

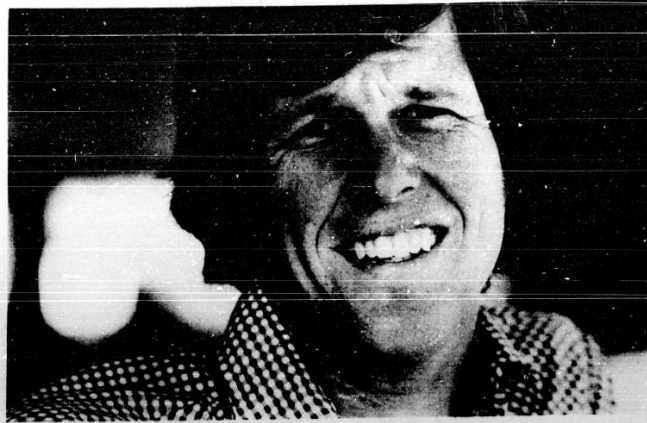




# City Lights

## The Regionals

One minute Harvey Sweetwood was serving as the Comprehensive Planning Organization's representative to the local coast commission and the next minute he was out of the job and wondering what happened. Sweetwood had had some time to think since the CPO meeting July 16 which removed him from the role he had filled for only eight months. "It was a little love put from Larry Stirling," he concludes. Sweetwood, who's also a Del Mar city councilman, has served for two years on CPO, the agency charged with planning for the entire San Diego region. CPO's relative lack of political clout has been a source of debate for years, but the organization does have a certain amount of influence with the powerful coast commission, since CPO supplies one of the commission's eleven voting members. Sweetwood, renowned as an environmentalist, ran for the position last November and won it 8-5, a vote which included among the nay-sayers San Diego City Councilman Larry Stirling, the city's representative to CPO. Sweetwood says that when he won, Stirling was "apoplectic" and even called for a weighted vote (in which the City of San Diego wields disproportionate strength because of its larger population). Although CPO's executive committee rejected the weighted vote suggestion, it did decide to review annually (starting last month) any CPO appointments to outside bodies (Sweetwood was then the only one). When that review rolled around, Sweetwood strode into the recent meeting expecting to capture reconfirmation handsily. The events which transpired jolted him. He found Stirling and Richard K. Danover, the alternate representative to CPO from San Marcos, waving a new banner: a call for the election of an inland city representative to the coast commission. Danover argued that CPO had always appointed coastal-city representatives in the past (there have been three,



Harvey Sweetwood

including Sweetwood), even though the actions of the coast commission sometimes affect inlanders significantly. So although Sweetwood gained votes of support from Oceanside Mayor Paul Graham and Coronado City Councilman Lewis Hardy (both had voted against Sweetwood last November), the inlanders' argument apparently swayed the representatives from Carlsbad, Lemon Grove, El Cajon and San Marcos (all had supported Sweetwood in November but voted against him this time). Will Hyde, mayor of Chula Vista and another Sweetwood supporter, was absent, costing Sweetwood another vote. Thus the total was 7-5 against Sweetwood and in favor of W. Dale Bailey from Lemon Grove.

Sweetwood sees the inland city argument as "a smokescreen"; he says he agrees that coastal matters have an impact on inlanders, but he claims he has defended vital concerns of inland residents, such as access to the coast and preservation of the coastal vistas. Sweetwood further designates Stirling's vociferous support of the inland city representation as being superficial. "He never said anything about it before. Last time I ran [in December against Hardy of Coronado] he said it was time for a South Bay city to be represented." Sweetwood speculates that the crucial source of Stirling's opposition to him is their widely divergent positions on a number of issues. Although Sweetwood supports the gigantic development, while Sweetwood is not yet most determined opponents. Sweetwood has not yet brought his opposition to North City West into the coast commission's chambers, and he says he never planned to do so. "I see North City West and the coast commission as independent positions. There's really no connection

between the two." Nonetheless, some coast commission observers point out that opposition to the development could conceivably be mounted from the coast commission — a probability which might inspire North City West boosters to form the commission. Stirling admits that North City West was on his mind last month, but he says that a concern for "regional representation" was a much bigger reason for opposing Sweetwood. "Harvey didn't do himself any favors. He kept saying, 'Gee, let me be on because I've got to get Del Mar's coastal plan through.'" Stirling says, "The majority didn't feel that balance was being carried out. . . . Everyone's making it out to be a vendetta by me against Harvey, but it really isn't." If the majority on CPO did speak out against Sweetwood, the question nonetheless promises to resurface.

Sweetwood says one of the major sources of pressure during last month's meeting was Danover, the alternate representative to CPO from San Marcos, who made it clear to individual CPO members before the vote that San Marcos would withdraw from the organization if an inland representative to the coast commission was not elected. Disturbed by San Marcos's defection, Sweetwood last week called San Marcos and learned that Danover's threats of a pull-out and vote against Sweetwood also apparently perturbed the San Marcos City Council. That body voted 3-1 to ask CPO to reconsider the question at the CPO meeting August 20. At that time, San Marcos seems likely to change its vote — again — back to Sweetwood. Hyde from Chula Vista should also attend, so the vote may change from 7-5 against Sweetwood to 7-6 in favor of him — if no further politicking intervenes. —J.D.

Photograph by Jim Coit

# City Lights

covenants for Rancho Santa Fe (adopted on July 14, 1977), paragraph one states the uses of property in Rancho Santa Fe that are still prohibited: " . . . Any saloon, or place for the sale, or manufacture for sale of malt, vinous or spirituous liquors; any foundry, brickyard, cemetery, columbarium, crematory; any institutions for the care or cure of persons afflicted with tuberculosis, or for the care, cure or restraint of the mentally impaired or of victims of drink or drugs or any detention home, detention or reform school, asylum, or institution of like or kindred nature. " It goes on and on, but the point of this particular set of covenants (and most others) is obviously to protect property values. In a time when it's routine for even the average home buyer to pay more than \$100,000 for his shack, "You don't want your next door neighbor to put up four CB antennas and paint his house green and purple," in the view of one happy covenant abider, R.M. Clodfelter, a long-time resident of Rancho Santa Fe, puts it this way: "We have three or four covenants: the covenant, climate, water, and the terrain; and without the covenant none of them would be worth anything. It's the only reason Rancho Santa Fe is what it is today." Incidentally, there are still no blacks or Mexicans

living on the rancho. Nor are there any clotheslines (paragraph sixteen). In Rancho Bernardo, where you can't put up a television antenna or a chain-link fence or park your RV on your property for more than twenty-four hours, the covenants are administered by homeowners in areas that are completed, and by Aveco Community Developers, the company building Rancho Bernardo, in areas not fully inhabited. If you want to build a house or make an addition to one, you have to submit the plans to whichever tribunal your area falls under. Chet Stafford, who is chairman of the architectural committee of the Rancho Bernardo Homeowners Association, says, "All you really care about is the overall aesthetics. The overall concept is a man oughta be able to do what he wants to do with a piece of land." Stafford says his committee has turned down projects at the planning stage, mostly for exceeding self-imposed height limits or for having to bring in an excessive amount of fill. But for the most part, if a person's neighbors agree to his plans, he's free to build. The neighbors really hold the power in Rancho Bernardo. If someone is violating one of the covenants, it takes a complaint from the neighbors to start the process of bringing him back in line. If someone gets

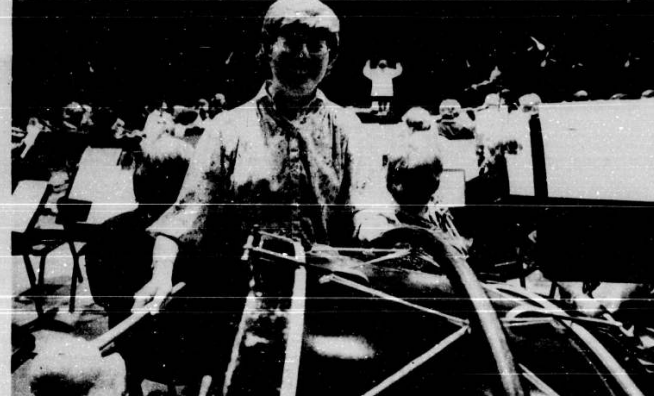
transigent, there are ways to deal with it. If they want to get real nasty, the associations can file a "breach of recordation," which clouds the deed and makes it very difficult to sell the house. Rarely do cases end up in court, but when they do it can get ugly. If letters to the offending homeowners don't rectify whatever the neighbors are complaining about, litigation is the next step. There are at least two cases in Rancho Bernardo, involving two different homeowners' associations, in which the homeowners who are being sued have brought counter-suits against the associations. One involves Audrey and Clarence Winnett, who started building their own home back in 1977 for a projected cost of between \$125,000 and \$140,000. So far they've spent about \$300,000 and the house still isn't finished on the outside. There have been two or three injunctions to halt work on the house because it doesn't conform to the plans submitted to the architectural committee. The house turned out to be thirteen feet off the ground on the southeast corner, whereas the plans showed it being only seven feet off the ground. The Winnetts say it's because the topographic map they were given for the lot was inaccurate, and all the committee would have to do to

clear the whole thing up is approve a change to the house. The actual height of the house in relation to sea level hasn't changed. The neighbor below the Winnetts, James Ruff, who has made most of the complaints about the house, says, "It's a real eyesore. When I approved the original plans it hugged the hill. Now I look back there and it's a monstrosity up there." It's turned into a squabble seasoned with obstinance and belligerence. The attorney for the plaintiffs made an error by not stating a date in a letter that said when the Winnetts were supposed to have their landscaping finished, so the Winnetts' attorney wrote back and said, fine, they'll have it done by May of 1983. The other case involves a condominium owner in Rancho Bernardo named Stewart Oliver, who installed a private jacuzzi in the master bedroom of his dwelling in the Oaks North condominium project. Outside the jacuzzi he put a wrought-iron gate with a lock. Though the area abuts his condo and cannot be seen from the areas where most residents pass by, according to the plans it is a "common area," belonging to all residents, and according to the covenants no one can build anything on it. After complaints from neighbors, Oliver was asked by letter to dismantle the jacuzzi,

which he refused to do, claiming he put it in on his doctor's advice, and also claiming that he was told by a salesman that the area was his to do with what he wanted. Oliver filed suit after the homeowners association filed for an injunction to force him to tear out the jacuzzi. Both this and the Winnett case point out the thickest sticky wicket that administrators of the covenants face — if you compromise or make allowances on the covenants one time, it'll open a floodgate of "Why not me?" claims and eventually render them unenforceable. So far the courts have sided with the covenants, and there is difference of opinion over whether they will continue to do so. But everybody agrees that more and more new housing developments are using covenants as a selling point, and that a lot of people are attracted to particular areas because they'll have some control over what their neighbors do with their property, and by extension, over the property values of the whole neighborhood. The Marina housing project downtown will have covenants, as will new developments in Bonita and Poway. —N.M.

## Can You Get Me A Good Price On Lady Macbeth?

Some artists attain the stage only after months or even years of effort, but Elaine Krieger has discovered a short cut to the spotlight: she buys her way into local productions. The Hillcrest resident kicked off her erratic "career" a few years ago when she bid for and won a COMBO-auctioned bit part in an Old Globe Theater production. She followed that up by purchasing an appearance with the San Diego Ballet. July 20 found her once again asking for applause when she occupied the bass drummer's seat in the San Diego Symphony performance at San Diego State — again for a price. "I have always loved the arts. I studied drama in college," Krieger effuses. But she says she never pursued an artistic career because of stage fright, plus her work (promoting special events) prevents her from participating in months of rehearsal. Her creative itch remained unscratched, however, so when she was helping to promote the COMBO arts auction, she first convinced the Old Globe to include a part from the *Three Penny Opera* as one of the bid items, then for about sixty dollars she subsequently won the right to take over the part of "a lady of easy virtue" for one night. "I was on stage for about twenty minutes," she recalls.



Elaine Krieger

"It got in my blood." The next year she bought the part of one of the mothers in the San Diego Ballet's production of *The Nutcracker*, an effort which required her presence on the Civic Stage for six performances. "So I was great! I met all the ballet people; I got a special dress; I had a ball. I just lived and breathed it!" The most recent opportunity surfaced in the Symphony Television, when Krieger found

herself bidding against a number of other would-be symphony performers and the price climbed to \$155. She later further agreed to donate a bit more money to the symphony in exchange for a private lesson that would prepare her percussive contribution to "Tales of the Vienna Woods."

a ten- to twelve-minute piece which includes more than fifty bass drum beats. With that kind of investment, Krieger milked the event for all it was worth, receiving a congratulatory telegram from her mother, hearing a post-performance hooray for herself, and convincing conductor Charles Keitchum into inviting her back for an encore a week later. ("I just didn't want to stop," she gushes. "I just felt like I wanted more.")

"I'll live with the memory for a long, long time; for the rest of my life," the neoclassicist

## So Much For My Imitation Leopard Skin Doormat

In the land of the free we found out a long time ago that our countrymen sometimes abuse confound liberty with license. Indeed, legislatures in this country have been manufacturing laws almost daily for two centuries, modifying and codifying the definition of liberty. And today it seems that almost everybody has gotten into that act — you no longer have to be elected or appointed to pass legal

regulations affecting others. All you have to do is buy a house or condominium in one of the gushing number of "controlled developments" and you've got plenty to say about whether the man next door puts a moat around his castle, what he puts into that moat, and even what color he paints his castle. They're called covenants, or restrictions, but their official designation is CC&Rs, which stands for covenants, conditions, and restrictions. When you buy a piece of land or a house or a condo in areas like Rancho Bernardo, the south end of Poway, Bonita, the top of

Mt. Soledad, Mission Viejo, or Rancho Santa Fe, CC&Rs are something you agree to follow by signing your name to the deed. (There may be other local neighborhoods that have them, but so almost all condominiums.) But don't get the idea that covenants are a new innovation. They've been around for at least a hundred years. Take a look at the

original deed, signed January 13, 1912, for the redwood house owned by Doug and Jerilyn Jones is the heart of Burlingame, one of San Diego's original ritzy areas (located south of Balboa Park near the golf links). There were nearly twenty separate covenants, including this one: "No conveyance, transfer, or lease of said property . . . shall be made to any person not

belonging to the Caucasian race . . . nor any building thereon shall be used or occupied by any person not belonging to the Caucasian race . . . in any capacity except as servant." If any of these covenants in Burlingame were broken, the property reverted back to the previous owner. Burlingame no longer has covenants, and all race restrictions were dropped from covenants about thirty years ago. But in the current book of





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## Not In Vain

Just a note to thank you for the excellent delineation of the case history of Doris and Phillip Kamens in R.W. Dellinger's story "Mother & Son" (July 26). I was quite familiar with the incident and, in fact, related same at the Cate Provader's Conference, which the State Council on Developmental Disabilities sponsored in March in Sacramento. The conference resulted in a commitment by the governor in the partial restoration of services which were cut by the state as a result of Proposition 13 (or so they said).

I have been fighting for better living arrangements for people like Phil Kamens for several years, and even though too late for him, I am happy to report that I feel we are on the threshold of providing same as a result of the newly funded Assembly Bill 3274 and other efforts the committee I head on zoning, licensing, and placement responsibility have caused to bring about in the state plan and in the local and national philosophy.

Dellinger's effort is important and valuable because it calls attention to the shortfall of our public awareness and the inequity of not allowing our disabled citizens to enjoy all the rights and privileges available to everyone else. As a parent of a severely impaired young man of twenty-one, I empathize with Doris Kamens and can only tell you that similar thoughts have run through many other parents who have experienced similar frustrations. Please write next about the hope that now appears to be forthcoming.

I shall circulate Dellinger's story statewide to department people and legislators who should know the details of this tragic incident and will do all I can to see to it that the Kamens' deaths shall not have been in vain.

Milton Blackstone, member  
State Council on Developmental Disabilities  
La Jolla

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## Free Enterprise

Thank you, author R.W. Dellinger, James Holman, and James Mullin. Many of us pay hundreds of dollars a year for newspapers and magazines. We get the Reader and articles such as Dellinger's "Mother & Son" for free. The publications we pay for don't begin to offer the sensitivity and literary quality the Reader gives gratis. In fact, they don't know how, or care. Reader, I owe you more than I can ever pay.

Richard E. Reed  
La Jolla

## Sympathy

"Mother & Son" by R.W. Dellinger was an incredibly touching story. That is a very traumatic thing to go through and I'm very sorry it had to happen to such a sweet woman like Doris. My sympathy to Barbara Dancie, Doris, and Phil.

Lauren L. Cropper  
Pacific Beach

## Got A Beef

I have always found Eleanor Widmer's restaurant reviews, if not always in agreement with my own experience, at least fair and relatively unbiased. But her review of the Black Angus on Sports Arena Boulevard was so obviously slanted and unobjective that I felt I must take pen in hand.

First she complains about the wait time finding a restaurant in town where you don't have to wait, then she doesn't like the "artificial lodge" decor. That can be overlooked. But to go into a steakhouse for the purpose of writing a restaurant review and ordering a turkey and avocado sandwich and a halibut casserole has to border on the ridiculous! And in the closing line, she refers to

the "cannibals feasting" all around her! I seriously doubt that the Black Angus serves human flesh! My God, next she'll go into Jimmy Wong's, order a taco and bitch about all the weeds around her eating pea pods and water chemistry!

While every restaurant should serve edible food no matter what is ordered from the menu, I feel it is grossly unfair to go into an obvious "specialty" restaurant, order some off the wall item, call it

## Letters

"pedestrian," and then recommend that the place be avoided.

When I go to a steakhouse, I eat steak (beef, that is, I may be a carnivore, but I'm no cannibal). I think the Black Angus has the best "quality to price ratio" they got a bad shake from Ms. Widmer.

R.E. Cain  
Kensington

## Separate Check

What's happened to our beloved Eleanor? Has some devious agent forced her to be less stringent in her recent reviews? It's positively appalling to read her last two reviews with a taste of approval! My personal critique of Bob Nob Hill is somewhat different: diners are unimaginative and overpaid; an overkill of watercourses (during the lettuce shortage) in their chef's salads; no optional nonmeatier's section; Dorothy's forced.

While we're at it, let's not disguise the pressure under which she works. Why don't she and Harold retire now, while they can still enjoy their energies and profits?

Widmer used the opportunity to satisfy what appears to be a personal grudge against Carlos. In Carlos's La Jolla, Widmer's charge ("At Carlos and Charlie's in La Jolla, for example, these meals would be at least double the price and the chef would not produce them as tastily") is a flagrant misrepresentation at best, though I prefer to view it as a pure form of prejudice. In all fairness, I sampled Widmer's "latest discovery" and found it to be an enjoyable Mexican restaurant—comparable to many others of that type. It truly escapes me how Widmer could knowingly compare an ordinary eatery to the fine dining experience found at Carlos. In Carlos's, it is poor taste on her part to condemn one restaurant while reviewing another, especially when they are not of the same class. The menus are only remotely similar, as Carlos's, Charlie's does not feature the continental cuisine is colored with a distinct Mexican flair unsurpassed by any culinary contraption I have yet encountered. The atmosphere of Carlos de la Paloma is outstanding for a Mexican restaurant. Widmer neglects to mention the entire spirit of high energy, excitement, and amiable hospitality that exists at Carlos's Charlie's. The memorable experience gained from an evening there is worth the price. (I should mention here that I am not employed at Carlos's Charlie's.)

I have no intention of invalidating the well-deserved review of Casa de la Paloma. I am, however, disappointed in the Reader for allowing its pages to be the battlefield on which Widmer may sling mud in her personal foes.

