1355 Fern Street, Sunday 10:45am and 7:30pm. We meet every Sunday. Call 736-7777.

CENTER FOR PSYCHOLOGICAL REVOLUTION If we are to solve our emotional problems, we must organize. Reading room open by appointment. 1525 Hornbush Street. 273-4073.

THINK YOUR CHILDS the best? Complete against the best at the Chili Challenge. Championship. October 22. Del Mar Fairgrounds. Call 436-5412.

THE TEACHING OF THE INNER CHILD: Internal service, integrative talk, meditation, reiki, and more. Sunday 11am, nursery and children's school. Wednesday free class 7:30pm. Non-transactional metaphysics. 3862-42nd Street. 286-7770.

Exciting new multi-media audio-visual presentation:

A JOURNEY TO HEALTH

Total body health is the focal point of the evening. Next telecast Wed. August 8, 1979 7:30 p.m. Garnet Professional Center. 2180 Garnet Suite 2-G, Pacific Beach. Following the film, Dr. K. B. McKillian will discuss and demonstrate how modern chiropractic has combined the secrets of Oriental acupuncture with the latest discoveries in the field of nuclear physics using the phenomena of your body energies in diagnosis.

- A. Impaired vital nerve supply
- B. Nutritional deficiencies
- C. Allergic and toxic responses

To reserve your seat phone 270-9400. This evening of health is being offered at no charge. A public service to your community by K. B. McKillian, D.C.

IT'S A SOFA; SEATS THREE. IT'S A BED; SLEEPS TWO.

A new idea in sleepers from Sofabed Conspiracy. In easy care Herculon. 72" x 34" folds out to Queen-size bed in seconds. Available for immediate delivery.

Contemporary, stylish. Flexible and functional. Dark brown, wide vinyl contour. Folds out to a Queen-size bed in seconds. 72" x 32".



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PERSONAL GROWTH CENTER counseling sessions, transference through psychic. Kevin Ryan, M.D. personal sessions. 436-5412. Call 436-5412.

THE ENERGY CRISIS is a book you already know. But you probably don't know how it's put out. Have you been wondering? The scenario is made quite clear in a new book "Energy: The Creative Crisis" by Anthony Sutton, a fellow of the Hoover Institute. In this groundbreaking work the author shows how the energy companies, in collusion with the rest of our government, have created the crisis for their own benefit. Have you been wondering how Carter's New Energy Plan fits in with all of that? After you've read the book, you'll have no doubts. "Energy: The Creative Crisis" is hardbound, 176 pages long, and it costs \$10.95, less than a tank of oil or even a gas. You can order it with a 60-day return privilege from Vital Knowledge, Dept. R, Box 20052, San Diego 92122. Please add 6% cents tax and 75 cents postage. And happy reading!

NORTH COUNTY Gay Christians: Bible Group, meeting every Thursday evening, 7pm. Ocean County Chapter, 3015 Mission. Call 746-5460.

HOSHIA DAY action against nuclear power and nuclear weapons. Contact Community Energy Action Network, 225-1099.

225-1684 Meet against San Onofre and Cruise missile.

GROW SWEET CORN: tomatoes, and cucumbers with the Ocean Beach Community Garden. Save money and control your life via local self-sufficiency. 225-1099.

LIBERTARIAN PARTY thought! Ask not what the government can do for you. Ask what the government is doing to you. David Friedman. Call 452-0382.

CHAKRA BRIDGING projecting chakra energies between us is the ultimate love connection. Send stamp for further information. Rainbow Skies, P.O. Box 9626, San Diego, 92109.

OPENING UP: A Handbook to Higher Consciousness Workshop is coming to San Diego. August 17-19pm. For information call 400-63, 1005 6th Avenue, San Diego, CA 92101.

RAW FOOD FRIENDS: let's get together! Send stamp for more information to Raw Food Friends, P.O. Box 9626, San Diego, CA 92109.

FILM: "Let the Body Heal!" starring Mike Connors of Mamma! Tuesday 7:30pm, 6204 Clemons Mesa Blvd., Suite 114. 960-9645.



Why The Precision Haircut Might Be Right For You.

If you hate the way your haircut disappears the day after, come to Command Performance where we specialize in the precision haircut. Precision haircutting is our technique for cutting the hair in harmony with the way it grows. So, as it grows, it doesn't lose its shape. And because the hair is cut to fall naturally, you don't have to keep fussing with it. Usually a shake of the head does it.

The precision haircut with shampoo and blow-dry costs just sixteen dollars for guys and gals. We also offer permanent waves, coloring, styling and conditioning. No appointment is needed, just come in. And you'll see that precision is right for you.

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222-8956
Mon.-Fri. 9-8, Sat. 8-5

Mission Square Center
6711 Mission Gorge Road
280-5955
Mon.-Fri. 9-9, Sat. 8-5

Trafalgar Square, Escondido
1320 East Valley Parkway
746-7490
Mon.-Fri. 9-9, Sat. 8-6

WITNESSED IN SPACE technology? Astrobiology? Geology? Physics? Aerospace engineering? Anthropology? Join a space science research organization. Write Alpha P.O. Box 17054, San Diego, CA 92117.

HOLISTIC VEGETARIAN appropriate technology community developing on 258 acres in Alameda, only clean air area in Southern California. For more info call 235-4474.

CLAREMONT HIGH SCHOOL class of '79 is holding their 10 year reunion at Vacation Village Hotel on August 4th. For more information call CHS at 773-0201.

WHAT IS THE SOUND of one hand clapping? The question. Many of the 200 School, Heichel and Clark, La Jolla, Wednesdays 7-9pm.

WITNESS SINGLES also dance 24-427 69th Street, \$3.50. Flanagan, 8:30pm-10:00 Soft drinks, wine, snacks. Alpha 286-1500 or Miriam 562-7687.

UNIVERSAL WORKSHOP religious celebration illustrating and paying homage to the corresponding truth found in the scriptures of the world's religions. July 29. Sulf. Order 225-6413.

MAN, 30 is anything going \$2000 have a report. Box 274-0783.

ON-GOING PERSONAL growth group for intelligent single's meeting near USC, phone Dr. Conn 251-1594.

GAY CHRISTIANS North County spiritual renewal. Ocean County Metropolitan Community, July 25 to July 28, 7:30 p.m. 3015 Mission, Escondido. Meets every Sunday, 11 am. 746-5680.

GIL HILL HISTORICAL TOUR Learn more about things Old. San Diego's world-famous pioneer-architect and artist. July 28, 2 p.m. South & Quince. Call ATTS for reservations 229-2644.

PRO AND CON DISCUSSION GROUP Liberals, conservatives, Reformers, socialists, Marxists, Keynesians... invited to economic/political discussions. Unilateral Club, lounge, 4180 Front, Tuesdays, 7:30 p.m.

ATTENTION LICENSED MENTAL HEALTH WORKERS: If you wish professional affiliation and sharing office and expenses in convenient central location with experienced psychologist call 453-5800.

ARE YOU or someone you know in need of counseling? Individual, couple, family or marital sessions are available at Alpha Project, call 285-2117 for an appointment.

NEW SOCIAL GROUP forming for intelligent, successful singles over 35, gourmet potluck, good conversation, sharing the arts. Send date and phone number to P.O. Box 954, La Jolla 92038.

LIFE ENERGY - You have innumerable sources. Learn how to tap, channel, direct and focus this energy for creative self-expression in everyday living. Introduction to the art and science of being a powerful, potent person. Impassioned and semi-impassioned discoveries show us how to put nature's own alchemy to work for us. Can you get up the courage to see for yourself what a single private training session can do for you? Also, Dr. Kaufman will teach you the art and science of intimate being, relating, romance, and how to effectively combine the enjoyment of intimacy with the enjoyment of freedom and independence. We are a nonprofit, professional holistic association devoted to raising the quality of human relationships for all. We use cold hard logic in our approach and we warmly admit it 291-7049.