Paige Helper  
La Jolla

(continued on page 19)

Positive factors, their breakfasts are good, especially those with ham, bakery goods are above average; the waitress staff is friendly (usually), and competent. Some of the "girls" have been there for a decade!

Steve McCus  
San Diego

## And Junior Had Carne Asada

Thanks to Eleanor Widmer for seeking out the new Casa de la Paloma in El Cajon ("On the Wings of a Dove," July 19). My wife and son and I followed her directions and were delighted to be seated by the window where we could see the doves while we dined.

The soup of the day was "Acapulco," a cheese and cauliflower soup. It was delicious. My wife had the tostada suprema, which was indeed supreme. Our son had the pollo frías. Everything was beautiful to behold and delicious when consumed.

While we were the first guests of the evening, the tables filled up as we dined, and the private dining room, which seats forty, was being reserved for a group.

Thanks again to Widmer for reviewing this restaurant. Since we live in La Mesa, it isn't such a long drive when you can enjoy a superb dinner.

James Gibbs  
La Mesa

## Sling It Here

I would like to bring to your attention a shockingly cheap shot launched by Eleanor Widmer in her restaurant review of Casa de la Paloma.

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Paige Helper  
La Jolla

(continued on page 19)

# "Take homeward Angels"

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
Can you tell a ladybug's age by the number of spots on its back? What is the average life span of these wondrous bugs?

Meri Berger

Solana Beach

The ladybug, also known by its more descriptive name, the ladybird beetle, is part of an enormous family of beetles, with more than 4000 species living throughout the world's temperate climates. The only way to distinguish many species is by the number of spots on the insect's back. The spots have nothing to do with age. The ladybugs born in the summer season of feeding and mating live only a month or two; but the last generation in the season may live as long as seven months. Late in the fall these ladybugs take to the air, riding winds into the Laguna Mountains, where they spend the winter congregated in groups of thousands, often on the underside of leaves or scraps of bark on the forest floor. In spring they ride the prevailing winds back to the coast or valleys, recommending their pattern of feeding, mating, and laying eggs. Ladybugs are welcome in the garden because they and their larvae feed on aphids, thrips, and other common pests. (You can buy ladybugs for this purpose from almost any nursery in the spring and summer. A can of 1000 costs \$2.49 at Nurseries.) In California, the ladybug gave agriculture the first outstanding proof that pests can be controlled by their natural enemies. A bug called the cotton-cushion scale had been accidentally imported from Australia and was attacking the citrus groves. The growers retaliated in 1889 by importing the scale's Australian predator, a scarlet species of ladybug called *Rhodolia cardinalis*. And so the groves were saved. It's



Illustration by Rick Goy

believed the ladybug's name dates from the Middle Ages, when folklore associated the beneficial insect with the most wondrous lady of all, the Virgin.

Dear Matthew Alice:  
Who hired and pays the turkeys who stand in the FedMart parking lot and warn people they will be cited if they park there during Sports Arena events? My bet is that the Sports Arena did it to get people to pay the outrageous two-dollar parking fee.

Marilyn Kay Morton  
San Diego  
Since Ace Auto Parks of San Diego is working both sides of Sports Arena Boulevard — managing the arena's lot as well as FedMart's — it seems your bet is right. But not exactly. Earlier this year, FedMart called Ace Auto for advice on

keeping its shopping center clear of cars that ought to be parked in the Sports Arena's lot. FedMart and other stores were running out of parking space for their own patrons, and there was the added aggravation of having to pick up the beer bottles and other debris left behind by the Sports Arena crowd. FedMart's initial idea was to turn its lot into a business, charging tolls to everyone but shoppers. But a spokesman for Ace said a simpler idea was to hire security guards on the lot whenever the Sports Arena staged an event. So FedMart hired Ace Auto, which in turn hired Triple L Enterprises to put twenty-five guards on the lot at various times. Joseph Hobe at Triple L said no car has yet been towed away. "We hate to tow," said Dick McCarthy of Ace. "The guards give written warnings to everyone they suspect of using the FedMart

lot unlawfully, and in cases where people get nasty with them, the guards make note of license plates.

Dear Matthew Alice:  
I have long been curious about auto rally racing, and would like to try my skill as a driver or navigator. Any ideas on how I can get started? I currently don't own a worthy auto, but I'm willing to be part of a team.

Rand Conley

Claremont

At 8:00 p.m. on the first and third Friday of the month, a rally takes off from the northern end of the parking lot in front of the San Diego Zoo. Sometimes a driver arrives alone, needing a partner to navigate. In these rallies, the navigators are particularly important because the courses are mapped and timed in accordance with the posted speed limits, in contrast to European rallies, where the only speed limit is personal caution. Hence an American rally is not so much a race as a test of even-speed driving and navigational skill. The entry fee for local rallies is \$2.50 per car; the rallies last about two hours, cover seventy miles or so, and finish at a pizza parlor (often Spokeasy Pizza in El Cajon). The five clubs that take turns sponsoring the rallies allow entry to all sorts of cars: vans, pickups, sometimes even motorcycles. The number of entries has dropped quite a bit since 1974; only six to eight cars show up these days.

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

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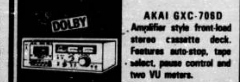
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## Your Money or Your Life

(continued from page 1)

to break down the reserve of Sally, his wife of one year. At the second register, he traded insults with Moishe, the skinny checker with the nasal voice who acted as if checking groceries for Big Bear was a sacred calling. Then Derek caught the furtive signal from Marshall, another of the bossy; he turned just in time to ogle a petite blond shopper in a see-through blouse.

The hours rolled by. The crowd of shoppers thinned out. One by one the clerk's punched their time cards and left. By 8:55 there remained only Derek, William — another checker — and Harrison — the manager. Mercifully, no customers rushed in at the last minute to do a week's shopping, and Harrison locked the front doors promptly on the hour. Derek began to count on escaping by 9:30. Harrison was good at not requiring live overtime from

the clerk and bossy. Three of the other employees who'd gotten off earlier in the evening had gone together to do some nighttime scuba diving, but Derek figured he'd head straight home unless Harrison offered to share a six-pack in the parking lot. Silence filled the grocery store when Harrison turned off the Muzak. Derek listened to his own quick footsteps as he hustled to perform the daily closing chores.

He dashed into the produce section, grabbed the long hose, splashed water on the counters full of vegetables, then slapped the hose back in its place. Back in the storage room, he tossed the day's empty boxes into the baler, turned on the machine, fed the wire in to bundle the crushed mass, then transferred the compact parcel to the loading dock outside. Up in the front of the store, Harrison tidied up the cash in the registers and deposited receipts in the safe housed in the wooden cabinet next to the front door. Derek returned to the front of the store, passing William, who was restocking the shelves. Derek emptied the trash baskets and swept up at each checkstand, sprayed Formula 409 on each of the counters and scrubbed

hurriedly at the dried pools of animal blood and the mashed vegetable crumbs.

By 9:28 the three men had finished. Derek had switched off his wacky, orange jacket in the produce room and removed his tie. He followed William up the aisle through the produce department toward the front of the store, and Harrison in turn trailed at Derek's heels. Halfway up the aisle, an apparition flashed into the periphery of Derek's vision; he saw a male figure charging like a madman, coming at them from out of the rear storage room.

Time froze. Derek felt the grocery store dropping like an elevator out of control, as if the ground had suddenly been cut out beneath it. It seemed as if he had taken a hallucination and the drug was suddenly taking command of his senses. He saw the intruder as clearly and dispassionately as he saw the stacks of apples — the man's dark blue ski mask concealing all of the head but the eyes, the left hand which supported the right hand clenching the gun, the hysterical shouts. "Don't move! I've got a gun and I'll use it!" — yet at the same time details ballooned out grotesquely from the scene. The six-inch blue steel revolver looked enormous; Derek's gaze felt locked onto its deadly black cavity. A friend was playing a joke on them all, he immediately thought, or maybe this was a candid scene being shot for some movie.

Then fear rolled in and swept away his jumble of thoughts. For an instant it threatened to engulf him, but Derek forced calm upon himself. "He's not going to hurt us if we cooperate. He only wants the money. He'll take the money and leave and we'll be all right." The thought played like a mechanical tape in his head. Slowly, he wheeled around to look at Harrison in the back of him, and panic rose in his throat. Harrison, who had the key and who was the only one who knew the combination to the safe, had vanished.

"WHERE IS HE?" the robber screamed. "Harrison get your ass out here or I'm going to blow their motherfucking heads off!" Vaguely, Derek wondered

how the intruder knew the store manager's name. The next instant, the gunman grabbed William's arm with his left hand. Gesturing with the gun, he waved Derek toward the front of the store. "C'mon, c'mon, let's go. Harrison, get out here, you fucker! I'm warning you!" Obeyingly, Derek broke into a trot, and the gunman, dragging William, followed. Derek felt an overwhelming desire to scotch the robber; he thrust his hands into the air, without thinking, and he cringed a second later when the man in the ski mask cried through clenched teeth. "Get those hands down!" "Okay, okay, man. Whatever you want. Be cool, be cool," Derek babbled, thinking only then of the big glass windows at the front of the store. At the head of the aisle they wheeled around and the gunman herded the two hostages back through aisle nine, past the coffee and the children's books, past the Kellogg's Cocoa Krispies and the Capleton Instant Hot Cocoa mix. All three voices mingled and rose together in a weird, plaintive chorus. "Harrison, where are you?" "Harrison, you bastard, get out here!" "Harrison, Harrison." Only silence echoed back.

A second time, the trio ran to the front of the store, and when the robber paused momentarily, Derek watched in disbelief as William tried to displace the intruder's grip from his arm to Derek's. Derek stared at William seemed to make faces at him, and then he guessed that William wanted him to help take the guy. But in that split second of hesitation, the robber revolved. He hissed at Derek to move to the back of the store again. Once again they looped past the rice, beans, soup, spaghetti sauce, then together they halted, breathing hard. They stood in the long aisle at the back of the store, between the meat counter and the rack holding the bright orange and yellow bags of Doritos.

"Maybe now is the time to jump him," Derek thought, and he made a mental effort to keep his face blank. But he couldn't take his eyes from the steely gaze of the revolver. The robber wore tennis shoes,

faded blue jeans, a blue sweatshirt, and his bare hands revealed his race: Caucasian. The gun and ski mask seemed to strip him of humanity. To Derek, he seemed like a machine, an impersonal alien presence.

"He's about three inches shorter than I am," Derek noted to himself. Images of a dozen television shows flashed into his mind — snippets of James Garner and Sean Connery and Jannet Swartz wrestling away guns — and became spliced into the surreal flow of the moment. Derek wondered if the gun would go off accidentally if he tried for it, and where the bullet would go, and if the man was bluffing, and whether William would run away. Most of all, he wanted the drama to be over. He yearned to be away in some safe place, to be driving home in his truck, anywhere but here, any time but now. Irrationally, he had a vision of himself, reaching out to get a bag of taco chips, and strolling out the front door munching on them, walking away from this insanity.

The robber released William and screamed once again, hoarse with agitation. "Harrison, if you don't get out here in five seconds I'm gonna blow this asshole away!" Incredulously, Derek watched the man take the two steps over to him with the weapon, and thrust the hard metal prod into his belly. "Harrison, please come out," Derek added his own shaky supplication to the robber's. Then he, too, cursed. "Harrison, goddamn you, you fucking son of a bitch! Get out here!"

He wanted to seize the gun from where it nuzzled his stomach, and track down and shoot Harrison himself. Derek stared at the instrument, and wondered again if the man — holding it was bluffing. "Five, four, three . . ." Oh God. He flashed on what he'd heard about how bullets feel when they hit you. Terror clawed at his insides, and he had a sudden image of himself soaked in blood and maimed for life, and still I'm going to die, and will it hurt?

With a start, he realized that the man had stopped counting and was hustling him and William into the produce room. He had been

a bluff, he understood then. The guy had lost his nerve. In the storeroom, however, the robber ordered Derek and the clerk to lay face down, hands over their heads, execution style. Derek thought about his family; his brain screamed out for survival. He felt a bit calmer, but he also felt more vulnerable, more nakedly prey to the will of the other man. If he had had a chance to resist, it was now past. His face kissed the concrete and he breathed the word: "Christ." It was a prayer, not a profanity.

"Don't either of you move a muscle or I'll kill you!" the gunman barked, then bounded out of the room. Not more than five seconds later, William started to ease up from the floor. The robber burst into the room again. "Get down!" he yelled, kicking the clerk back into place. Out of the corner of his eye, Derek could see William lay still for a moment after their tormentor's second exit and then jump up and hide behind a pile of boxes. "Oh shit," Derek thought numbly. "Now what do I do?" Miraculously, the answer came in the form of the slowly opening door to the office in the storeroom, just a few feet away from him. Derek heard the whispered voice of the hiding store manager; it seemed to come from a great distance but it galvanized him into action. He rocketed across the dim room and flung himself into the refuge.

Harrison firmly pulled the door shut and demanded, "Where is he now?" "He's still out there," Derek exhaled, slumping with the sudden release.

"Where's William?" "He's out there too, hiding." "Call the police," the manager ordered. As the words registered, Derek once again felt anxiety tip over his spine. It seemed like an eternity had passed, but Harrison hadn't called the police yet. Derek pawed at the phone, he caught Harrison signaling to him and interpreted the gesture as an order to get down. With the phone in his hand, he tried to wedge his six-foot, three-inch frame into the cavity



beneath the manager's desk. As he dialed "0" and waited for the response, he allowed himself to sigh once more with relief; he figured any shots through the door might clip him in the rear end or the legs, but he probably would live.

Blessedly, the transfer came through quickly; the police dispatcher's voice was an untrifled monotone. When he asked for the store address, Derek had to scramble up and look for it on the desk. He spoke in a whisper. Time was accelerating now, like a ball rolling away from some horrid precipice.

Then William's voice broke the silence. It boomed out over the public address system. "It's all right you guys. The guy's gone and the police are here." In the front of the store, Derek and Harrison found William talking to a uniformed policeman and standing next to shattered glass from the broken front door. Witnesses from the Taco Bell were already gathering. Derek eyed the sweating man again obligingly, and then to the other witnesses, but he allowed himself a moment free from thought, like a person letting his mind go blank as he stares at a cop show on TV.

It seemed just moments later that the word came of the arrest: the policeman chauffeured Derek, the clerk, and the manager to the 4500 block of Genesee. There two cops stood next to a 1968 Ford Mustang with mag wheels and a jacked up rear end. They were talking with two men, both deeply tanned and wearing thick, collar-length wavy blond hair. One was sweating profusely; he wore blue trunks and a multicolored sweater and blood was seeping from a cut on his leg. The driver wore blue pants and a green striped sweater. Derek stared at them eagerly, but the only person he could identify was one of the arresting officers, a fellow high school alumnus from Saint Augustine's. The policemen seemed vaguely irritated at his inability to finger the robber, and Derek eyed the sweating man again obligingly. But the clothes were different and the face had been concealed; all Derek could feel sure about was the height.

Finally, the police dismissed him, and after he had stopped to buy a six pack of Coors, anger began to course through him at last. The first of innumerable replays (from movie on page 13)

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# THE MYSTERIOUS CASE OF THE CASE OF MYSTERIES



STEVE FRANK

Much that is bizarre is within a room near the Pacific. That room is filled with stories that have fascinated humans ever since Cain slew Abel. This is a fascination with mystery and crime. It is a fascination no one can deny.

This story doesn't begin with the volumes containing those stories — the Ira G. Wolff Special Collection at the UCSD Central Library. The story really starts with John Ball, a respected writer, who felt that the mystery-detective story should also be respected. This story, however, does involve Wolff's 6500-book collection, one of the world's largest collections of mysteries. Wolff gave it to UCSD because of a unique honor San Diego has earned. This sun-kissed area has become, perhaps, the murder mystery capital of the world. True, other parts of the country, Los Angeles, for example, have an interest in the field. Occidental College houses the E. T. Guymon, Jr., collection, the largest collection of first-edition mysteries in the world. And UCLA stores the papers of Raymond Chandler and the *Black Mask* archives, a magazine that pioneered the realistic private investigator. But the most focused, ballyhoed fascination with mur-

der and mayhem in America lies right here in San Diego.

The centers of this interest, in La Jolla and Del Mar, form an educational-publishing complex. There is the mystery library, a joint publishing venture between UCSD Extension and Publisher's Inc. of Del Mar, which markets reprinted mystery classics. Publisher's Inc. publishes "nose classics, new books in the field, and material for a national course in mystery fiction, administered through UCSD Extension. It also published, until 1978 when it was sold, *The Armchair Detective*, the top journal in mystery fiction. In addition, some editors of the mystery library teach at the annual UCSD Mystery Writers' Conference in La Jolla. Finally, the Ira G. Wolff gift serves as a resource for scholars studying this genre, neglected, until recently, for more than 125 years.

Raucous Southern California, a 45,000-square-mile encyclopedia of trouble, is a fitting place for this complex that honors conflict. The region is racked by earthquakes, mudslides, oil spills, drought, fires, smog, and freeway jams; and into this vortex, from all over the world, twenty-four hours a day, 365 days a year, year after catastrophic year, trek New World seekers, real estate sharpies, palmists, psychics, expatriate New Yorkers, Chicago mobsters, and wide-eyed, salivating mystery writers such as Eric Stanley Gardner and Raymond Chandler. Gardner, luxuriating on his 3000-acre Rancho del Paisano near Temecula, churned out books that once sold 20,000 a day. Chandler, a slower writer, surveyed the drama from La Jolla and produced seven novels and one collection of stories. Jonathan Latimer, still living in La Jolla, scripted many Perry Mason shows and wrote the second version of Dashiell Hammett's *The Glass Key*. Robert Wade, of La Mesa, teamed with Bill Miller, now deceased, and together they created *Murder, My Darling*, a local private detective. One of the most productive mystery writing teams ever, they collaborated on thirty-three novels, two screenplays, 200 radio scripts, and many short stories.

Here the artists and craftsmen have lived, and into this area in 1975 visited another writer, John Ball, best known for his *Heaven of the Night*, a book about Detective Virgil Tibbs. That book became a world bestseller and earned for Mr. Ball numerous prestigious awards. It was also made into a movie, and collected five Academy Awards. This success and money from other books, published in twenty-six countries, has given Ball a mansion in Los Angeles that displays rare African artifacts personally bestowed by the late Emperor Haile Selassie. Yet in 1975, Ball, now a writer and friend of the powerful, was a troubled man.

After a lecture to students at UCSD, he confided in C. David Hellyer, then that

school's public affairs man. Like many in the 1970s, Ball was concerned with respect, and mystery writers, he felt, weren't getting any. To many people, there were good writers and then there were... mystery writers. In fact, the craft of mystery writing had developed only slightly since the first detective story more than a century before. Writers were still cranking out stories in the tradition of Sidney Zoom and his police dog Rip. Even the early Eric Stanley Gardner isn't Ross Macdonald, and Ian Fleming isn't John Le Carré. What bothered Ball was that no one, not even masters like Chandler and Le Carré, was receiving serious recognition. Ball's contention was that a major university should take a step in the right direction. To this end, he then called Caleb Lewis, the University Extension project director. Lewis, in turn, proposed to Martin N. Chamberlain, dean of UCSD Extension, a university-sanctioned mystery library. That library would offer hard-to-buy mystery classics to members who could cancel membership anytime and who wouldn't have to buy additional books beyond their first purchase. An editorial board would choose which books to reprint. Among them would be John Buchan's *The Thirty-Nine Steps* and Eric Ambler's *A Coffin for Dimitrios*.

UCSD Extension, however, worried about the library's academic value. To ensure this, mystery library backers said the reprints would contain bibliographies, maps, and reviews. They also developed a national course in mystery fiction. UCSD Extension would provide the study material. UC Berkeley or a local college would give the credit. Enrollees, studying an anthology and some mystery library novels, would gain an overview of the field. Also, the library would offer new books in that genre. One would be the *Bibliography of Crime Fiction*, the most complete listing of mystery authors and titles ever. And a Mystery Library Writers' Conference Thursday, a local private detective. One of the most productive mystery writing teams ever, they collaborated on thirty-three novels, two screenplays, 200 radio scripts, and many short stories.

Next, Ball started picking the editorial board. E. T. Guymon, Jr., of Rancho Santa Fe, was one member chosen. Called the "dean of American collectors of mystery books and memorabilia" by Martin N. Chamberlain, Guymon began collecting books during the 1920s. In the following years, he added between 400 and 500 volumes yearly, finally giving his 15,000-item library to Occidental College.

Richard L. Roe, founder of Publisher's Inc., was another member. University Extension lent its name to the library; Publisher's Inc. designed the art work and published the book. Roy Wright, a boyish-looking man of forty-three, has twenty-three years publishing experience. Before Publisher's Inc., he edited at Pres-

ence Hall, Random House, and at *Psychology Today*, formerly of Del Mar. "We got into the mystery writers' program," he explained, "as people interested in adult education." What do adults read in their spare time? In the question we asked. What people read on the plane or watch on television is, by and large, mysteries." This observation may seem obvious, but the market for reprinted classics then was untested. Still, his company invested \$200,000 over the years and eventually sold 100,000 copies. One of the classics offered was *The Trogody of X* by Ellery Queen, another board member. Ellery Queen is a pseudonym for two cousins, Frederic Dannay and the late Manfred B. Lee. When Dannay was twelve, he read his first Sherlock Holmes story. Finishing it, he put away forever his Tom Swift and Horatio Alger books; he had experienced his god. Years later, he'd write mysteries and help start *Ellery Queen's Mystery Magazine*, 340,000 monthly circulation. And many, many years later, the passion for mysteries of this shy, elderly man would cause another part of San Diego's educational-publishing complex to fall into place.

Altogether, Ball chose fifteen experts of the mystery novel. "Our ultimate goal," he explained as chairman and editor-in-chief, "is to make this the center of the study of the mystery story." To meet this goal, the library and UCSD Extension sponsored the first Mystery Library Writers' Conference in August, 1977, in La Jolla. There, where Raymond Chandler lived for thirteen years, and not too far from Mount Hope Cemetery, where this patron saint was buried, twenty-eight true believers paid \$250 to attend a summer rite honoring and studying the genre. Among those present were agents, critics, and writers such as Richard Martin Stern, author of *The Tower*, later made into *The Towering Inferno*.

Also at this first gathering was Dannay, a neighbor of Ira Wolff in Larchmont, New York. Wolff, a retired advertising executive, started collecting first editions of Hemingway and Faulkner in 1954. Eventually, he switched to mysteries because they were cheaper to acquire and appreciated faster. Twenty-five years later, he decided to donate his 6500-item library to New York University. But that was before he talked with Dannay, still ruffled from an encounter with N.Y.U.

At one time, Dannay and John Ball had wanted to teach detective and mystery-writing courses at that school. N.Y.U., however, refused on the grounds that such writing didn't represent scholarly research and didn't merit academic attention. Dannay and Ball never forgot. When Wolff decided to donate his books to that school, Dannay asked him to reconsider. After all, UCSD Extension sponsored a mystery library and the Mystery Writers' Conference, it would be a fitting place. Wolff

agreed. In October, 1977, he phoned the news to Gena Peyton.

Gena Peyton heads the Mandeville department of special collections at the UCSD central library. She's been a "mystery freak" for more than fifty years. "I was so excited," she said, "I almost ricocheted off the walls." In December the collection arrived: six thick notebooks, itemizing the contents, were included. Wolff's collection spanned all categories: spy, adventure, police, and crime novels. Ribbs and Tannen, New York book buyers and sellers, had appraised the collection at \$160,000, and Wolff had told Peyton the most valuable items, including a page in Arthur Conan Doyle's handwriting, were in carton 132. She started unpacking. That page

dates from the late 1800s and is from *The Sign of the Four*. "I kept thinking, 'Now I'll really get to see what Dr. Watson's handwriting looks like.'" She held up the page. "Sherlock Holmes took his bottle from the corner of the mantel," she read, looking at Doyle's delicate, even writing, and his hypodermic syringe from its neat morocco case. "Peyton, member-in-good-standing of the London Sherlock Holmes Society, was 'floating.'" She unpacked other items and discovered a 1902 edition of *The Hound of the Baskervilles*, illustrated by Sidney Paget, the foremost illustrator of the Holmes series. She also found a copy of Edgar Allan Poe's "The Murders in the Rue Morgue," which is considered to be the first detective

story; it was published in *Grain*'s *Ladies and Gentlemen's Magazine* in 1841. Peyton admitted that her excitement was tempered by frustration; she had to fight the urge to read — to ignore the vast — to discover what Holmes did with that syringe, or to peek into one of the 146 volumes of the Eric Stanley Gardner collection. "I do not allow myself to think of the books as fascinating mystery stories," she said. "I have to think of them as objects to be alphabetized and placed on shelves. Otherwise I depend my life standing in the stacks, reading."

Most colleges have excluded the mystery from regular curriculum, even though the accomplished mystery writer creates a milieu more vivid than all the charts and

graphs of heavy weight social scientists. "If you want to know what L.A. was like in the 1930s," explained Caleb Lewis, "you read Raymond Chandler. If you want to know what Australia was like, you read Arthur Upfield's *The New Show*." Lewis takes to mysteries for the same reason many do, to escape. A reader may not be able to solve his own problems, but he can solve the problems of the novel's characters. It is a simple pleasure, perhaps, but an exceedingly important one. And in the words of gifted writers — and with the enlightened assistance of UCSD and the other local entrepreneurs — the mystery novel is enjoying a new-found respectability. As Caleb Lewis noted, "Mystery readers can now come out of the closet." □

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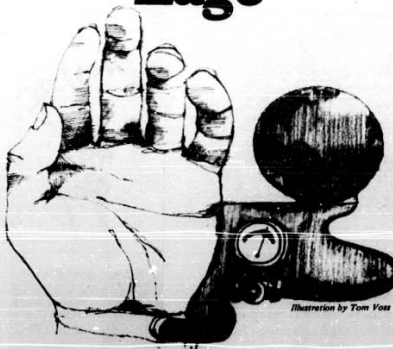
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# Essays at the Edge



FRED MORAMARCO

This past Fourth of July I witnessed an event that brought home to me the difference between reality as each of us experiences it from day to day and reality as it is customarily delivered to us by journalists. I was at Border Field State Park, picnicking with family and friends, and all of us were startled by the sight of about a dozen Ku Klux Klan members, dressed not in the traditional white hoods but in black (unintentional irony?) storm trooper outfits. Many of the Klansmen — who were apparently there for a rally to protest the flow of illegal aliens from across the border — carried round, black shields with the letters "K K K" emblazoned across them in silver. Shortly after the Klan arrived, a dozen or so miscellaneous dressed people (who turned out to be members of a local branch of the Revolutionary Communist Party) unfurled a red banner which said something about oppression and workers on it, and began to trade taunts and jibes with the Klan. "White Power!" the KKK group shouted. "White Trash!" came the reply. "The founders of America were white racists," a Klansman boasted. "Learn how to spell," someone shouted

from the other side, pointing to a sign one of the KKK men held that read "DEVELOPE AMERICAN OIL." Although this event was widely reported in the local press, none of the accounts I read caught the bizarre surrealism of the episode — the sense all of us there had that we were confronting archetypal images surfaced from the country's collective psyche. Then too, there was an odd sort of playfulness in the air. For example, a group of young people not connected with either side began to mimic the Klan's actions by holding white paper picnic plates across the front of their bodies, aping the Klansmen's shields. One of them marched past the Klan group holding a poodle on a leash, parodying the huge, vicious looking animal that appeared to be the KKK mascot. Here we were on the edge of things — the Southwest edge of the country, the outer edges of American politics, the edge of hostile rhetoric just this side of violent confrontation — and the whole strange configuration seemed so absolutely matter-of-fact, so contemporary, so American. Doesn't everybody celebrate the Fourth like this?

A friend turned to me as we were observing these actions and said Joan Didion should be here to write about this,

and as I was in the midst of reading her new book, *The White Album*, I knew exactly what he meant. For Didion's is a journalism not of facts (though she leans heavily on numbers, names, dates, places) but of feelings, not of reporting an event so much as registering its tremors on a sort of psychic seismograph.

*The White Album* is a book of essays written during the late Sixties and throughout the Seventies about the various edges of American life. The title essay is a long piece (forty-eight pages) that chronicles her state of mind following "an attack of vertigo and nausea" she experienced in the summer of 1968 shortly before being named a *Los Angeles Times* "Woman of the Year" ("along with Mrs. Ronald Reagan, the Olympic swimmer Debbie Meyer, and ten other California women who seemed to keep in touch and do good works"). The nationally traumatic events of these years, which included the murder of Robert Kennedy, the Manson killings, the riots at San Francisco State, the rise and fall of the Black Panthers (to offer only a very selective list), are recalled from the perspective of a decade. "By way of comment," Didion remarks, "I offer only that an attack of vertigo and nausea does not now seem to me an inappropriate response to the summer of 1968." For Didion, what one remembers about the texture of an event is the most important clue to its significance. For example, in August of 1969 she received a phone call at a Beverly Hills swimming pool informing her about the Manson killings. All day long stories about that terrible event circulated around Hollywood and Beverly Hills, each story bringing with it news of another rumored horror. What does Didion recall about that scar-forming afternoon?

"These early reports were garbled and contradictory. One caller would say hoods, the next would say chains. There were twenty dead, no, twelve, ten, eighteen. Black masses were imagined, and had trips blamed. I remember all of the day's misinformation very clearly, and I also remember this, and with I did not: I remember that no one was surprised." It is the strange and unexpected stoicism of the Seventies — our inability to be surprised at anything — against which Didion's tense and nervous prose resonates.

*The White Album* is organized around several themes, though the inclusion of certain essays in one section or another often seems arbitrary. After the introductory essay, there is a section of about sixty pages containing various essays on California themes: the Getty museum, the late James Pate (who "was obsessed with the idea of being Bishop of California" in the Episcopal Church), the unoccupied governor's residence built by Ronald and Nancy Reagan outside of Sacramento, the Los Angeles office of the California department of transportation, the California water supply systems, and several other subjects. Part III, headed "Women," has three spare essays: one on the women's movement, one on Portis Leasing, and one on Georgia O'Keeffe. Part IV, called "Slogans," is a miscellany, and some of the essays here — "In Hollywood" and "On the Beach" — seem to belong in the

California section. And finally, Part V is a terse description of the "silent" generation that came of age in the Fifties ("We were silent because the exhilaration of social action seemed to many of us just one more way of escaping the personal, of making for a while that dread of the meaningless which was man's fate"), and a last piece on "Quiet Days in Malibu," where Didion lived between 1971 and 1978.

This adds up to a potpourri of impressions written for different audiences and purposes by the same writer over a period of about a decade. The essays appeared originally in magazines as diverse as *The New York Review of Books* and *The Saturday Evening Post*. This book is a book not because of any intrinsic unity, but because a lot of people like the way Joan Didion writes. This is as good a reason for its existence as any — surely the best reason from a publisher's perspective — but in this case we have a work that is less than the sum of its parts. Some of these pieces are entirely forgettable, while others seem a permanent part of the decade's psychological etchings.

I am particularly taken by many of Didion's urgent and riveting beginnings. Let me string a flow of her characteristic openings together:

We tell ourselves stories in order to live. The price was caged in the consulate. The man with the candy will lead the children into the sea. The naked woman on the ledge outside the window on the sixteenth floor is a victim of scidie, or the naked woman is an exhibitionist, and it would be "interesting" to know which.

To read a great deal of Doris Lessing over a short span of time is to feel that the original source of heaven has been commodified. She holds the mind's other guest in ardent contempt.

Or, the characteristic trembling, tenuousness holding on to time and place, and 1969. I had better tell you that I am, and was, I am sitting in a high-ceilinged room in the Royal Hawaiian Hotel in Honolulu where the long translucent curtains billow in the trade wind and trying to put my life together.

So many people have been engaged in "putting their lives together" in the 1970s that it's hard for us to recall that this is a style, a mode of writing that Didion invented in *Slouching Toward Bethlehem* and which her imitators have now deposited in books, magazines, and newspapers throughout the land.

*The White Album* is not as good a book as *Slouching Toward Bethlehem*, nor is it as compelling as her fiction. The California-related pieces seem to me the best in the book, along with the title essay. But these together do not add up to the retrospective look at the decade that *The White Album* seems to promise. Much of it is workshop journalism, falling short of the literary exactitude Didion is capable of in her best work. And while I have no wish to disparage journalism nor to elevate "literature," my favorite definition of the latter is Ezra Pound's: "Literature is news that STAYS news." Didion always writes news well, but only occasionally does she write news that stays news.

## Your Money or Your Life

(continued from page 9)

begin struggling in his mind. He felt emasculated. The thought of helplessness, of failure, overwhelmed him. "He used my life to try and get money," Derek seethed. He drove south on Highway 805 to Normal Heights and for the first time in his memory, he experienced raw hatred; he longed to kill the man. In the shelter of his parents' living room, he wanted his family to sympathize with that outrage. His parents were upset at what he had undergone; his wife, Sally, seemed calm but Derek could tell that she, too, was unsettled about him. But he also knew that they didn't understand the profundity of his anger. He wanted them to share this tearing thirst for vengeance, yet he knew that they didn't, and as the night deepened, he felt himself alienated. Before sleeping, he drank all six of the beers and he burned to make love to Sally, to be held, to feel close to someone.

Today Derek says that one of the first things that helped him to put the incident in perspective was the account of the robbery that he read in the *Evening Tribune*. The reporter presented the scene at the grocery as a comedy, a farce, describing how the intruder had not only failed to make off with the cash, but also had lost a tennis shoe when he raced off to the getaway car. The story startled Derek in a way, yet he could see that it was funny. It was funny even though it had been his life flickering at the end of that gun barrel.

The reception at the Big Bear when Derek reported for work the next day also helped to deflate his sense of having been violated, helped cool his simmering rage. Word had spread about how big, strong Derek had had under the desk; a few of the men told him how they would have disarmed the robber. The jokes irked Derek. He joined in the laughter. Big Bear's only response was to bestow a new duty upon the boxboy: henceforth, Derek was to check the back rooms at closing time, he was told. Swallowing his resentment, he complied for a few weeks. Every night, he would grab a hammer or meat cleaver and as he inspected the shadowy room, thoughts of how he would back at anyone hiding chivalry through his mind. When he eventually began fantasizing about joining forces with any potential robbers against the firm which had cared so little about him, he decided it was time to quit the job.

The subpoena to appear at the preliminary hearing came with surprising swiftness. On September 27 Derek showed up at the county courthouse. Although he barely admitted to himself, he approved of the proceeding; this was American justice, rolling forward as it was supposed to. Derek's testimony went without a hitch. Since he, as a witness, was barred from the courtroom except to testify, Sally later described to him the district attorney's case against the two blond residents of Leucadia. A witness had positively identified the green Mustang as the same car which sped away from the Big Bear parking lot; and the police had found a faded and bloodstained pair of blue jeans in the back seat along with a blue containing two

beer cans and a Big Bear receipt. The driver of the car worked as a janitor for the Big Bear in Del Mar. The men were bound over for trial, and Derek marked the date on his calendar. But there were delays and finally he learned that the two had made a deal with the district attorney and admitted their guilt after plea bargaining.

Derek hoped for justice regardless; he looked forward to the sentencing. Throughout the first four months of this year, he periodically called to ask if anything had happened yet to the guilty men. Then finally, one day in May, the clerk came back with a positive response. Derek says the sounded apologetic. Judge Earl Gilliam had placed the armed robber on probation for three years, plus he had sentenced him to 270 days in jail. Because the man had already served eighty-one days and gotten "credit" for an extra forty, that left him with about four months to serve. The clerk didn't mention to Derek that the driver of the getaway car escaped with only three years probation. Big Bear got \$240 for its broken glass door.

Derek also doesn't know that just last year 1980 armed robberies occurred in San Diego, but he does realize that such things happen all the time. In fact, he sometimes looks upon the experience as one of life's little peaks that tend to look inconsequential or lousy in retrospect; being confirmed or Bar Mitzvahed, losing one's virginity, being held as in hostage in a robbery. He tells himself that he shouldn't blow the whole thing out of proportion.

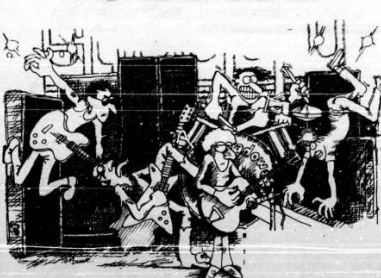
But the experience also has left marks upon him that haven't been erased as the last ten months have passed. His attitude toward the police has changed for one thing, softened dramatically since the days when he lived in Haight Ashbury and vehemently defended passivism. "Everyone talks about police brutality. But I can see how it would be very easy to be brutal when someone's shooting at you," he commented recently, sitting in the Springfield Wagonworks bar in El Cajon and sipping on Southern Comfort. "Fear is irrational and it's reflexive." Now he also takes a different attitude toward the justice system. "They say jails are lousy, and I know prisons are lousy. I know about the rape and the brutality and the way they treat some animals in prison, but to me..." his voice trails off. "Our own Governor Brown, liberal Governor Brown, just came out and said that sentencing is not for rehabilitation; it's for punishment." Derek thinks an armed robber should have to serve five years at least. "They ought to take some time. They ought to have their freedom taken away," he says with a bitterness which still seems foreign to him.

His first reaction to the experience hasn't faded. He still would like to own a gun. "I don't know how I would handle it. But the kind of gun that I would buy would be the kind of gun that would make me quickly," he states matter-of-factly. "I wouldn't want to go and buy a large .22; I would have something with a large caliber. People I know who own guns say that's ridiculous, that anyone who's going to intrude will always have the drop on you. It's a difficult solution. But the question is how do you protect yourself in our society?"

Derek says that people talk about going into combat for the first time; they say the second time is never as bad. "I've been baptized. The next time, I'll keep a clear head. I'll try to have my senses about me. That's why I'd like to have a weapon." He takes a long, silent sip on his drink. "I think your natural reaction is to have a firearm, and the police say that it doesn't work, it's unsafe. You think about children playing with handguns. You think of all those things, but the other side of the coin is that you think, 'What happens if a crazy comes again?' If I have a gun at least I might have a chance."

For a while Derek also considered going out on a crusade for victims. "Nobody gives a damn about the victim. Nobody calls you. Nobody tells you what's happening." You tell your story at parties, people ooh and ah, but nobody ever really wants to hear about it. Derek says eventually you get conditioned to the fact that you're a nobody; it starts the moment the police arrive. He says he, too, got conditioned over the course of the last year. So it happened to him. Big deal. So what?

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# READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80873, San Diego, CA 92118.