SINGLES LOVERS! Would you like to know that your one true love is out there? And that there's no one else but you? Dr. Kaufman, Ph.D. and staff will teach you the art and science of being a powerful, potent person. Impassioned and semi-impassioned discoveries show us how to put nature's own alchemy to work for us. Can you get up the courage to see for yourself what a single private training session can do for you? Also, Dr. Kaufman will teach you the art and science of intimate being, relating, romance, and how to effectively combine the enjoyment of intimacy with the enjoyment of freedom and independence. We are a nonprofit, professional holistic association devoted to raising the quality of human relationships for all. We use cold hard logic in our approach and we warmly admit it 291-7049.

WE DARE YOU to become vulgar and fun; that you can attain unlimited success in your social and professional life. Non-psychotherapeutic program. \$39. 224-4444 or 222-2221.

SHY PASSIVE? You're always a "yes man"? You're expressing yourself in a social and professional situation? SHY, the Scandinavian approach to Behavioral Research can help you really and non-psychotherapeutically. 224-4444 or 222-2221.

SINGLES! Would you like to make "contact" with others easily, smoothly, and frequently? Dr. Kaufman, Ph.D. and staff will teach you the art and science of "meeting" partners, breaking through barriers of misperception, and entering into natural, non-est relationships. We are a nonprofit, professional holistic association devoted to raising the quality of human relationships for all. We use cold hard logic in our approach and we warmly admit it 291-7049.

ANDROGYNY is a concept open to all sexual preferences bisexual, gay, straight. We have 3-4 sessions, grounding exercises, model camp weekends, and a new 24 page magazine. Be on our mailing list. Send \$1 to The Androgyne Group, P.O. Box 7429, San Diego, CA 92107.

HYPNOSIS equals relaxation plus suggestion. Get excited about yourself and your life! Accomplish great! Call Dr. Kaufman, 224-4444 or 222-2221. No charge for initial consultation. Alpha Center 295-2195.

WOULD YOU LIKE to try Acupuncture? Biofeedback? Behavior modification? Personalized? Anthropology? Join a space science research organization. Write Alpha P.O. Box 17054, San Diego, CA 92117.

FREE BIOFEEDBACK demonstration and discussion, 3rd floor conference room, 3333 Mission Center Road, adjacent Lighthouse Restaurant, July 30 and August 6, 1:30 to 7:20pm.

EGYPTIAN METAPHYSICAL Study Group now being formed in San Diego by Egyptian priest for informative discussions, temple service, and informational teachings. Temple 560-7514.

A PARTIAL BAN on whaling may help some of the whales. Help us save the others. Call Greenpeace 276-2102.

BLIND WITHOUT SUNGLASSES left in North women's bathroom at Crown Point Sunday, July 15, after 8pm, 8 miles, re-charge shaped 466-9320 if found.

HANDICAPPED SALE students, items a will-unter to help him study a blackbox system. Call on recharging. No experience necessary. 285-1383.

SPECIAL TREATS are in store for you at the Prophet Restaurant when you go with Walkabout International Thursday night the 28th. Find out more. 223-WALK.

EXPERIENCED GROUP leader will start a growth-oriented, humanistic singles group in North County. I am up with the individualists in which singles must meet. No charge. Chuck, 2421 Camino Ocean Cove, Cardiff 455-8675 or 789-1142.

BEHAVIOR ANALYSIS Background in psychology and metaphysics. For information, send self-addressed stamped envelope to P.O. Box 3181, La Jolla, CA 92038.

EXPERIMENTAL SEMINAR - Humanistic studies, meditation, psychology, movement, inner awareness, psychogenesis. The Quadratic Society, Inc. 284-5695, 5:30pm.

FREE LECTURE SERIES on health awareness. Sponsored by the Motive Health and Clinic, 312 S. Carlos, Solana Beach every Wednesday night at 7pm. For information, 755-6681.

MOVIE BUFFS: We rent the best in video players and films, all types. Call Video-Tones 440-0077.

NUDIST WEEKEND with The Androgyne Center. Learn New Dimensions in Androgyne via tantra on exercises plus informal rap sessions/workshops. Also includes: swimming, jacuzzi, tennis courts, clothing-optional dance, etc. \$40 fee includes complete weekend with room/board. Friday 8pm-Sunday 4pm. A safe, playful, meaningful weekend. All ages/preferences welcome. Write Androgyne Center, 4809 Santa Monica, Suite 1, San Diego 92107. Reservations \$20. More details sent in sealed envelope.