Illustration by Rick Geary

The San Diego Comic-Con, the nation's largest gathering of those devoted to the comic and fantastic arts, has become an annual fixture in our city, attracting fans, artists, and celebrities from all over. At its core is a marketplace for the buyers, sellers, trades, and collectors of comic art; the convention has burgeoned over the years into a multimedia event that encompasses a broad spectrum of popular culture. With programs and presentations covering every aspect of the comic strip, the comic book, animation, as well as science fiction and fantasy in art, literature, movies, and television, the Con offers something to just about everybody. And despite its hugeness, it manages to generate a friendly, informal, anything-can-happen atmosphere.

This year's convention is special for two reasons: first, it's the tenth anniversary of the first San Diego Con in 1970, second, after 7 years as occupant of the El Cortez Hotel (lost last year), the event takes place in new surroundings, the downtown Convention and Performing Arts Center and the nearby U.S. Grant Hotel. The expanded facilities ensure a greatly enlarged dealers' room, the center of Con activity, and space for the usual wide variety of other features. Highlights this year include slide shows and panel discussions with celebrity guests, continuous screenings of all kinds of movies, special programs on upcoming films like *The Star Wars* sequel and *Indiana Jones*, the Black Hole (free Black Hole posters will be available to everyone attending the Con), seminars for beginning artists conducted by the professionals present, a music act, exhibitors featuring new work by established illustrators as well as local beginners, and an art auction for charity. The five-day event culminates on Saturday night with the annual batouque and Inkpot Awards (given by the Con for excellence in the fields of comic arts, animation, film/TV, science

fiction and fantasy, and "service to fandom"), followed by the hugely popular masquerade contest.

A scheduled panel on satire and parody should be of interest to anyone concerned with the issue of freedom in the arts. Underground cartoonist Dan O'Neill will talk about his recent confrontation with the Disney studios over his use of the characters of Mickey and Minnie Mouse in a comic book parody. The resultant controversy, which has been to the Supreme Court twice and still remains largely undecided, raises crucial First Amendment questions as to the nature and limits of satire. O'Neill, for his part, has formed the Movie Liberation Front.

The Con always invites a very generous lineup of guests, and this tenth anniversary year is no different. A partial list: animator Bob Clampett; sci-fi writers Theodore Sturgeon, Larry Niven, and George Clayton Johnson, cartoonist and publisher Harvey Kurtzman, professional "voice" June Foray, fantasy illustrators Frank Kelly, Brian Vallejo, and (San Diego's own) Victor Moscoso and Trina Robbins; comic artist Mort Walker ("Beetle Bailey"); Virgil Partik ("Big George"); Sergio Aragones (MAD); John Romita ("Spider-Man"); Russ Manning ("Tarzan," "Star Wars").

The convention continues daily through this Sunday, August 5, 10:00 a.m. to 10:00 p.m., at the Convention and Performing Arts Center, Second and C streets.

A membership fee of four dollars per day or fifteen dollars for all five days admits the visitor to every scheduled activity. Children under seven are free with a paying adult. For further information, call the Con's publicity director at 433-2994 or 264-1245.

— Rick Geary

## Theater

"Cyrano de Bergerac," Edmond Rostand's drama set in 17th-century France about the expert swordsman with the ungainly nose, will be performed Wednesday through Sunday, August 4, 8 p.m. (Lamb's Players' Theatre, 502 E. Plaza Boulevard, National City, 474-3385).

"Ab, Wilderness," a comedy by Eugene O'Neill, will be performed Thursday, August 2 through Saturday, August 4, 8 p.m. (Fato Playhouse, Vineyard Shopping Center, 1511 East Valley Parkway, Escondido, 740-6669).

"Uncommon Women and Others," a sharp-edged comedy by Wendy Wasserstein concerning the transition from life at an Eastern women's college to womanhood in the 1970s, will have its San Diego premiere presented by the very alert Women's Theatre Ensemble, through August 4, Tuesdays through Fridays, 8 p.m.; and Saturdays, 5:30 and 9 p.m.; Second Avenue Theatre, 303 Second Avenue, downtown, 272-9819 or 233-0141.

"The Death of Dracula, Part 109 or This Time It's for Real," a musical comedy written by 18-year-old native San Diegoan Ben Covington, will be performed by the Southeast Community Theatre, Fridays and Saturdays, through August 4, 8 p.m.; and Sundays, through August 5, 3 p.m.; Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, 263-7254.

"Bulldog Drummond," a parody of B-grade detective movies of the Thirties, will continue on Fridays through Sunday, through August 18, 8 p.m.; Coronado Theatre, 1775 Strand Way, Coronado, 435-4856.

"Sleeping Beauty, or The Famous Rose Taboo," the third annual summer children's show of The Lamplighters Community Theatre, will be presented through August 23, Tuesdays and Thursdays (except August 4), 10 a.m.; and Saturdays, 1 p.m.; Ben Polak Fine Arts Center, 8053 University Avenue, La Mesa, 464-4598.

"A Chorus Line," the Broadway musical concerning the stories and confessions told by a group of Broadway "gypsies," those dancers who scrape from show to show, will return to San Diego on August 7 through August 25 (except August 13), Mondays through Saturdays, 8 p.m.; Sundays, 7:30 p.m.; and Wednesday and Saturday matinees, 2:30 p.m.; Civic Theatre, Second and C streets, downtown, 236-6510.

"Stop the World, I Want to Get Off," by Anthony Newley, will be the next offering in the "Summer of '79..." A Dinner Theatre Experience" series, Wednesdays, Thursdays, Fridays, and Sundays, through August 11, dinner at 7 p.m.; curtain at 8:30 p.m.; 3999 Mission Boulevard, Mission Beach, 955-9947.

"The Norman Conquest," a three-play series which focuses on a family wedding celebrating at an ancient castle, will be presented by Alan Ayckbourn, includes "Table Manners," "Living Together," and "Round and Round the Garden," August 11, presented in repertory on Tuesdays through Sunday, through September 7, 8:30 p.m.; with additional Saturday and Sunday matinees at 2 p.m.; Carter Center Stage, Balboa Park, 239-2255.

"The Threepenny Opera," Bertolt Brecht's attack on bourgeois society, satirizing and condemning everything from opera to social vices to corrupt government, will be presented Thursdays through Sunday, through September 9, 8 p.m.; with Saturday matinees on August 25 and September 8, 2 p.m.; Marquis Park Theatre, 3717 India Street, 298-8111.

"A Thousand Clowns," the Broadway comedy later motion picture by Herb Gardner, will continue through September 9, 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.); Fiesta Dinner Theatre, 9665 Camino Road, Santa Fe Valley, 697-0977.

30th San Diego National Shakespeare Festival will feature "Julius Caesar," "The Comedy of Errors," and "Macbeth," performed in a meeting of the San Diego Shakespeare Society, Thursday, August 2, 8 p.m.; United Church of Christ, 5940 Edison Center, La Mesa, 469-9151; Balboa Park, 239-2255.

Summer Comedy Festival will feature "Blotchier Bums," a nine-mining comedy which takes a look at some fans during a Padre/Vadger game, and "Tartuffe," Moliere's classic comedy concerning a charlatan posing as a holy man, presented in repertory Thursdays through Sunday, July 30, 8:30 p.m.; Wednesdays through August 1, 8:30 p.m.; 23, 8:30 p.m. (except Saturdays, August 11, 25, and September 8, 7:30 and 10 p.m.); San Diego Repertory Theatre, 1620 Sixth Avenue, 231-5585.

"Spontaneous Combustion," an improvisational presentation by local artists, will be offered as part of the "Lunch Time Theatre" series, Thursdays and Fridays, 11:30 a.m. to 1 p.m.; Marquis Park Theatre, 3717 India Street, 298-8111.

## Special Events

Readings, Art, and Music, jointly sponsored by the La Paloma Theatre and La Paloma Books, will feature works by Linda Brown, David Newcomb, David Webb, Owen Kane, Harold Brown, and Joel Rosen, Sunday, August 5, 4 p.m.; La Paloma Theatre, 4071 First Street, Encinitas, 753-2881 or 436-7788.

Scottish Highland Games, this sixth annual event will feature Highland dancing, piping and drumming, and bowls, as well as the athletic events (caber toss, shot put, tug-of-war), Sunday, August 5, 8 a.m. to 5:30 p.m.; Arroyo, 257-2121, 461-1325.

Carnival/Benefits for The People's Creativity Collective will take place Sunday, August 5, 10 a.m. to 5 p.m.; the site of Starline Street, Ocean Beach.

Hiroshima Day Peace Commemoration, a Tai Kung martial arts performance, will be sponsored by the Community Energy Action Network, Monday, August 6, 4 p.m., beginning at Conover, 3302 Pacific Highway.

"Voyager Gallery" is the title of an exhibit composed of 26 color photographs of Jupiter taken by the Voyager spacecraft on August 11, Reuben H. Fleet Space Theater and Science Center, Balboa Park, 238-1168.

Summer Puppet Shows, featuring hand puppets, rod puppets, and marionettes, will continue on Wednesdays, Fridays, Saturdays, and Sundays, through September 2, 1:30 and 2:30 p.m.; Puppet Theatre, Balboa Park, 276-1634 or 466-7128.

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

## Lectures

"Assertiveness Training with the Schizophrenic" will be the topic of a lecture by Jeffrey L. McIlfort at the meeting of Parents of Adult Schizophrenics, Thursday, August 2, 7 p.m.; Friendship Hall, University Christian Church, 3920 Cleveland, 239-7127.

"The Care and Transplanting of Seed Plantings" will be discussed by Harvey Kendall at a meeting of the San Diego Botanical Society, Thursday, August 2, 8 p.m.; United Church of Christ, 5940 Edison Center, La Mesa, 469-9151.

Writers' Workshop, sponsored by "Reader's Digest" and the SDSU department of English, will include editing, reviewing, 22 national magazines and Southern California freelance writers, Friday and Saturday, August 3 and 4, SDSU, 286-6635.

An Evening of Performance Art Pieces, in conjunction with the "Installations and Performances" exhibit, will include works by Yvette Stothard, Pamela J. Kozmar, Vian Palmer, and Mary Lorenz, Wednesday, August 8, 7:30 p.m.; Community Arts Gallery, 870 Third Avenue, downtown, 233-0141.

Law and the Arts, a presentation on laws related to art, music, and literature, including copyright, will be delivered by attorney Peter H. Kurland, Wednesday, August 8, 7:30 p.m.; Manhattan West Gallery, 1302 Camino del Mar, 231 Mar, 234-3493.

Third Annual Mystery-Suspense Writers' Conference, for practicing and prospective writers and readers of mystery and suspense literature, will include participants John Bull ("In the Heat of the Night"), ABC story department director Mervyn Coffey, Elleston Trevor ("The Light of the Phoenix"), crime novelist Dorothy B. Hughes ("Ride the Pale Horse"), and others, and is presented by UCSD Extension, Wednesday, August 8 through Sunday, August 12, UCSD, 452-3420.

## Film

"Pygmalion" will be presented as part of a "Study of Filmed Plays" (also open to the public, Thursday, August 7, 6:45 p.m.); Miracosta College, San Juan Capistrano, 757-2121.

"A Walk in the Forest," a documentary which chronicles the needs and balance of plants and animals of the forest, will be shown Thursday and Sunday, August 4 and 5, 1:30 and 3 p.m.; Natural History Museum auditorium, Balboa Park, 777-1821.

"Sherlock Junior," starring Buster Keaton, will be presented with piano accompaniment, Wednesday, August 8, 8 p.m.; outdoor theatre, Miracosta College's Del Mar Shores campus, Del Mar, 757-2121.

Films for Children, including "Donald's Better Self," "Donald's Crime," "In Dutch," and "Country Cousin," will be screened Thursday, August 9, 3:30 p.m.; and Friday, August 10, 3:30 p.m.; National City Public Library, 225 12th Street, National City, 534-2211.

"Thieves Like Us," one of the earlier (1974) and better Robert Altman films, concerns a fugitive (Keith Carradine) and a backwoods woman (Shelley Duvall) who meet on Mississippi during the Depression with a supporting cast of Louise Fletcher, John Schuck, and Joan "Old Bethander" Tenenbaum, who also co-wrote the script, Sunday, August 4, 9 p.m.; Channel 8.

Consider this unlikely scenario: Wally Cleaver runs into the foyer and slams the front door behind him. Playfully punching the Beaver on the arm, he heads for the stairs.

"Hi Mom, Hi Dad!"

"My, what are you so happy about?" Jane asks, removing her apron and adjusting her single strand of pearls.

"Oh, I finally got a date with Eddie Haskell for the junior prom."

"That's nice," replies a sober-faced Ward. "But don't forget, son, you promised to clear out the garage this afternoon."

It is difficult to recall a single television show or film that has introduced a homosexual character in which being gay wasn't "an issue." Unlike the fictional Lane To Beaver scene described above, the popular arts have, by and large, dealt with homosexuality and the response it engenders in others as a theme in and of itself. Whether humorous or dramatic or sexist or sympathetic or insulting, it cannot be presented without comment. Thus, of course, a most surprising, since being gay in a homophobic culture has a tendency to cause comment. Word Is Out: Stories of Some of "Our Lives" — the documentary by the Mariposa Film Group that garnered significant critical and commercial success when released two years ago and which will have its second television airing on KPBS-TV this Saturday and Sunday, continues this tradition. But in this case,

the comments are made by twenty-six gay men and women themselves, as they candidly discuss their own experiences with "the issue."

Butch, effeminate, average, outrageous, suburban, rural, young, old, white, black, Oriental — the variety of women and men interviewed is a bit like what you'll find on Noah's Ark. The range of individual histories and personalities is just as varied, but, like Noah and his passengers, the intersecting thread among these disparate stories is that of survival. For some, survival means living through the nightmare of electroshock "therapy"; for others, it is hilarious tales of dealing with the United States Army; and for still others, it is coming to terms with a disappointed and guilt-ridden family. But for all, it is developing an identity in a world devoid of positive role models.

While the Public Broadcasting System and KPBS-TV are to be applauded for bringing this sometimes touching, sometimes tedious film to television audiences who might not be caught dead at theater screenings of the movie, one can't help but wish that it were appearing on a commercial network. To elaborate on this point, *Word Is Out* might finally play a unifying role to Hatch, and "the issue" might cease to be an issue at all.

*Word Is Out* will be televised on Saturday, August 4, at 12:30 p.m.; and again on Sunday, August 5, 10:00 p.m.; on Channel 15.

— Christopher Knight



Word Is Out

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

"Charger Football," our San Diego Chargers, sans Lasseus Kelcher but still with one of the most talented teams in the NFL, will kick off their pre-season with a game against the 49ers, live from San Francisco, Saturday, August 4, 7:30 p.m.; with a repeat telecast on Sunday, August 5, 9:30 a.m.; Channel 10.

"Dracula-thon, KTLA will give a glimpse of the more than 200 Dracula films on Saturday, August 4, with "Dracula" (1931), Bela Lugosi, directed by Tod Browning; 6 p.m.; "Horror of Dracula" (1958), Christopher Lee, Peter Cushing; 7:30 p.m.; "Rite, Kill vs. Dracula" (1966), John Carradine; 9 p.m.; "Son of Dracula" (1943), Lon Chaney; 11 p.m.; "Dracula's Daughter" (1936), Gloria Holden; 12:30 a.m.; "Count Dracula" (1971), Christopher Lee; 2 a.m.; and "House of Dracula" (1945), Lon Chaney 4 a.m., all on Channel 5.

"Ray Charles at Monterey," in this segment of "Summerfest '79," Ray Charles will be featured at the Monterey Jazz Festival in Switzerland, joined by Dizzy Gillespie, Hank Crawford, David Glick, George Duvivier, Micky Roker, Kenny Burrell, and Esther Phillips, and will perform "Georgia," "I Got a Woman," "Hallelujah," "I Just Love Her So," "Gimme Some Lovin'," "I Wanna Be Like You," "Cryin' Time," "Ruby," and "It's All Right," Sunday, August 4, 9 p.m.; repeating Sunday, August 5, 1 p.m.; Channel 15.

"Focus," a program of interviews and profiles of music personalities, hosted by Gary Beck, will continue with progressive rock group Renaissance, Sunday, August 5, 9 p.m.; KSDT-FM (Cable 95.7).



"The Shakespeare Plays" will feature "As You Like It," Tuesday, August 7, 8 p.m.; and "Measure for Measure," Wednesday, August 8, 8 p.m.; repeating Saturday, August 11, noon, Channel 15.

"Remember Stowell: Gay Pride '79," highlights of the San Diego Gay Pride Parade in 1979, will be shown along with interviews with participants, Wednesday, August 8, 8:30 p.m.; repeating Friday, August 17, 8 p.m.; and Monday, August 20, 8:30 p.m.; Mission Cable Channel 24 and Southwestern Cable Channel 16.

"1978-79 Los Angeles Philharmonic Season" under the baton of Maestro Carlo Maria Giulini, will be broadcast on Thursdays, through September 27, 8:30 p.m.; KPBS-FM (89.5).

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

(continued on next page)



## READER'S GUIDE TO LOCAL EVENTS

### Sports

12th Annual City vs. County All Star Basketball Games, a fundraiser for the San Diego County Special Olympics, will pit the best of the City against the best of the County in three categories and two genders. Sunday, August 4, beginning at 2 p.m., Muir Campus gymnasium, UCSD. 234-6711.

With Fargo Tennis Open, a 12 woman draw in the Galtate Series, will continue with such stars as Martina Navratilova, Tracy Austin, Virginia Wade, Rosie Casals, Wendy Turnbull, Kerry Reid, and Renee Richards. Thursday and Friday, August 2 and 3, 10 a.m. and 6 p.m.; and Saturday and Sunday, August 4 and 5, 2 and 7:30 p.m., San Diego Sports Arena. 571-7025 or 244-4176.

World Wrestling Championships, featuring more than 500 wrestlers representing more than 40 countries, will include pre-Olympic competition in the Schoolboy category Thursday, August 2 through Saturday, August 4. Senior/Olympic on Tuesday, August 21 through Friday, August 24; and Senior/Free-style on Saturday, August 25 through Wednesday, August 29 at 1 and 7 p.m., Peterson Gym, SDSU. 298-0464.

Bicycle Races will be held Tuesday through August 31, 6 p.m., San Diego Velodrome, Morley Field, Balboa Park. 298-1570.

Del Mar Thoroughbred Racing, the 40th annual season, will feature nine main daily races Tuesday through Sunday, August 12, with the first post at 2 p.m. Del Mar Fairgrounds, Del Mar. 299-1340 or 755-1141.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Youth Hostels. Saturdays, beginning at 10 a.m., Organ Pavilion, Balboa Park. 234-3339.

### Dance

Square Dance Summer Festival will feature callers from throughout the country. Friday, August 3, 8 to 11 p.m.; and Saturday, August 4, 10 a.m. to 11 p.m., Scottish Rite Memorial Center, 1895 Camino del Rio South, Mission Valley. 273-5606 or 287-2027.

"On Paintings and Performances," a program jointly presented by the San Diego Museum of Art and the San Diego Ballet which explores the interrelationships of visual art and dance, will continue with "Composition in Art and Dance," Sunday, August 5, 2 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931 or 239-4141.

Philippine Cultural Arts Dancers will perform in costume as part of the Fourth Annual Ethnic Dance Festival, Sunday, August 5, 1 and 2:30 p.m., Museum of Man plaza, Balboa Park. 239-2007.

Spanish Dance Company, Fantasia Española, accompanied by Flamenco guitarist Paco Sevilla, will be featured in a series of Thursday night performances, La Posada del Sol Mexican Restaurant, 8238 Parkway Drive, La Mesa. 462-2640.

### Galleries

Groovy Exhibit will include drawings by Joe Luis Cuevas, drawings and sculpture by Giacomo Manzoni and Francisco Zúñiga, and sculpture by Marino Marini and Henry Moore, continuing through August 2, Taniade Gallery, 620 Prospect Street, La Jolla. 454-3691.

"Touch, Feel, Flow, and Grow," a two-person show featuring acrylic paintings by Ruth Williams and cast bronze sculpture by Elie Katz, will continue through August 11, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

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

Contemporary Chinese Scroll Paintings by Ho-Nien Au of Taiwan will be exhibited through August 12, San Diego Museum of Art, Balboa Park. 232-7931.

Drawings and Paintings by Gerrit Creve will be exhibited through August 17, Mike Sumner Gallery, penthouse, Park Manor Hotel, 525 Spruce Street. 295-2188.

Ikabana Baskets and Kauri Textiles will remain on display through August 17, Gallery Edge, 7464 Girard Avenue, La Jolla. 454-9781.

"Selections/Permanent Collection," an excellent array of more than 40 contemporary works, spanning the years 1961 through 1978, includes pieces by such stimulating and noteworthy artists as Carl Andre, John Baldessari, Billy Al Bengtson, Chazou, Ron Davis, Ellsworth Kelly, Roy Lichtenstein, Claes Oldenburg, Richard Serra, and Frank Stella, will continue through August 19, Condon City Lobby, Gallery 1, and the Oval and East Coast Puker Gallery, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9717.

"Installations and Performances," an exhibition of conceptual and performance art featuring three-dimensional works which utilize a particular space in the gallery as an integral part of the piece, two-dimensional works presenting the artist's ideas/statement as the main focus of expression, and various performance art pieces, will continue through August 25, Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

A Retrospective of Photographs by Gene Lyk, including 80 photographs taken between 1940 and 1979, will continue through August 29, Photo Art Center, 6610 El Cajon Boulevard. 287-4523.

Recent Paintings and Sculpture by Marital Feligoretti, the ideas of which emanated from a series of computer printouts based on design elements of the artist's work during the past 25 years, will be exhibited through August 31, Mex-Art International Gallery, 1217 Prospect Street, La Jolla. 459-6879.

Interior and Still Life Gouache Paintings by Kathleen Marshall will be exhibited through August 31, DeSmetbank gallery, 1262 Kemmer Boulevard. 236-1916.

Artist S.H. Schiffer will have his work exhibited in a one-man show coordinated by the Penhouse Gallery of the Village Hotel of La Jolla and the San Diego Repertory Theatre, through August 31, foyer of the Repertory Theatre, 1620 Sixth Avenue. 321-3585.

Photography by Richard Tacker will be exhibited through August 31, H. Heri Fine Arts Gallery, 3837 Park Boulevard. 297-5775.

"Concepts and Constraints," an exhibit concentrating on the functions of the objects shown, taken from the museum's Asian Decorative Arts Collection and loans, including robes from the Chinese Imperial Court, glass cosmetic bottles from first-century China, Persian and Japanese pears, Turkish prayer carpets, a Han Dynasty wine cup, and a Baluchistan silk bag, will continue through September 9, Galleries 4 and 5, San Diego Museum of Art, Balboa Park. 232-7931.

"Kelekele Sertawa—A Living Treasure" is the title of the first U.S. exhibition featuring the hangings, screens, kimonos, and hand painted books of this contemporary artist/craftsman, continuing through October 14, Mingie International Museum of World Folk Art, University Towne Centre, 4405 La Jolla Village Drive. 453-5300.

### Music

"Evenings in the Park" series continues with the San Diego Naval Trainees Center Band on Thursday, August 2, and barbershop music performed by the San Diego San Harbor Chorus, Friday, August 3, both at 8 p.m., Organ Pavilion, Balboa Park. 236-6605.

Vincent Dance Theatre Summer Festival will continue with a concert by Todd Bryson and The Eternal Orchestra,

composed of Todd Bryson (composer and percussion), Beau Wade (percussion), Mitch Marker (trumpet), James MacEwing and Robert "Maddog" Mathes (woodwinds), and Ben Straberg (bass), Friday, August 3, 8 p.m., Stratford Studio Theatre, 1550 Stratford Court, Del Mar. 481-1817.

Two Pianists Ferrante and Teicher will join the San Diego Symphony, under the baton of Charles Kertchum, in the "Seasons of Stars" concert series, Thursday, August 2, 7 p.m., golf course (Almaden Lane), La Costa, Friday, August 3, 8 p.m., Open Air Theatre, SDSU, and Saturday, August 4, 7 p.m., UCSD. 239-9721.

17th and 18th Century Recorder Music will be performed by Dutch recorder player Eva Legene, who will be joined by Carol Herman (viola da gamba) and Kathy McIntosh (harpsichord), presented by The Guildonian Hand, Saturday, August 4, 8 p.m., St. Paul's Episcopal Church, Fifth and Nimitz streets. 296-2052.

Big Band Music of the Forties will be presented by the Ira Cobb 17-piece big band, The Swing Set, in the continuing "Sunday Phonemusic Concert Series," Sunday, August 5, 6 p.m., Spreckels Park, Seventh and Orange streets, Coronado. 435-5196.

Grand and Light Opera will be presented by Robert Austin, Dave Caylor, Susan Dixon, Martha Jane Howe, and accompanist Janie Prim, Sunday, August 5, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

Benefit Concert for the California Public Interest Research Group (CalPIRG) will include local groups Citizens and Bill Judson and Friends, along with an acoustic solo set by singer/songwriter Stephen Bishop, Monday, August 6, 8 p.m., Roxy Theatre, 4642 Cass Street, Pacific Beach. 565-9947 or 488-1303.

"Guest Artist Series" will continue with a performance by The John Baga Consort, who will present sacred and secular, vocal and instrumental music from the middle ages to the 20th Century, Monday, August 6, 8:30 p.m., Festival Stage, Edison Center for the Performing Arts, Balboa Park. 299-2255.

Classical Clarinet and Flute Duets will be performed by James Fuchs and Cathy Sherwin, Tuesday, August 7, 7:30 p.m., The BookWorks, Vineyard Center, Suite 1, 1522 East Valley Parkway, Escondido. 741-9079.

A Program of Classical Guitar and Song will be offered by Ania Angiano, Wednesday, August 8, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. 729-7933.

Second Annual Gilbert and Sullivan Festival, presented by North County Community Theatre, will include performances of "Mikado," Friday and Saturday, August 3 and 4; and "Gondoliers," Friday and Saturday, August 10 and 11, all at 8 p.m., Lincoln Junior High School Outdoor Quadrangle, 151 Escondido Avenue, Vista. 726-9802.

ELEANOR WIDMER

The Restaurant: Easy Street  
The Location: 483 First Street, Encinitas (436-4990)  
Type of Food: Continental  
Price Range: Dinners from \$7.25 to \$10.50  
Hours: Open daily, Lunch, 11:30 a.m. to 3:30 p.m.; dinner, 6:00 p.m. to 11:00 p.m. Bar until 2:00 a.m.

There's a story making the rounds about how one defines San Diego: a lissome young woman will approach you and say with mechanical precision, "Hello, I'm Linda, and the catch of the day is red snapper!"

The reverse of this anecdote is that some people get together for a party. After a great deal of conviviality, someone suggests that it might be fun to open a restaurant. "That's easy enough," replies another. "All we have to know is that the catch of the day is red snapper."

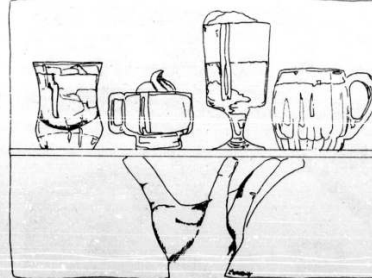
Red snapper has become ubiquitous in this area. It appears on the menus of such diverse establishments as Pizazz at one end of the spectrum, and, say, Anthony's at the other. True, La Chamaine and L'Escargot spurn red snapper, but La Maison des Pescadeurs offers it. Invariably, red snapper is either the cheapest dinner on the menu or close to it. Running a close second is always chicken—broiled, teriyaki, fried, or, in the case of restaurants with continental overtones, served as coq au vin, or chicken in wine sauce. The name coq au vin adds at least a dollar to its price, as much for the dash of wine that's necessary for the sauce as for the spirit of the dish. (These hints should be helpful to you either when reading the menu or if you'd like to open a restaurant of your own.) In Southern California, you add together a pleasant physical plant, red snapper and chicken, beef or veal, and viola, you're in business!

A new restaurant has come to Encinitas and it follows this blueprint right in the door: the waitresses in their Danskis tops who chant brightly, "And the catch of the day is red snapper." This establishment is at the corner of Easy Street and First, hence the name, Easy Street. It is next to the La Paloma Theater, in case you're searching for an easy landmark.

The interior has been decorated so that

## Restaurants

### Easy Come, Easy Go



In Southern California you combine pleasant surroundings, red snapper and chicken, beef or veal, and voilà — you're in the restaurant business!

wooden shutters block out the street, the walls bloom with blue flowered paper, and everywhere there are real flowers and plants. There's a bar with easy chairs as you enter, and after 9:00 p.m. an engaging duo at the piano and bass provide music. This corner of the room takes care of the "grog" in the menu that reads "fine food and grog."

The dining room has been partitioned off in sections so that it's possible to have privacy. Aesthetic surroundings are always a part of good dining, but it's especially important at Easy Street because the service is as slow as lovers who despise parting. The waitress will tell you that the entries are prepared individually, which accounts for the wait. But in terms of time,

one sliced and fried vegetable would make a good appetizer. If restaurants like Casina Valadier and Halligan's can offer it free, Easy Street should also.

My friends who had the gazpacho (\$1.75 a bowl) enjoyed the flavor; but one of them, who has lived in Spain, marveled that the cold tomato soup was not served with extras to add to the soup, such as sliced green onion and the cubed bread or bread crumbs which are so common in Spain. So there's suggestion number two for Easy Street.

As for salads, they were all adequate; the blue cheese dressing was the best of the ones we sampled. We ordered three entrees: the ever-loving red snapper (\$7.25), the continental-style chicken called coq au vin (\$8.75), and scampi in melted butter sauce (\$10.50). Of the three, the best in terms of both taste and quantity was the red snapper. The portion was large and the fish was nicely sautéed in butter and parsley. My friend had selected a baked potato, along with broccoli. There's a choice of two different types of potatoes, baked and "princess," which are wedges that are boiled and then topped with a sauce. But the wedges just taste boiled; the dish does not have the flavor or sauce found in the Imperial House restaurant's "ranch" potatoes, or even ordinary scalloped potatoes.

My scampi were of fine flavor and freshness, and for those who like lots of melted sauce, this particular dish will be pleasing.

The coq au vin, alas, ran afoul. It tasted as if the wine had been added to the sauce at the last minute, or as if the sauce had been turned. In any case, it tasted a bit brackish. Perhaps the next time around, the chef will do better.

Easy Street still has growing pains and it still has a great deal to go. The man who runs or owns Easy Street is optimistic and ebullient. Over the door, there's a legend. Established in 1979. That means he plans to stay for a while. I did not taste the veal dishes, so I can not pass judgment on them. The scampi and the fish were good, the surroundings charming, the wait excessive. Easy Street bears watching. Possibly the next time I am there they will even have a dessert menu—this time they offered only ice cream and sherbet. Though I am not a pub crawler, Easy Street seems like a good place to have a drink and hear some music. The rest is tentative. □

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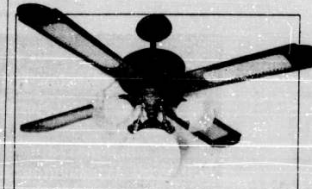
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# Pop Up



Bleacher Bums

JONATHAN SAVILLE

*Bleacher Bums*, the baseball play currently at the San Diego Repertory Theatre, is another "group portrait" of the sort I discussed last week in connection with *Uncertain Women* and *Others*. In this case, the group is composed not of students at a women's college but of fans in the bleachers at a ball park, watching a major league game (the original production, by the Organic Theatre Company of Chicago, was set at Wrigley Field, but the Rep has transported the play to San Diego Stadium). The group portrait is a theatrical genre presenting a number of ap-  
proach challenges, and it is interesting to see how *Bleacher Bums* deals with them.

First of all, there is the matter of plot. The weakest point of all such plays. A plot is a connected series of actions, based on conflict and moving towards a resolution of that conflict. Here are a couple of examples from plays currently on stage in San Diego. *The Comedy of Errors* has a plot based on mistaken identities and separated relatives, and it proceeds through various complications until the identities have all been sorted out, the relatives have all been rejoined, and (a typical feature of comic plots) a young couple have discovered

their love for each other. The plot of *Machbeth* is a typical tragic plot — has the structure of crime and punishment: things start moving when Macbeth murders King Duncan, and the action then leads inevitably to the murderer's defeat and death. *Uncertain Women*, in contrast, has no plot of either variety — it simply shows us a number of disconnected scenes from the lives of its college girls, and then brings some of the characters back together after seven years for a conversation about what has happened to them all.

It is in the nature of the group portrait to pay little attention to plot; its chief aim is to depict the style of life of a certain category of people, not to show how one action leads to another or how problems are posed and resolved. *Bleacher Bums*, unlike *Uncertain Women*, does not dispense with plot entirely; it makes an effort to retain some of the advantages of traditional plots, principally the organization of the audience's attention around a central conflict, and then quickly resolved. The play is held together by the game the fans are watching: nine full innings of a battle between the Padres and the Dodgers. A baseball game is in itself a simplified kind of drama, providing heroes, villains, conflict, and an end to the conflict, and *Bleacher Bums* makes use of the dramatic elements in this particular

baseball game to engage the part of our mind that longs for some sort of plot to respond to. Furthermore, the conflict on the field (which we never see directly) is reflected in the bleachers, where a bunch of ardent Padre fans are pitted against a villainous Dodger sympathizer. The "plot" nevertheless remains something external to the action of play, something grafted onto it from outside, for the fans we see are not actors in the drama of the game but merely spectators of it. It should be said, however, that the game they are spectators of has some dramatic excitement of its own, so that even if you are not very interested in the fans on stage you may want to stay to the end just to learn how the game turns out.

There are also a number of mini-plots holding together the actions of the fans themselves. Most of these are nothing more than bets between the spectators about what will happen next in the game: conflict is created, and then quickly resolved. I found the constant repetition of this same plot device exceedingly tedious — however true it may be to reality, an interminable chain of petty gambling is a pretty weak means of sustaining one's attention unless one is engaged in the gambling oneself. A bit more effective is the gesture towards the age-old (and al-

ways pleasurable) organizing device of comedy: the question whether the right guy and the right girl will manage to get together. Here the girl is a languid beauty who has come up to the bleachers more to sun herself than to watch the game; the villains are a couple of gamblers who have placed a bet about whether they can get her phone number, and the hero is a blind young man who triumphantly leaves the ball park with her at the end of the game. This is not treated as a centrally important plot, with urgent fascination, but it certainly is there, and it helps to hold things together. It is curious, by the way, how irresistibly the old plots bubble to the surface even in a play that starts out to be pure, casual, unfocused, comic realism.

Naturally enough, in a play of this sort it is the characters that bear almost the total burden of keeping us interested in what is going on. If the characters are vivid, lively, engaging, intriguing, we will be less conscious of the lack of any powerfully binding, continuous plot growing out of their interactions. The characters in *Bleacher Bums* do have a colorful individuality; they are sharply differentiated, one from the other, and each helps to give a strong impression as a unique, clearly defined personality. In all this, they are notably different from the rather bland and diffuse characters in *Uncertain Women*, who tend to lack a strongly defining identity and to merge vaguely into the group. In the bleachers, we have the blind fellow, an enthusiast who loves the game; the cynical Dodger fan, out after nothing but the money he can make on his bets; the fatalistic heckler; the elderly man and his nagging wife — characters so immediately identifiable and so brightly outlined that they are never in danger of merging into anything. On the other hand, it should be pointed out that *Uncertain Women* has a serious attitude towards human character, treating it (at least in theory) as potentially complex, contradictory, and mysterious, whereas the characters of *Bleacher Bums* are simply comic types, each defined by a single characteristic, and with no more depth than a bunch of playing cards.

For light, unpretentious entertainment (which is all *Bleacher Bums* professes to be), we have no right to ask for anything more than this. But it is interesting to point out that there are other ways of treating a play about baseball fans. *Fans*, a theater piece by Joe Landon which anticipates *Bleacher Bums*, is in its main outlines virtually the same play: the grandstands (this time at Dodger Stadium), a varied crowd of spectators, and their reactions to a nine-inning game. Both plays make the most of local color; both are humorous and affectionate in their treatment of the baseball culture. But the characters in *Fans* are considerably more complex and interesting than those in *Bleacher Bums*. They are not mere bits of bright color seen in the distance, but full-fledged human beings with attachments to the outside world and with conflicted inner lives: a fellow whose girl has left him and who doesn't know what to do about it; a dogmatic old Jewish socialist; a retired black army officer who has suffered from racial bigotry; and so on, all of them full of life and feeling. *Fans* is a play about feelings and commitments the characters in *Bleacher Bums* seem never to have encountered. *Fans* was beautifully pro-

(continued on page 19)

# Improvisation Station



CHRISTOPHER SCHNEIDER

The Marquis Public Theater is one of the most active theater organizations I've seen here in San Diego. They're not content to supply one good play at a time. They have

one featured play — at present it's *Diamond Studs*, and starting August 3 it will be a new adaptation of *The Three Penny Opera*. They also have late-night improvisation on original plays by "Christopher R." titled *The Scum*. That, however, is not enough. Since July 5 they have been providing us with free lunch-time

theater in the form of an improvisational comedy troupe called Spontaneous Combustion. They're the only improvisational troupe I've heard of in San Diego (which is unfortunate — every major city should have at least four or five). Their virtue, however, does not reside solely in their uniqueness. Spontaneous Combustion would be a pleasure no matter what their competition might be.

Improvisational comedy is great fun to watch. It can also be highly edifying. When I was living in Santa Monica I used to see a troupe called Public Works almost every Friday night. Each actor and actress was so highly talented that it was intriguing to see back week after week just to watch how the members of the troupe reacted one to another. No one could predict the interactions which would take place, that being one of the main virtues of improvisational theater. The only limit the performers need acknowledge is that of their own imaginations.

The kind of comedy you see in groups like Spontaneous Combustion is not, however, unpredictable. The forms are familiar, if not the specific content. Spontaneous Combustion frequently asks for suggestions from their audience; the names of public figures to portray, emotions to simulate, subjects for stories they will tell, or the names of directors in whose style they will act. The results are amu-

ing, but I was never aware of a particular imaginative construct unique to it is group of people at this specific time. All I saw was a group of men and women being funny in order to please their audience, in ways that had been seen before and will certainly be seen again.

One of the main reasons for my returning time after time to see Public Works in Santa Monica was their continuing soap opera called "As the Public Works." The lore was to see the progression of each of the characters from week to week. I'm not suggesting that Spontaneous Combustion should imitate a similar feature, or that they should in any way become a mock-up of Public Works. My only wish is that they could find a format which would emphasize the individuality of their performers, rather than providing an opportunity to air the same old jokes.

It would be wrong, however, to say that I didn't have a good time watching Spontaneous Combustion. The actors and actresses, who perform under the direction of Spike Sorrentino and Patricia Elmore, are highly skilled, and there is a great deal of satisfaction to be had watching original comedy sketches being confabulated at a moment's notice. If only the "original" didn't bring with it such a sense of déjà vu. Spontaneous Combustion is presented at the Marquis every Thursday and Friday from 11:30 a.m. to 1 p.m.