Divorce
An attorney will represent you in court for:
\$149.00
Complete legal fee, includes property agreement (lumpsum and uncontested)

Call 235-4047
before July 31st for appointment regarding this ad.
100% based on sufficient response and client otherwise qualifying.

Spectra AUTOMOTIVE WINDOW TINTING
• Reduce glare
• Drive with privacy
• Keep cooler
• Maintain full visibility
Choose from a variety of colors and shades.
Limos, Estates, Vans, R.V.s, Buses, Sports Cars.
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287-0079 or 292-6299
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NOW THE SAME GARMENTS YOU SEE IN DEPARTMENT STORES AND HIGH PRICED BOUTIQUES FOR
40-80% OFF
DAILY ARRIVALS FROM THE LOS ANGELES GARMENT DISTRICT
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142 E. GRAND
between Escondido and Kalmia
ESCONDIDO
489-5154

717 FAY AVENUE
near Block street of Grand
LA JOLLA
459-7977

412 FASHION VALLEY EAST
next to Smugglers Inn
FASHION VALLEY
294-9783

COUPON
CHEMIN DE FER
Now **\$14.98**
Rep. \$32.00
FREE

A pair of shorts of your choice with purchase of \$30.00 or more and this coupon. (Offer expires Aug. 1)

Clothes Scene
6175 Balboa Ave., Claremont 359 N. Second St. 131 E. 13th Ave.
565-8411 444-8036
Both locations open 7 days a week

COUPON
Discount Skates
(corner of Grand & Mission)
Pacific Beach

NORTH COUNTY Gay Gay Groups meet in Escondido and Carlsbad, 2nd and 4th Wednesday in Escondido, 437 E. Valley, Escondido 92026. 7pm Thurs. 746-5660 for information.

DISCOVERING TOGETHER meets every Saturday night above the San Diego Federal Building, 1055 Tony Street Road in La Jolla. 7:30 to 10:30 or so. An experience in high level living.

BEHAVIOR ANALYSIS Background in psychology and metaphysics. For information, send self-addressed stamped envelope to P.O. Box 3181, La Jolla, CA 92038.

EXPERIMENTAL SEMINAR - Humanistic studies, meditation, psychology, movement, inner awareness, psychogenesis. The Quadratic Society, Inc. 284-5695, 5:30pm.

FREE LECTURE SERIES on health awareness. Sponsored by the Motive Health and Clinic, 312 S. Carlos, Solana Beach every Wednesday night at 7pm. For information, 755-6681.

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Both locations open 7 days a week

COUPON
Discount Skates
(corner of Grand & Mission)
Pacific Beach

\$10 FREE.
That's right. We pay you \$10.00 if we don't give you a better deal on any pair of roller skates (same brand, same style) we have in stock than anyone else in the world!

\$120.00 Skates Discounted to **\$90**
\$80.00 Skates Discounted to **\$75**
\$60.00 Skates Discounted to **\$65**

Rent skates 2 days for \$10!

Discount Skates
(corner of Grand & Mission)
Pacific Beach



JULY 26, 1970 47

SERGEANT FLOYD: The Co. can play drums around Paul McCartney. No one does it like the 303rd TFW.

IF YOU ARE a straightforward woman and want non-discriminatory dating relationships with a man, write P.O. Box 9461, San Diego, CA 92109.

BOSK: I've had 18 transmitted a letter explaining my opinion; you refused to accept it. I cannot determine what's wrong. Write Your Travel Again, Miss.

UNCLE JARY: This isn't a rejection notice! I gave a lot to you, but don't let me be penalized. Anne P.S. sent a helpful note.

CATHY: we met at Sierra Club #27, but I missed you going north. Next time, we can meet same place 1 Earth Day.

SELF-SUFFICIENT - health-conscious environmental "vegetarian" women who love to enjoy life and make a man to share it with. Contact: D.D. ROBERT, San Diego, 92138.