## Pop Up

(continued from page 18)

deduced at the Coronado Playhouse a couple of years ago, and everything about it was more memorable than the current production of *Bleacher Bums*. A curious example of the difference between the two plays is actor William Podoloff, who seems to make a career out of impersonating crusty old spectators in baseball plays: he is quite wonderful as the hen-pecked Zig in *Bleacher Bums*, but he was so much grader and so much more touching as the aged socialist in *Fans* — a part that gave him the opportunity to be a subtly complicated person rather than a mere zesty caricature.

There is a similar difference in the meaning of the two baseball plays — or rather in the way each of them relates to the very notion of meaning. *Fans* is about love: romantic love, love of an ideal, and the metaphysical or religious love for something that is greater than any individual and that gives individual lives their

significance. The most intense of the fans is Benny, an obsessive who attends every Dodger game, knows the vital statistics of all the players by heart, and weeps when he recounts an anecdote about an injured pitcher. He is very funny and also somewhat pathetic, but what is most important about Benny is that he embodies an idea. As his wise uncle has told him, what counts in life is to love something totally, in your heart and soul; and if the object of Benny's love seems comically inferior to God or Virtue or World Peace, the intensity, the exclusiveness, the irrationality, and the purity of his love for baseball raise this absurd and childish obsession to the height of the noblest of human passions. *Fans* is, on the surface, about baseball; but by clear implication it is also about the most crucial issue in everybody's life.

There is nothing remotely like this in *Bleacher Bums*. There are two fanatical Padre-lovers, but one is nothing but a frenzied clown, and the other (the blind man) is oddly matter-of-fact and shallow in his love for the game — we never find out why

he loves baseball so much, and it is never suggested that his attitude towards this sport can tell us something about who he is and how we live. Most of the other characters are chiefly interested in winning bets, but there is certainly no indication that *Bleacher Bums* is trying to make a statement about materialism, alienation, cynicism, and the lack of ideals. In fact, *Bleacher Bums* is not trying to make any statement at all; it does not embody any vision of the world, but simply puts together some realistically observed details, exaggerates them to make them funny, and ignores the problem of their meaning altogether. The no doubt the result of this having been "created" by committee: it bears all the signs of improvisatory theater, with the various characterizations and incidents having been invented by a group of actors and then given a more or less consistent shape by an amanuensis (the play is attributed to "Joe Mantegna and the Organic Theatre"). No meaningful theatrical reflection of human life has ever been created in this way; groups do not have

visions of reality, only individual playwrights do, sitting alone and struggling to turn their own inner life into characters, language, and action on stage.

For what it is, however, *Bleacher Bums* offers a pleasing way to spend a summer evening. The music is fine, with charming naturalness and much comic flair. Especially striking (aside from William Podoloff, whom I've already mentioned) are Robert Paneco, who plays the blind man with astonishingly realistic detail; Carol Davis, wonderfully droll as the innocent and sexy Melody King; and Walter Schoen and 1. Aubrey Island, as real as life and with an added measure of energy and grace, as the two most extravagant gamblers in the crowd. Director Sam Woodhouse has made the most of the script, and the staging has the inventiveness and brisk pacing characteristic of Mr. Woodhouse's always excellent work. This is a play that we've penetrated beneath the surface, but in the production at San Diego Rep the surface is so sparkling that you may be perfectly content.

## Letters

(continued from page 4)

## Maxine Unchained

I've had a won't eat-out-because-you're-such-a-good-cook husband for about forty years. The flattery has been great, but damn! I've hated eating my own cooking day after day. Then I discovered Eleanor Widmer, and the old boy liked the way she told it as she saw it. So now he reads her articles and if she has found a couple of "little gems," we go out to eat. Thanks, E.W. I not only love her reviews, but her choice and ours usually coincide. At age sixty-three I'm free at last of the old oven and dishwasher!  
Maxine Clay  
San Diego

offended me most was that here was another man, once again, passing judgment on what the quality and struggles of women's lives ought to be. It is not enough that here is a play of all women, about women — groping with what they're going to be when they grow up, they grow up. That doesn't count as plot.

The play's her-story of women's movement, Saville demands women to be fully liberated and to spend their private lives doing grander things than dealing with 2000 years of patriarchy, questioning their ability to function in the man's world, and — God forbid — having self-doubts about who they are. What Saville objects to is the real world of women, misogynist that he is. How dare some upper-middle-class woman tell her story without any murder, war, suicide, or other usual cultural accretment, and call it art?

The play's her-story of women debating their lives touched me. I was flooded with emotion and revelations of old friends and college days. I saw his and pieces of ourselves in the characters and wondered how my friends had survived their choices after college.

I saw the pathos, doubt and dreams that are a part of us all, successful or not. The irony, of course, is that these women, for their class, are not at all successful.

How Saville could manage to miss all of this is beyond me, yet no real surprise. Why doesn't he pick up his bugle and go back to *The Boys in the Band* where he belongs, and leave the review of women's lives to those who see them as real people whose destinies matter? *San Diego Review*  
San Diego

Jill's Balliwick

Regarding Jeanette De Wyze's article on Roman Crystal's Scandinavian Institute for Behavior Revision ("City Lights," July 12): a laid-back West Coast correspondent recently bestirred himself to roll your column on the "Californiaization" course into a joint and tossed it into a nearby mailbox with a 20000 zip code scrawled across it. As well informed, concerned residents of the nation's capital, we promptly date-stamped it, fed it (after emptying contents) into our

## Esmedina Buries Dead

Steve Esmedina's preview and comments concerning Jerry Garcia and general comments about the Dead and other San Francisco groups ("This Week's Concerts," July 26), have placed him solidly among the ranks of the academy of overrated and ignorant journalists. It is well known by most people (Esmedina glaringly excluded) that Jerry Garcia is considered a guitarist par excellence by novices and accomplished musicians alike.

As for Esmedina's remark that the Dead haven't changed in a decade, their albums and concerts speak for themselves. Perhaps if Esmedina would listen to the works of the citizen he purports to review, he could make intelligent observations — or so.

Actually, though, who really cares what Esmedina says? Versus Victor Grosse  
San Diego

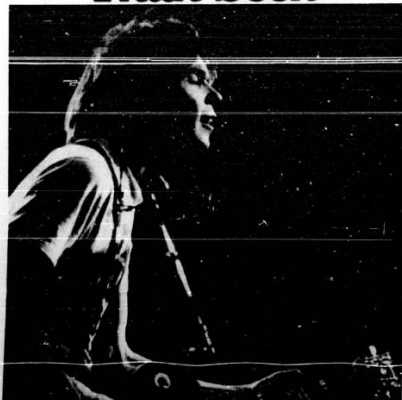
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# Better Heard Than Seen



STEVE ESMEDINA

Neil Young is as perplexing an artist as any rock performer I can think of. There have been innumerable times since first hearing Buffalo Springfield's debut album in 1967 that I have gone from lauding him as an excellent songwriter and a beguiling eccentric to disparaging him as a total fraud, a basket case who retained his popularity solely on past achievements. Consistency has not been a notable characteristic of Young's work. In retrospect, it is impossible to deny that he was the major talent in Springfield and in Crosby, Stills, Nash, and Young, contributing his finest ballads and their most ambitious material. He also served as a brooding, ominous counterpoint to both groups' cheerful, democratic public dispositions. Young provided what English professors describe as "dramatic tension," not only with his songwriting skill, but also with his

cat-in-hat vocal and his garbled guitar duels with Stills. His solo career has been no less fascinating and no easier to figure out. Since 1969, he has released two manic-depressive classics (*Neil Young and Everybody Knows This Is Nowhere*); a few alternately portentous and sweet-toothed confessions (*After the Gold Rush*, *Harvest*, *Comes a Time*, and the Young-Stills collaboration, *Long May You Run*); and four albums which, although they are intriguing for their audacity, are well-nigh unlistenable (*On the Beach*, *Time Fades Away*, *Tonight's the Night*, and *Zuma*). After *Tonight's the Night*, which I still regard as a drunken/drugged opus of despicable self-pity, I found myself at odds with critics who viewed it as a work of searing candor. Young's insatiable fretting over the heroin-related deaths of several friends seemed to have gotten the better of him. It may seem cruel to say, but he became a prime candidate for the "which rocker is next to die" sweetstakes. He

hung on, and with any luck, long may he run.

This rundown of Neil Young's career is the only way to rationalize my very guarded appreciation of his film, *Rain Dogs* (Shakey, as director, but that is a pseudonym). This is not a good movie; it's hardly a movie at all, but yet another rock documentary (critics have gotten into the habit of labeling such enterprises "rockumentaries"). Essentially, it is a feature-length promotional film for Young's new album of the same name. Supposedly, it is only a portion of an epic comedy/musical/fantasy called *Mountain Highway* (the title of one of the better songs from *Comes a Time*) featuring Dean Stockwell and all of the members of Devo. No one seems to know if the larger film was completed, or if Young simply became panic-stricken after the negative reception which greeted Bob Dylan's *Renaldo and Clara*, but judging from insiders' reports, he probably made the wise choice.

For one who has devoted a great deal of his life listening to rock and roll, I have been curiously unmoved by rock documentaries. They either strive to make cultural statements out of unforeseen circumstances (*Monterey Pop*, *Woodstock*, and the only one I genuinely admire, *Gimme Shelter*); construct post-mortem eulogies (*A Film About Jimi Hendrix*); flatter the underserving (*The Song Remains the Same*, *Pink Floyd*, *Mad Dogs and Englishmen*); or place their flesh-and-blood subjects into a mythic realm (*The Last Waltz*). You listen for insights; you learn nothing you didn't know already or couldn't predict. You hope for new music; you get what you have heard before, performed worse.

My reasons for hesitating recommending *Rain Dogs* over the others are simple. (1) The new songs are the best I have heard from Young since *Everybody Knows This Is Nowhere*. (2) He does not foist any makeshift sociological notions. (3) He avoids contact with the concert audience as much as possible. (4) The film's so-called "fantasy" takes place on the stage, and never in gratuitous dream sequences.

It begins with several rowdies dressing in monks' garb, with blackface and gleaming eyes resembling those of the menacing children in *Village of the Damned*, struggling to hoist giant microphones and plywood amplifiers onto the stage. This buildup takes such a long time that the only recourse a puzzled viewer has is to sit back and hum along to Jimi Hendrix's "Star Spangled Banner" and The Beatles' "A Day in the Life." There is little indication that a real audience exists outside the perimeters of the red, orange, blue, and white spotlights. The crowd buzzes and roars as if they were pre-recorded. Suddenly, Young appears, looking glassy-eyed and oblivious to anything or any-

body, seated atop one of the fake amplifiers. He carries a huge harmonica while walking cautiously down hastily built steps. He runs through several more songs acting equally as lobotomized (though, for longer than I can recall, he sings beautifully), stopping only to dip his various harmonicas in a wash basin. He remains shrouded in darkness until he introduces his band. Crazy Horse, with the words, "When I get big I'm gonna buy an electric guitar."

The music from then on is no less than wonderful. Young's stated intention for his current direction is that he "wanted to have people leaving saying his show was the loudest, most exciting fucking thing they'd ever heard." He succeeds as well as could be expected, and at points I felt like concurring with critic Robert Christgau's evaluation of Young and Crazy Horse as a "great American rock band." The songs — particularly "Thrasher," "Powderfinger," and "Out of the Blue" — are as cryptic as most of his compositions, but here his distress over deca-

decades is treated with a subtlety and distance that I figured he never would recapture after *Tonight's the Night*. In "Thrasher" he sings, "They had the best protection/They were poisoned with selection/They had nothing left to find," and finally states that "When the therapists come and I'm stuck in the vault/Like dinosaurs in shrines/Then I'll know the time has come to give what's mine." And, though it may sound cruel, "Out of the Blue" actually gave me chills for its piercing perception about rock and roll: "The king is gone but he's not forgotten/Is this the story of Johnny Rotten? It's better to burn out 'cause you never sleep/The king is gone but he's not forgotten." If there had been a way to substitute Sid Vicious into those lines, the song would have been an instant masterpiece.

It probably seems as if I am writing a record review in a way I am. This specimen is typical of rock criticism: the disinterested, well-bred stiff without any prior knowledge of Neil Young. And as far as visuals go, I take it that the six camera operators and I'm stuck in the vault/Like dinosaurs in shrines/Then I'll know the time has come to give what's mine." And, though it may sound cruel, "Out of the Blue" actually gave me chills for its piercing perception about rock and roll: "The king is gone but he's not forgotten/Is this the story of Johnny Rotten? It's better to burn out 'cause you never sleep/The king is gone but he's not forgotten." If there had been a way to substitute Sid Vicious into those lines, the song would have been an instant masterpiece.

At the time, however, I was in no mood to carp. Sitting in the Cinema 21 with twenty or thirty people, I felt as if I had sneaked into a vast hall and witnessed an inspired rehearsal. I don't know if I feel that way if and when Young and Crazy Horse appear in San Diego in flesh and blood, but I'm willing to give it a try. This is a lousy movie, surely, but it's an excellent concert.

# CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and emphases by the black box. Unrated movies are for now unreviewed.

**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 worth it? This question comes up not only because this movie seems much

less than its close cousins in such petty-prizing horror movies as *THEY CAME FROM WITHIN*, and *ERASE-HEAD*, once it reaches full growth, its appearances become annoyingly coy and fragmentary — this movie, like the one in *JAWS*, is mostly mawkish. The storyline is garbled, the camerawork overthought, the soundtrack tedious, the computer graphics rather good, particularly the

his share of scenes. Weaver, who has been recently in *Jaws* (and in her face and voice, ought to make the feminists happy, and not it 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 Twin 1)

Catholic (a priest and a nun have to vomit after prying his an) more readily than it affects the coquettish Margot Kidder who represents the average American couple. Their travels as first-time homeowners (Robert Houffler, backed up plumbing, etc.) arouse a mild degree of interest on the way to a nonexistent climax fabricated out of rain, thunder and hydraulic-circuitry-cumming. With Rod Steiger, Michael Sacks, and Don Stroud, directed by Stuart Rosenberg, 1979.

**Breaking Away** — Coming of age in small Indiana, college town, with Dennis Christopher and Paul Dooley, written by Steve Tesich, directed by Peter Yates. (Cinema 3, Cinema 3, Flower Hill, Cinema 1, Cinema 8)



**Bahia** — French director Marcel Camus returns to Brazil the backdrop to his BLACK ORPHANS, 1977. (Quint 8, Cinema 3)

**Blue Sunshine** — Several Stanford University and heads of the Sex Sectors are experiencing a delayed reaction to a special LSD recipe called "Blue Sunshine," a reaction characterized by a complete and embarrassing loss of hair and a subsequent urge toward gruesome homicide. (Cinema 3, Cinema 3)

**The China Syndrome** — The powers that have to do with "happy talk" television news programs have more of a critical edge than you usually meet up with in a movie theater, but this movie's stature as a critical opinion is not down considerably by its taking a romantic, almost reverential view of the editorial investigative reporter — and by its taking a too self-important, self-congratulatory attitude about its criticism of happy talk, news, which, for the most part, are about as genuine revealing as to point out that TV newscasters, underneath their lacquered exteriors, have digestive tracts like everyone else. The political figure in the TV milieu is a newswoman who specializes in reports on singing telegrams, a tiger's birthday party at

contour drawing of the planet's surface as the spaceship descends to a touchdown. Weaver emerges as the unexpected star of the movie, although Yaphet Kotto, as the ship's extroverted, head-banded mechanic, steals more than

**The Amityville Horror** — Completely ridiculous (not to say credible) haunted house thriller, based on the documented case. The spacious, long Island house — an attractive object which favors the side, or profile view — seems to affect about

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the zoo and other such trouble, and who is not quite done by her boss not to worry your pretty head with investigative ideas. Since it is Jane Fonda to show this line is said to be not. But the casting of this role makes both the viewer's response and the character's gradual development too deplorably easy. The movie-makers would have been closer to the unenviable task, if they had instead selected Phyllis George. The unfortunate assumption underlying the character is that every TV news-woman is a woman, an over-enthusiastic speaking voice, and a Miss America smile, and not only ready and willing but also perfectly able to metamorphose into a Mike Wallace if given half a chance. Her personal success story—the big scoop at movie's end and the sort of uplift you might expect from something called *FACE/2*. DREW CUB REPORTER—almost

down to what is supposed to be the central concern of the movie, which is the danger of nuclear power plants. With Jack Lemmon, Michael Douglas, directed by James Bridges, 1979. (Lampert Drive In, South Bay Drive In, from 8:30.)

**The Concorde — Airport '79** — Fourth in the series of AIRPORT disasters, with Alan Lurie, Susan Blaney, Richard Wagner, Sylvia Kristel, and George Kennedy, directed by David Lowell Rich. (Frontier Drive In, Harbor Drive In, Parkway 3, Sports Arena & University 4, from 8:30.)

**Circle of Iron** — Oriental mysticism original story by Bruce Lee, James Coburn, and George Kennedy, screenplay by Shih-fang and Stanley Mann, eminent mystic every one. Cord the Seeker (acted by a convicted murderer and insurance executive) wanders a wandering tramp whom he perceives as his mirror image, but who (as he realizes very late in the game) in fact does not resemble him in the least. The filmmaker has two obvious ways to go with this. He can have one and the same actor play both the protagonist and the "double," thereby lying to the audience. Or he can cast two different actors and thereby play his trump card early. Raner Werner Fassbinder chooses the second course. The early playing of the movie may account for much of the slowness and suspensefulness of the trip. The heavy Camp acting, the over-the-top color, the lurid staging, and the ex-transcendentalist luggage contribute their share, too. With Oda Hagen, directed by Andrea Ferrel, screenplay by

Richard Moore, 1979. (Star.)

**Dracula** — It might have proved a viable idea to emphasize the look-up your daughter (and even then) the theme of the DRACULA story, depicting the Count as an infant of male sexual rivalry and envy. But this idea, if that's what the idea indeed was, is lost in the general turmoil—the serial and semi-serial—the thriller, the over-the-top strings in John Williams musical score, the maudlin Ken Russellish handling of a luridly lurid. Director John Burt Foster, who suffered John Travolta to sex symbol status in SATURDAY NIGHT FEVER, tries to do the same here for Frank Langella, right down to the titillating foot-level introductory shots. Langella, all flash and flourish and deep-dish veins, comes on too hot and heavy as a ladykiller that it is unbelievable none of the gentlemen in his presence delivers him a sock in the jaw or at least a "See here, my good man." With Kate Nelligan, Laurence Olivier, and Donald Pleasence, 1979. (Fashion Valley, Pacific Drive In.)

**Escape from Alcatraz** — Don Siegel, a sort of connect-the-dots director who is very good at charting a series or tracing a course of action, takes such a pragmatic interest in locale and procedure that he restores a certain credibility, if not freshness to the prison movie clichés collected here. The locale really is the whole point—its walls, its architecture, its guards, and its icy misdeeds most serving as the strict equivalents of Houdini's handcuffs, shackles, and undergarments. The narrative problem of how to get out of that awful place is laid out as ingeniously as in a classical John Dickson Carr locked-room mystery, although it is approached from a different (i.e. criminal) point of view. Lawrence Olivier, tense, tough. With Clint Eastwood and Patrick McGowan, 1979. (New Valley Drive In, Poway Playhouse.)

**The Frisco Kid** — Gene Wilder as a Pecos rider in the California Gold Rush, with Harrison Ford, directed by Robert Altmann. (Anno Drive In, from 8:30. Center 2, Claremont, Del Mar Drive In, UA Cinema 2.)