SOFTLY ACCOUNTING or October 28, from July 27, from V.M.

BOY ACCOUNTANT would like to meet girl person or teacher who likes beach, jogging, gentle exclusive gay marriage model. Box 15062, San Diego, 92115.

PREFRIGOROUS: Some of you are fake, my men can always find mistakes. You're a KITA. Now and again my thoughts turn to you. Please send me (obtained from Kurtis n. not a benefit) Book.

KODA: Now and again my thoughts turn to you. Please send me (obtained from Kurtis n. not a benefit) Book.

I AM AND MY THURSDAY paper; how are you? And where are you?

FIND ME! PAM, 366, more days; now at all legal Birthday Party. Dance Party at the Pacific Aisle, 29th. Another Birthday Party.

JASMINE: I know I'm not alone, but I'd like to invite you to join me in being not alone... there might be mutual interest.

CONTACT LENSES



High Quality
en Guarantee
Low Prices
Complete Care
Includes A.L.L. services

air

es

Prices include
everything

- Eye Exam
- Contact Lenses
- Training
- Curve Kit
- Lifetime Replacement
- All Follow up
- Visits
- No Extra Charges

Best in quality and service at a
LOW price.

Dr. Ted Mecklenborg
Ophthalmist
Optometrist

9516 Midway Rd.
(6 miles east of Lewis
Towne Centre)
Call for an appointment

566-4110

TECH

CON

7 EVENINGS for your CONVENIENCE

Service Message

NEW TV SETS!! Our repair
technicians, not designed to push you into a
purchase, will give you a
phone with a clear description of
the TV and its features. We
provide free carry-in estimates.
We'll give you a written estimate
before we start the work. Our
estimate but you will never be
charged more than the estimate.
No repairs will be made
without your written consent.
We are also pleased to offer
free carry-in service, so we have since
been able to serve you better.
We are trained and professionally equipped
to handle all your TV needs.

please call

281-9759

parking in rear

with this ad—good through August 79)

800-36-3020

52 JULY 26, 1979

MATING PAIR extra finches. 7 shiny banded cage. 100% male. seed and water fresh. all for \$25. 200-481-1660.

KITTENS HALF MAJKA. White male. calico female. 607-7209 or 224-1975.

AKC SHIP TUG puppies. 2 weeks. 2 males. 1 female. 407-1837 or 475-7298.

FREE TO good home. German Shepherd mixed puppies. very cute. 489-3386.

WANTED. LOVING. experienced horse person to take horse extremely talented (year old). 1 Arabian male. Cal graduate preferred and not necessary. 443-6633.

BECK HIVE and 2 quays with hand working bees. Located in Kensington area. San Diego Area. Fresh just extracted honey. Not mixed with phlogeston nature provided with 284-8451.

SHAKE FOR SALE. Adorable baby Bunnies. Python. Cute friendly and love to sit. 2 long. 443-0985.

120 GALLOON AQUARIUM. must see. 380-2837.

150 REWARD. FUR. lost dog. light brown. underfoot. with blond hair. all over. Foxes area. 6-10 pounds. female. very friendly. answers to. Sherry. lost in Normis Heights area July 4. Please call 282-1901 evenings or 283-3006.

MICE. PETS or feeders. all ages. fancy colors. 50 GALLONS each. 443-4715.

50 GALLONS. All glass aquarium. 300 gallon per hour filter. Universal filter. 2 silent cat pumps. Fluorescent lights. plants. heater. much more. \$175. 439-0827 or 270-9592.

FOUR. PUGNOL. white. domestic. left wing clipped. 4446 Cape May. 222-1378.

GUINEA PIGS. Persian. pet and show. \$5 and up. 278-4412.

PUPPIES. AUSTRALIAN shepherd. coyote mix. 7 to 8 good home. 733-9411 evenings and weekends.

FREE TWO small dogs. need not to be taken. but perfect for individuals dealing to give and receive love. 708-3380. 738-3380 or 708-4953.

THE PACHO PUPPIES. intelligent. vocal. all. fantastic. excellent disposition. Good pet companion. watching free to good homes. 432-1627.