**The Front** — An extremely complex subject—the blackness in New York television circa 1963—is brought up, briefly, and set aside, hastily, by two victims. Director Martin Ritt and scriptwriter Walter Bernstein, who might be able to tell us a good deal about it. They do not attempt to gloss over the political persuasions of the blackest victims, but neither do they dwell on the matter. Rather, they rest on the conversational supposition, twenty years after the fact, that all the common were martyrs and saints while all the red-baiters were liars and fanatics (the latter group can be recognized in this movie by their absence from smiling). And they have centered their story on an untalented and apologetic schemer who is used as a stand-in by three banished white men. With Kate Nelligan, Laurence Olivier, and Donald Pleasence, 1979. (Fashion Valley, Pacific Drive In.)

**Heaven Can Wait** — Warren Beatty's glacial remake of HERE COMES MR. JORDAN — He's the star, the producer, the co-writer (with Elaine May), and the co-director (with Buck Henry) — is scrupulously clean, modern champion is skidding all over the ice on belly and knees), and she gets as far as a Sports Illustrated cover before she is stopped cold by a skating accident that leaves her near-blind. This is like a composite of the OTHER SIDE

Jennifer Warren as coaches, and an innocent, stuffed-cheeked prettiness from Lynn-Holly Johnson as the skater) make it take a little longer to get through this slush, but also make it not entirely tedious. With Robby Benson, Tom Skerritt, directed by Donald Wrye, 1978. (Anno Drive In, from 8:30.)

**The In-Laws** — Alan Arkin is a finely tuned comic reactor in a style that might be called "dumb." He is severely overacted in a ridiculous spy spoof that subjects him—a Manhattan dentist home and family in New Jersey—to a harebrained CIA agent, an ex-cousin of Macbeth's, and a dingo-like Latin American doctor. The laughs are occasional, the sickly, absurdist color is constant. With Peter Falk, written by Andrew Bergman, directed by Arthur Hiller, 1970. (Mira Mesa Cinemas.)

**The Kids Are Alright** — Rock music documentary on The Who, written and directed by Jeff Stein. (College, Flower Hill Cinema 2, Mira Mesa Cinemas, from 8:30.)

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**The Main Event** — A deeper dimension of a whole new definition has been added to the word "post" by Barbara Blatterman. She is not just a successful perfume manufacturer (her nose is her fortune), who, for far-fetched financial reasons, assumes management of a reclusive prophet. She reads him from a book of boys' manual during his sparring sessions, she builds into his corner between rounds to give him advice like "Try to remember to hit more than he hits you." — In short, she does things that would not be funny even if someone other than Barbara Sheidman were doing them. We are awarded a wide variety of views of this star's headquaters, but these are not intended to compensate for the tongue that never rests, the nose that knows, and the new redish hair that does not go at all well with the nose and not prophet. She reads him from a book of boys' manual during his sparring sessions, she builds into his corner between rounds to give him advice like "Try to remember to hit more than he hits you." — In short, she does things that would not be funny

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**Manhattan** — Life and love among the stars in New York City. Photo-

graphed in still, heavy, arty black-and-white by Gordon Willis, and fused with the music of George Gershwin. Woody Allen, having chosen to make the camera on his (INTER)ESTS, is back on screen as his own hero. He has evolved less as an actor than as a writer-director, however. And as a consequence, he displays a rather schizophrenic, or perhaps heretofore, sense of humor. Some of his characters are not funny by any standard or stretch, some are funny, albeit rarely, in the sense of being satirical targets, or else-buffs, and some (actually very rare) of them, and you know who) are funny in that they are in complete command of the one-liners, the witty repartee, the epigrams, the bon mots. With Diane Keaton, Mariel Hemingway, Michael Murphy, Anne Byrne, and Meryl Streep. 1979. (Cinema Plaza 5, Grossmont)

**More American Graffiti** — A return to the States, with Paul Le Mat, Cindy Williams, Candy Clark, and Ron Howarth, written and directed by G.W. Lorton. (Lorton from 83)

**The Muppet Movie** — Simply for kids, and the younger the better. The simplicity of the images, the queer lunar lighting, and the 3-D, split-level compositions give you the feeling of looking at a view-master rather than at a movie. Jim Henson's dead-eyed puppets are pretty uninteresting as puppets and colors, and no matter how much they are magnified, they lack presence on the big screen (they look as though they would be a sure hit at a five-year-old's birthday party, however), as they make their way through a California-hits-comics story, several good Paul Williams songs, and a quartet of pointlessly cameo appearances by the likes of Dean Cain, James Caan, Madeline Kahn, Milton Berle, Bob Hope, Richard Pryor, Steve Martin, Bud Brainer, and Orson Welles. Directed by James Frawley. 1979. (Cinema Plaza 5, Midway Drive in Sports Center, U.S. 83)

**Norma Rae** — A nice, sincere, square, old-labor movie, which in the tradition of *BLACK PANTHER: THE GRAPES OF WRATH*, *THE WHISTLE AT ETON HALLS*, etc., is a rare out of the Hollywood mainstream. But it is not the walking-on-water, some-what-waiter, will take it to be. The high-pitched humanistic tone of the thing is set by Jennifer Warren's Buffy Sainte-Marie imitation on the theme song, and is carried through in Sally Field's characterization of an under-entertained Southern textile worker, the chief components of which charac-

terization are her formidable-looking eyebrows, her perturbation, and her large, catlike nose. The heroine's sobriety and personal life prevents the film from becoming simply a leftist wall-to-wall, but even with all those True Confessions irrelevances, she is in constant danger of losing the insight to the "toothy Jewish union organizer from New York (Ron Leibman). The embarrassingly written dialogues between these two (Patricia) comrades give the impression that Norma Rae's conversion to unionism (and, as a bonus, to Peter Theron's) is brought about not by any perceptible rise in the level of her social consciousness, but by her willingness to accept the Yankee intruder with true Southern hospitality. Written by Irving Ravetch and Harriet Frank, Jr.; directed by Martin Ritt. 1979. (Strand 84 and 7)

**North Dallas Forty** — Football movie with Nick Nolte, Mac Davis, and Charles Durning, directed by Ted Kotcheff. (Cinema Plaza 5, Valley Circle, from 83)

**Oh, God** — The almighty decides to reaffirm his presence in the universe (the last time he's mentioned in *script*) that was to assist the *Milk in the 1969 World Series*, and selects an apologetic grocery-store manager to be his messenger. Discourse between the more mortals and the deities has been a common convention of long standing at least from *Antigone* to *Brigid Brophy*, but it is seldom practiced on such a rudimentary Sunday School level as it is in this Larry Gubart script, directed by Carl Reiner. All the impurities in this movie are reserved for his design of avocados. "I made the pits too big," while *God Himself*, manifested in the grandiose figure of George Burns, with fishing cap and plaid flannel shirt, is the object of great fondness, if not exactly adoration. John Denver is perfectly believable as the grocery man, *Ten Gars* is a fetching Shirley Maclaine sound-alike, and his wife, and Paul Sorvino does a deliciously funny turn as *God's* Quarterback. A generation past, this benign movie might have been made by Frank Capra, starring James Stewart and possibly Guy Kibbee as *God*. 1977. (Ace Drive In, Claremont; Del Mar Drive In, Spring Valley)

**The One and Only** — Ghastly-looking movie (obscure film tones, barren settings) about a strict, uptight, egomaniac who acts as if he's the only oyster and who is supposed to be executed for his behavior because Henry Winkler plays the role. With Kim Darby and Gene Saks; directed by Carl Reiner. 1978. (Midway Drive In)

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**The Manitou** — Imitative horror movie, offering a haphazard diversity of special effects, and having to do with a 400-year-old Indian medicine man whose latest incarnation manifests itself as a fetus in Susan Strasberg's neck which grows day by day from a walnut-sized lump to a Quasimodo-sized hump. On the outside of the action, *Manitou* appears briefly as a gypsy spiritualist wearing just slightly less greasypants than Oliver's Omelet, and Burgess Meredith steals the show as a daffy, self-absorbed anthropologist. With Tony Curtis, Michael Ansara, directed

by William Greder. 1978. (Century Twin 1 from 83)

**Phenocopy** — Some say the best of the Disney cartoon features, though the story is a little perfunctory and the voice of the character is a little muffled. The endless inventiveness with the cartoon-disco and music, however, in the old wood carver's workshop, the delectable Blue Fairy, a Redbook Magazine cover girl type, who descends from the heavens to deliver the moral of the story (i.e., "Always let your conscience be your guide"), the Pleasure Island amusement park, a hellish ISLAND OF DR. MOREAU locale where a roiled white stoner transforms bad little boys into assassins, and Disney, a strict moralist, knows you with the impression they got just what they deserve, and finally, *Monstro*, a vile-tempered whale who makes *Moby Dick* look like a mellow. — These things give it a strong claim. 1960. (Century Twin 2)

**The Prisoner of Zenda** — Richard Ours has suffered long and untidily from companions with his friend and frequent collaborator Blake Edwards.

**The Picture Show Man** — Comedy about traveling cinema vans. The Australian outback of the 1920s, starring Ray Taylor; directed by John Power. 1977. (Unicom)

**Prophecy** — Semonizing script, low director John Frankenheimer to show his twisted brain, concern for the urban ghettos, Indian rights, industrial pollution, while he amuses himself with the lunacies of this *FIELD AND 5166 AM* nightmare. It's heretofore been an overrated soap, 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 Frank- enheimer get to sleep at night and

and his comic version of THE PRISONER OF ZENDA seems certain to cause renewed suffering — partly because of Edwards' earlier use of a ZENDA subplot in his THE GREAT RACE, and partly because of the presence of Peter Sellers who himself is inseparably tied to Edwards by his Inspector Clouseau character. Not that this movie is, on its merits, a washout. Shot in lovely landscape and escapes in Austria, it has a satisfying and evenly spread supply of gags, and unlike the last two of three of Edwards' movies, it has a judicious sense of what its gags are worth. This is an especially well-timed scene of a midnight assemblage at an old windmill, bringing together two close and clobber noices, neither of whom is able to do the traditional old foot to signal their waiting cohorts, but both of whom are able to do pretty fair chickens. In addition, this movie does for Sellers what his too numerous Clouseau movies cannot, it offers him the chance to lengthen his already lengthy gallery of memorabilia comic portraits with two more — one a detached anatomical who sports an Oscar Wilde haircut and speaks of it with a clothespin on his nose, and an ice cube on his tongue, and the other a Cockney-accented, no-nonsense, balding, just of chap, name of Bud who drives a London hansom. These deftly sketched caricatures give a new life to ZENDA's drooping D-pelänger theme, getting straight to the class-conscious point with the business and brazenness of a good political cartoon. 1979. (Ace, from 83)

**The Promise** — A free reworking of MANHATTAN, directed by screenplay Gary Michael White, who cannot be held accountable for the unmitigated bedrock of absurdity in the thing, but only for his own distortions, chief among which is the use of plastic surgery in place of amnesia as the gimmick that separates two ill-fated lovers. This gimmick is an apt metaphor for the entire movie, not much as the original material was badly in need of a facelift. The final result is just about the closest thing to

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face himself in the mirror the next morning. There is nothing dishonorable about making a monster movie, of course, except when it is executed with the crude, knee-applaud scare tactics of the one Robert Fowcett. Taka Shin, Carl Weathers, Burt Young, and Armando Assante (1979).

**Rocky II** — The rematch between Rocky Balboa and Apollo Creed may have been demanded by the unwritten laws of boxing, but not by those of fiction. Many of the movie that ends with the hero and heroine saying, "I love you" and "I love you too," but few

are the sequels that feel it necessary to fill in the exact details of the marriage proposal, the church ceremony, the wedding night, the new home, the economic pinch, the pregnancy, and the traumatic birth. This family scrapbook sort of storytelling appeals not to the viewer's critical judgment, but rather to his feelings of friendship for the characters. The very ineptly angled championship fight has a good first round and a grotesque fifth. With Sylvester Stallone, Taka Shin, Carl Weathers, Burt Young, and Burgess Meredith, written and directed by Sylvester Stallone (Cinema 4, Center 3 Cinema).

**Rust Never Sleeps** — Neil Young and Crazy Horse in what is billed as "a concert fantasy" with appearances also by Doves (Cinema 21).

**Semi-Tough** — It would appear that Michael Ritchie had his heart set on doing a spoof on consciousness-raising, and he wasn't going to be deterred, or disarmed, by the fact that he'd contracted to shoot Dan O'Banion's novel about the professional and private lives of football players. The satirical tone is loud and confident.

**Strangers on a Train** — Unseen suspense film from Alfred Hitchcock subjects like hot potatoes, scarcely seems to know what it's about. As if to illustrate the confusion, the movie is shot in cheap, garish, colorful color. Burt Reynolds, Kris Kristofferson, Jill Clayburgh (1977).

**Superman** — Out of a desire to be "definitive," this lavish Superman adventure allows itself to become bogged in biography. It presumes a familiarity with Superman mythology, and often plays on that familiarity, but it is not willing to forego the substance with elementary information about life on Krypton (where the culture is proven to be "advanced" by having the inhabitants speak in British accents) and about Superman's rural upbringing on Earth. After an hour or so, the movie finally arrives in Metropolis (an uncannily accurate New York City, the Statue of Liberty and all, tells the bill) and introduces Christopher Reeve (brilliant as the Caped Wonder, but rather lame as newsman Clark Kent, speaking in a gosh-darn-golly Andy Hardy shrill). And the rest of the movie recalls the BATMAN television show in the late 1960s, with its vaudeville, villany, facetious flag-waving and Boy Scout morality. Gene Hackman, Marlon Brando, Margot Kidder, and Valerie Perrine, directed by Richard Donner (Cinema 4, Center 3 Cinema).

**Taxi Driver** — The movie-makers, director Martin Scorsese and scriptwriter Walter Newman, are stuck with an old-style Warner Brothers working-man premise and tried to cram their learning of an existentialist philosophy from Sartre and Camus, homages to Brecht's *THREPPEN* and *DIARY OF A COUNTRY PREST* lyrical sketches of New York. After Dan O'Banion's *UNDERGROUND* like Peter Goldman, and a gory suicidal shootout styled after *Peckinpah*. None of the learning, however, is injected into the seething, glazed-eyed principal character, a White Knight obsessed with ridding the city streets of human garbage (indeed, for all that's thought about a cab driver's profession, the movie might as well be called *STREET CLEANER*). You never have to confront this slow-witted semi-literate's ideas as ideas, and you aren't given sufficient clues to figure out what makes him tick. The portrait of this character is enough to give you the creeps, but not much more. Robert De Niro, Cybill Shepherd, Jodie Foster, Harvey Keitel, 1976. (Aztec, through 84).

**Tourist Trap** — Elementary-grade horror movie, a sort of crossbreed of the first two *Tobe Hooper* movies, *THE TEXAS CHAIN SAW MASSACRE* and *EATEN ALIVE*. Repetitive scenes of three scantily clad and subhumanly stupid girls being terrorized in a dark woods and in a lovely house, by a masked maniac who is endowed with telekinetic powers for no reason or purpose (that is ever made clear in the script) with Chuck Connors, directed by David Schmoeller, 1979. (Crest, from 83).

**The Villain** — Comedy western with Kirk Douglas, Ann-Margret, and Arnold Schwarzenegger, directed by Hal Needham. (Cinema 4, Center 3 Cinema).

**Who Is Killing the Great Chefs of Europe?** — Fluffy, ham-and-cheese omelette. Robert Morley spouts nothing but glib lines, George Segal plays like a monkey, and Jacqueline Bisset comports herself with the same degree of self-preservation and self-pacing practiced by the Venus de Milo in other words, she is a wiff. The high point is the Sears catalog-style display of fine dishware during the credits. Directed by Ted Kutchell, 1978. (Mica Mesa Cinema).

**Yellow Submarine** — The Beatles cartoon. It wants to be, but it isn't. The Beatles equivalent of Lewis Carroll and Salvador Dali. Come enough and colorful enough to be diverting for half an hour or so, though it goes on a lot longer than that. Directed by George Dunning, 1968. (Strand, 83 and 4).

**Your Turn, My Turn** — French romantic comedy by Francis Leterrier, starring Marielle Jobert and Philippe Leclercq. (Fine Arts, from 83).

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# Off the Cuff

## How'd you break it?

**Kathy Spain**  
Broken Ankle Bone  
La Mesa

Oh god, it was terrible. I was giving my girlfriend a piggyback ride. She had just gotten her car off that afternoon and I was trying to be careful. She was on my back and I was so afraid that something was gonna happen to her, that it happened to myself. I was wearing heels and my ankle bone came out of joint—it was sticking right out. We were on our way to watch fireworks down at the beach and I ended up spending the night in the hospital.

**William Freeman**  
Ruptured Achilles Tendon  
East San Diego

Oh god, it was terrible. I was giving my girlfriend a piggyback ride. She had just gotten her car off that afternoon and I was trying to be careful. She was on my back and I was so afraid that something was gonna happen to her, that it happened to myself. I was wearing heels and my ankle bone came out of joint—it was sticking right out. We were on our way to watch fireworks down at the beach and I ended up spending the night in the hospital.

**Peter Vander Werff**  
Broken Navicular Bone  
Bonita

I was dunking a basketball over at Robb Field. I was above the rim and the defensive guy cut my legs out from under me. I fell upside down on my head and my wrist, and I broke this little delicate bone. Nothing happened to my head. I was really hummed out. Sports was over for the summer, but I got this thing off Thursday.

**Mary Wright**  
Broken Toe  
Pacific Beach

It's all the apartment's fault, that's the truth. I crumpled little quarters in the beach area. Stupidity was also a factor. I have to admit, I made shish kebabs and I was in the kitchen trying to get the steak off the little stick to put it in a baggie. I pushed down on the stick and my fist hit the edge of the plate and it flipped it straight up. It came right down on my toe. I screamed. My friend thought I chopped my finger off.

**Tim Dantzer**  
Broken Wrist  
VW Bus

What happened was—I'm from Tijuana, and I came in on Interstate 8. The night I got here, I got searched by the police. The next day, I stopped to buy some tomatoes. I left my van in neutral and it started rolling backwards down a hill. I went chasing it and I got going faster than I could run. I fell, did a forward roll and bent my hand back. It cracked this bone. The van just spun around on the grass. I could go just stood and watched it and not been hurt.