YOUNG BIRDS. raised in my backyard. Nor. mal. Cuckoos. 8 weeks old. \$30. Peachface. 2 weeks old. \$30. Zebra Finch. University City. 452-1947.

SMALL PUPPIES. mixed breed. seven weeks old. fluffy. black. white. \$1 each. 597-1797.

FREE AVAILABLE. healthy. black and white. 560-8551 evenings.

BEAUTIFUL YOUNG adult female dog. lab. 6 pointer mix. Mostly black. needs home with responsible family with fenced yard. \$20 will deliver. 445-4906.

LARGE BIRD cage for sale asking \$10. 283-1477.

AQUARIUM. 30 gallon. New. Silent Giant Pump. Beautiful set-up. Filter and full included. \$55. 270-3826.

FREE TWO small dogs. need not to be taken. but perfect for individuals dealing to give and receive love. 708-3380. 738-3380 or 708-4953.

Waterbed MART

San Diego's Largest Waterbed Showroom

CONSOLIDATION

LIQUIDATION

SALE

EXTENDED

DRASTIC

REDUCTIONS

to 50% and more

EVERYTHING MUST GO NOW

Waterbed MART

Waterbed MART

Waterbed MART

Waterbed MART

WEN PLASH METTER. cordless. runs in 8 rect steps. ASADA. 500 call calculator for other speeds. with case. original box. excellent condition. \$400. 475-8208.

NIKON PHOTOMIC FTN with Nikon 50 mm 1:1.8 lens. Comes with filters and case. used exactly 3 times. \$250. 240-1114. Steve 435-1348.

WANTED. Binoculars. Zeiss or U.S. Navy type. for use on boat. no amount. Please. 240-1114. Steve 435-1348.

ANTIQUE OPALINE projector. good wood. good lens. very good condition. 111x114. With Polaris 80 and accessories. for sale. available. Vern 284-1242.

OMEGA D 2 enlarger for sale with 4 negative carrier. 135 mm and 75 mm lenses and enlarging table. \$225. 250-0571 evenings.

MAMMA C-3 and 40mm lens. in good condition. \$150. Mamma C 2 body also in good condition. \$50. Best offers will be taken. 443-6454.

BRAND NEW Victor manual lenses in Nikon A1 mount. 50mm f/8. 80mm f/8. 105mm f/8. 135mm f/8. 180mm f/8. 200mm f/8. 250mm f/8. 300mm f/8. 350mm f/8. 400mm f/8. 450mm f/8. 500mm f/8. 550mm f/8. 600mm f/8. 650mm f/8. 700mm f/8. 750mm f/8. 800mm f/8. 850mm f/8. 900mm f/8. 950mm f/8. 1000mm f/8. 1050mm f/8. 1100mm f/8. 1150mm f/8. 1200mm f/8. 1250mm f/8. 1300mm f/8. 1350mm f/8. 1400mm f/8. 1450mm f/8. 1500mm f/8. 1550mm f/8. 1600mm f/8. 1650mm f/8. 1700mm f/8. 1750mm f/8. 1800mm f/8. 1850mm f/8. 1900mm f/8. 1950mm f/8. 2000mm f/8. 2050mm f/8. 2100mm f/8. 2150mm f/8. 2200mm f/8. 2250mm f/8. 2300mm f/8. 2350mm f/8. 2400mm f/8. 2450mm f/8. 2500mm f/8. 2550mm f/8. 2600mm f/8. 2650mm f/8. 2700mm f/8. 2750mm f/8. 2800mm f/8. 2850mm f/8. 2900mm f/8. 2950mm f/8. 3000mm f/8. 3050mm f/8. 3100mm f/8. 3150mm f/8. 3200mm f/8. 3250mm f/8. 3300mm f/8. 3350mm f/8. 3400mm f/8. 3450mm f/8. 3500mm f/8. 3550mm f/8. 3600mm f/8. 3650mm f/8. 3700mm f/8. 3750mm f/8. 3800mm f/8. 3850mm f/8. 3900mm f/8. 3950mm f/8. 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