## Jackie O.

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## San Diego Concerts

**Todd Bryson and Eternal Orchestra:** Stratford Court Theatre, Friday, August 3, 8 p.m.

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**Gil Scott-Heron:** Catamaran, Friday, August 3, 8 p.m. and Saturday, August 4, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

**The Cardiac Kids with The Exterminators:** 3050 Back Door, Friday, August 3, 8 p.m., 483-3273

**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 P.F. Flyers:** San Diego Stadium, Sunday, August 5, 4 p.m., 236-6510

**Ira Cobb's Swing Set:** Spreckels Park, Sunday, August 5, 2 p.m., 7th and Orange, Coronado, 436-5196

**Stephen Bishop with Bill Judson and Friends and Citizen Roy:** Theatre, Monday, August 6, 8 p.m., 4642 Cass Street, Pacific Beach, 488-3303

**Maze featuring Frankie Beverly:** Fox Theatre, Wednesday, August 8, 8 p.m., 7th and B Streets, 236-0010

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

**The Magic II:** Catamaran, Thursday, August 9 and Friday, August 10, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

**Kenny Rankin:** Catamaran, Saturday, August 11 and Sunday, August 12, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

**Long John Baldry with Kati McDonald and Roy Young:** Roy Theatre, Sunday, August 12, 7:30 and 10:30 p.m., 4642 Cass Street, Pacific Beach, 488-3303

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

**Blondie and Nick Lowe:** SDSU Amphitheatre, Tuesday, August 14, 8 p.m., 286-6947

**Charlie Byrd:** Catamaran, Wednesday, August 15, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

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**CHARLIE BYRD**  
Thurs. Aug. 16  
L.A.'s Best Rock Site  
**THE MOTELS**  
Fri., August 17  
**NOEL POINTER**  
Sat. & Sun., August 18 & 19  
**WILLY BOBO**  
Tues. August 21  
**GATO BARBIERI**  
August 22-27  
**RAY CHARLES**  
Wed. & Thurs. August 29, 30  
**KALAPANA**  
AT THE **Catamaran**  
HOTEL & RESTAURANT  
3999 Mission Boulevard, San Diego, California 488-1081  
Advance tickets at Sears, Wards, 32nd St. Naval Station, and all TICKETRON OUTLETS, call 565-8947

**Ray Charles:** Catamaran, Wednesday, August 22 through Sunday, August 27, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

**The Fluffers:** Fiesta Dinner Theatre, Monday, August 27, 7:15 and 10:15 p.m., 1960 Campo Road, Spring Valley, 677-4977

**Kalapana:** Catamaran, Wednesday, August 29, 9 and 11 p.m., 3999 Mission Boulevard, 488-1081

**George Sams, Lewis Jordan, and Mark Dresser:** Stratford Court Theatre, Friday, August 31, 8 p.m., 1350 Stratford Court, Del Mar, 481-1817

## Clubs

**The Alamo:** 3093 Clairemont Drive, Clairemont, 276-2240. Brunch featuring Ernie Wood, country western, Tuesday through Sunday.

**Anchorage Fish Company:** 5450 La Jolla Village, La Jolla, 457-6634. Joe and John, contemporary, Friday and Saturday.

**Anthony's Harbor:** 1355 North Harbor Drive, Harbor View, 232-6358. SFO, contemporary, Tuesday through Saturday.

**Antonio's:** 822 National Avenue, National City, 477-2008. Disco, nightly.

**Antonio's Hacienda:** 700 Hurst Johnson Avenue, El Cajon, 452-9977. All forms, contemporary, Tuesday through Saturday.

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

**Atlanta:** 2595 Ingraham Street, Mission Bay, 224-2434. Roberta Lynn, contemporary, Tuesday through Saturday.

**Bacchanal:** 8222 Clairemont Mesa Boulevard, Clairemont, 560-8022. Beat, rock, Tuesday through Saturday. Magic II variety show, Sunday and Monday.

**Bahia:** 996 West Mission Bay Drive, Mission Bay, 488-0551. Mercedes Lounge, disco, featuring Roger Guy English, nightly. Piano Lounge: Johnny Pina, contemporary, Tuesday through Saturday.

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

**Bar X Ranch House:** 110 East Broadway, Vista, 724-0510. Country, country, and western, Friday through Sunday.

**Bay Lounge:** Vacation Village Hotel, Mission Bay, 274-6030. Shine-It-On Show, contemporary, Tuesday through Saturday. Brighter Love, contemporary, Sunday and Monday.

**The Beach Club:** 1921 Bacon Street, Ocean Beach, 222-5822. Blue Edge, harmonica blues, boogie, and rock, Friday and Saturday.

**Bentley's:** 5500 Granddoris Center Drive, La Mesa, 463-9929. Disco, Tuesday through Sunday.

**Billy Bones Restaurant:** 959

Gateway Attractions presents **ROCK & ROLLER DANCE**

featuring **PHENOMENON** and the **3-THINGS**

9:30 p.m. till 1:15 on Wed., Aug. 8

appearing at **Blue World** 6907 Linda Vista Rd. (near Camino)

\$3 door. Move into 454 8466

**Homestead Street, Pacific Beach:** 272-2780. Paul Gregg, contemporary, Wednesday through Sunday.

**Black Angus:** 5247 Kearny Villa Road, Kearny Mesa, 279-3100. Cade Lapina, contemporary, Tuesday through Saturday.

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Thurs. **TALL COTTON** Country  
Fri. & Sat. **NEW SPOONS** Good Old Rock & Roll  
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Coming: All Girl Band, Dusty Rose, Aug. 17 & 18  
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★ **BLUE OYSTER CULT, CHEAP TRICK & UFO** AUG. 6  
★ **AL JARREAU** AUG. 12 ★ **BLONDIE** AUG. 14  
★ **SISTER SLEDGE** AUG. 2 ★ **STEPHEN BISHOP** AUG. 8  
★ **MARIA MULDAUR** AUG. 19 ★ **TODD RUNDGREN** SEPT. 23  
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**BILL BRUEFORD**  
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FRIDAY AUGUST 3 8:00

**LONG JOHN BALDRY**  
WITH KATHI McDONALD & ROY YOUNG  
SUNDAY AUGUST 12 7:30 & 10:30 SEPT. 19

**MARIA MULDAUR**  
SUN AUGUST 19 7:30 & 10:30 SEPT. 19  
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Roxy Theater**

Tickets available at the Roxy Theater and all Ticketron Outlets  
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**Black Angus**, 707 E. Street, Chula  
Vista, 426-9200, Summerwine  
contemporary, Monday through  
Saturday, disco Sunday.

**Black Angus**, 1000 Graves  
Avenue, El Cajon, 442-2022, Top  
contemporary, Monday through  
Saturday.

**Black Frog Restaurant**, 4672  
Federal Boulevard, East San Diego,  
264-5727, Summer Tiki Diner Trio  
featuring Eric Roth, Pagine, jazz,  
Thursday through Sunday.

**Blaney Stone Pub**, 5617 Balboa  
Avenue, Claremont, 279-2033,  
Brian Cunniff, Irish & International  
folk, Wednesday through Sunday.

**Boathouse**, 7040 Harbor Island  
Drive, Harbor Island, 291-8210,  
Dallas Collins, Motown,  
contemporary, Tuesday through  
Saturday, Sandoval and Seve,  
contemporary, Sunday and  
Monday.

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

**Bolton's Old Place**, 1205  
Prospect, La Jolla, 459-8202,  
Steven Vase, contemporary,  
Wednesday through Saturday,  
Suzanne Igou, variety, Sunday  
through Tuesday.

**Cafe Del Rey Moro**, 1549 El  
Prado, Balboa Park, 234-6511,  
Nova Tech, La Jolla Valley, Larry  
Lopez, and Paul Brunsell, jazz,  
contemporary, and Latin, Tuesday  
through Saturday.

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

**Calvin's Piano Lounge**, 3102 Fifth  
Avenue, Miramar, 298-1225, Sal  
Warner, piano, Wednesday  
through Saturday.

**Carlos n' Charlie's**, 5530 La Jolla  
Boulevard, La Jolla, 454-0318,  
Disco, nightly.

**Casa Salsa Restaurant**, 625 H  
Street, Chula Vista, 422-0161,  
Bobby Maxie, contemporary,  
Wednesday through Saturday.

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

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

**Castaways**, 10757 Woodside  
Avenue, San Diego, 484-9771,  
Tacoma, contemporary, Tuesday  
through Saturday.

**Charlie Horse Lounge**, Winner  
Circle Lodge, 550 Via de la Valle,  
Del Mar, 755-6666, Don Mee and  
Rick, country, boogie, and oldies,  
Tuesday through Saturday.

**Chateau**, 3523 College Avenue,  
College Grove, 582-5820,  
Vespethal Trio, contemporary,  
Wednesday through Sunday.

**Chuck's Steak House**, 1220  
Prospect Street, La Jolla, 454-5325,  
Joe Mario with Ron Satterfield on  
vocals, jazz, Monday through  
Thursday, Zig with Anissa on  
vocals, jazz, Friday through  
Sunday.

**Chuck's Steak House**, 1403 East  
Valley Parkway, Escondido,  
746-5100, Timpanico,  
contemporary, Wednesday  
through Saturday.

**Comedy Store**, 946 Pearl Street,  
La Jolla, 454-9176, Pappas and  
Diaberni, and Alan Stevens,  
comedians, Thursday through  
Saturday, Los Brimble, Charles  
Fischer, and Jack Graham,  
comedians, Tuesday and  
Wednesday.

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**Comedy Store**, 2151 Hotel Circle South, Ramada Inn, Mission Valley, 291-6500. Steve Swallen, Howie Mandel, and Eddy Kay comedians. Thursday through Saturday. 8:30 p.m. Jimmy Kimmel and Daily Five comedians. Tuesday and Wednesday.

**The Corporation**, 380 North El Camino Real, Poway. Thursday. 8:30 p.m. 442-1616. Disco. Nightly.

**Country Bumpkin Annex**, 1562 Ram Avenue, Imperial Beach, 422-1161. Country. Casanova. Country. Wednesday through Sunday. Duck-lip. 11 p.m. nostalgia. Monday and Tuesday. Feelings. disco. rock. Tuesday.

through Saturday. disco. Tuesday through Saturday.

**Crossroads**, 345 Market Street, downtown. 233-7856. Big Ruff. Piquet. Regulating. Top. Piquet. jazz. Thursday through Sunday.

**Crystal Ts Emporium**, 500 Hotel Circle North, Mission Valley, 291-7131. Disco. Nightly.

**Culpepper's**, 7380 Goldcrest Place, San Carlos, 480-5400. Live. Show. contemporary. Friday and Saturday.

**Daisy's Lounge**, 4154 Claremont Mesa Boulevard, Claremont, 272-5651. Island. Rock. zither. Monday and Tuesday.

**Dick's at the Beach**, 327 North Highway 101, Solana Beach, 755-1671. Major's band. rock. Thursday through Saturday. Thunderbolt of the Wondercolt. country. rock. Sunday and Monday. Super Glide. rock. Tuesday and Wednesday.

**Disco Heaven**, Executive Hotel, 1st and C Streets, downtown. 233-4841.

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

**El Amigo Plaza Restaurant & Ballroom**, 1340 Broadway, El Cajon, 442-2531. Swing. Salsa. music of the 40s. Friday.

**Elario's**, 7855 La Jolla Shores Drive, La Jolla, 484-0541. Red Corner. contemporary. Tuesday through Saturday. Dave Rogers. contemporary. Wednesday through Sunday.

**Firebird**, 439 West Washington Street, Escondido, 745-1931. Disco. Nightly.

**Hammings**, 5373 Mission Center Road, Mission Valley, 291-8833. Disco. Live band. 5 p.m. Nightly.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 271-7131. Soft Touch. contemporary. Tuesday through Saturday.

**Halcyon**, 4256 West Point Loma Boulevard, Loma Point, 225-9559. Favorite Son. rock. Tuesday through Saturday.

**Holligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Homelick. contemporary. Wednesday through Saturday.

**Hamburguesa**, 4076 Wallace Street, Old Town, 295-0584. Two the Max. variety. Wednesday through Saturday. Melissa McCracken. guitar and vocals. Sunday through Tuesday.

**Hotel**, 2270 Hotel Circle North, Mission Valley, 297-1101. Madrigal. contemporary and Latin.

Wednesday through Sunday. Jimmie Williams. contemporary. Monday and Tuesday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242. Contemporary. Thursday. Pelican Alley. jazz. Friday and Saturday. Contemporary. Sunday through Wednesday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614. Rich Foulner. Two contemporary. Wednesday through Saturday.

**Hilton Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay, 275-4000. People Movers. disco and top 40. Tuesday through Saturday. Moonance. contemporary. Sunday and Monday.

**Horse Shoe Tavern**, 7664 Broadway, Lemon Grove.

469-6344. 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**, 1291 Vista Way, Oceanside, 433-2633. Nightingale. contemporary. Sunday through Tuesday. Harmony. contemporary. Wednesday through Saturday.

**Ivanhoe**, 14280 Poway Road, Poway, 748-7531. Disco. Nightly.

**John Bull**, 2200 Highland Avenue, National City, 474-2201. T.D. and Mr. Mustard. bluegrass and acoustic. Thursday through Saturday. Wayne. Psychello. Gie. contemporary. Tuesday and Wednesday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3120. Thunderbolt the Wondercolt. country. rock. Thursday through Saturday. Dave Bentley. rock and blues. Sunday. Diamonds. country. rock. Monday through Wednesday.

**Journey**, 5375 Kearny Villa Road, Kearny Mesa, 275-2040. Disco. Nightly.

**Kelly's Roadhouse**, 596 N. Mission Avenue, El Cajon, 442-1331. Jim and Theresa Hinton. folk and originals. Wednesday and Thursday. Will Bluefield. folk.

**King's Grill**, 1333 Hotel Circle South, Mission Valley, 297-2231. Shilling. mingles. Nightly.

**King Lulu's**, 3125 Linda Vista Road, San Park, 291-4279. Denise. Belly Dancing. Tuesday and Wednesday. Wayne. I. organ. Thursday through Saturday.

**King Lulu's**, 2949 Fifth Avenue, Hillcrest, 298-7302. Classical music. Thursday and Friday. music of India. Saturday.

**La Costa Cantina**, 1475 Encinitas Boulevard, Encinitas, 753-1488. Shilling. guitar. Friday through Sunday.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon, 442-1331. Jim and Theresa Hinton. folk and originals. Wednesday and Thursday. Will Bluefield. folk.

guitarist. Friday. Cass. folk. guitarist. Saturday. Phil Goss and Lenny. country. folk. Tuesday.

**Le Chateau**, 5046 Newport Avenue, Ocean Beach, 272-5300. Folk. jazz. Thursday. Solid Funk. jazz. Friday and Saturday. Big City Blues Band with the Soul Serenades. jazz. Sunday. Monday and Tuesday. Folk. jazz. Wednesday.

**London Opera House**, 5434 Broadway Avenue, Claremont, 474-2444. Steve Lin. contemporary. Sunday and Monday. Bill Beavert. comedian. Tuesday through Thursday. C.Y. Dyck. country. rock. Friday and Saturday.

**Macho's**, 2996 Midway Drive, Loma Point, 224-2471. Mark of Zoro. top 40. Sunday and Tuesday. Colour. Latin disco. Wednesday through Saturday.

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Swedish pork soup  
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Roast loin of pork stuffed with apples & prunes served with Danish red cabbage & roasted potatoes.  
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FROM ORANGE COUNTY  
ONE WEEK ONLY  
**SUNDAY MONDAY** **THUNDERBOLT THE WONDERCOLT**  
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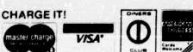
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**Springfield Wagon Works**, 3255 Kearny Villa Road, Kearny Mesa 92030. Contemporary. Wednesday through Saturday. Foot, country rock. Sunday and Tuesday.

**Springfield Wagon Works**, 690 North Second Street, El Cajon 92020. Contemporary. Thursday through Saturday. Contemporary. Thursday through Saturday. Contemporary. Thursday through Saturday.

**Starlight**, 1051 University Avenue, Hillcrest 92036. New jazz, jazz and disco. Sunday, disco, night.

**Texas Swing**, 4237 Mission Boulevard Pacific Beach 92091. 272-7802. Steve O'Connor, Tom Adrelio, and John Rebeck. Jazz, Friday and Saturday.

**Tavern**, 1208 Prospect Street, La Jolla 92037. Bulch Lacy and Johnny. Jazz, Wednesday through Saturday.

**Tioga**, 101 Broadway, Chula Vista 92011. The Getaways. Country. Friday and Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island 92082. Daily and Mexican contemporary. Wednesday through Saturday. Contemporary. Wednesday through Saturday. Contemporary. Wednesday through Saturday.

**Top of the Arc**, 1940 Harbor Island Drive, Harbor Island 92082. Jack Condrato and Gerry Woo. Tuesday through Saturday.

**Trilon**, 2530 South Highway 101, Cardiff 92007. Ron Bolton. Group jazz rock. Tuesday through Saturday.

**Trojan Horse**, 4179 University Avenue, East San Diego 92020. Ram Band, rock. Wednesday through Sunday.

**Undisco**, 4473 30th Street, North Park 92039. Rock, reggae, classical jazz, folk, ethnic, and expressive dancing. Friday.

**VIP Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 92108. 580, rock. Tuesday through Sunday.

**Voyager Kona Club**, 1001 Shelter Island Drive, Shelter Island 92082. 222-0421. Disco. Wednesday through Sunday.

**West Coast Production Company**, 1562 Bancroft Street, Midtown 92037. Disco, night.

**Windsong**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 92082. 272-7874. Eddie Zep with Sweet, Magnolia Band, Wednesday through Saturday. Rita Moss, piano and vocal duets. Thursday through Saturday. Jimmy Haman, dinner music. Sunday through Wednesday.

**Wronger's Roost**, 6008 Mission Gorge Road, Mission Valley 92028. 272-7802. Lenny Pratt. Country western. Tuesday through Sunday.

**Zorzi's**, 1310 Moreno Boulevard, Bay Park 92008. 272-5617. Disco and top 40, night.

## Los Angeles Concerts

**Lowell George Tribute** featuring **Jackie Brown**, **Emmy Lou Harris**, **Nicolette Larson**, **Bonnie Raitt**, and **Linda Ronstadt**. Inglewood Forum, Saturday, August 4, 7:30 p.m. (213) 520-9111.

**Marshall Tucker Band** and **Climax Blues Band**. Long Beach Arena, Tuesday, August 7, 8 p.m. (213) 520-9111.

**20/20 with The Kats**, **Naughty Sweeties**, **Rebels**, and **The Zippers**. Hollywood Palladium, Saturday, August 11, 7 p.m. (213) 642-5700.

**Tribute to Billie Holiday**. Hollywood Bowl, Sunday, August 12, 7:30 p.m. (213) 871-8183.

**Blue Oyster Cult** and **Pot Travers**. UCLA Pavilion, Friday and Saturday, August 24 and 25, 8 p.m. (213) 520-9111.

**Peter Frampton**. Inglewood Forum, Friday, August 24, 7:30 p.m. (213) 673-1300.

## Clubs

**Backlot Theatre**, 667 Robertson West Hollywood (213) 659-0472. 652-4202. Free. Live and John Sunday, Rick and Ruby, Tuesday and Wednesday.

**Baked Potato**, 1757 Culveridge West Hollywood (213) 980-7605. Don Blank and Quetz. Thursday through Sunday.

**Big Big Cafe**, 12446 Ventura Boulevard (213) 769-7874. Eddie Zep with Sweet, Magnolia Band, Wednesday through Saturday. Rita Moss, piano and vocal duets. Thursday through Saturday. Jimmy Haman, dinner music. Sunday through Wednesday.

**Comedy and Magic Club**, 108 Hermosa Avenue, Hermosa Beach (213) 372-1193. The Unknown Comic. Friday through Sunday.

**Concerts by the Sea**, 100 Fishermen's Wharf, Redondo Beach (213) 379-4998. Carmen McRae. Thursday through Sunday.

**DeeJay's**, 2401 Hollywood Boulevard, North Hollywood (213) 769-1566. Ross Tompkins with Jake Hanna and Bill Watrous. Thursday, 86 Watrous and Refuge. West Big Band, Friday and Saturday.

**Golden Bear**, 306 Coast Highway, Huntington Beach (714) 536-7400. Sedwaid, Friday and Saturday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach (213) 372-6441. Roger Holloway and Jack Wilson. Thursday, 30 Pier Beach, Friday through Sunday.

**Marina Bluff**, 2001 Washington Boulevard, Marina Del Rey (213) 821-4663. Tommy Tedesco and Roselle Goyke. Thursday through Sunday.

**Palomino**, 6907 Lankershim Boulevard, North Hollywood (213) 765-9256. Papa John Creach, Friday and Saturday. Givra Clayton and Lynn and Gibson. Sunday, David Caradine. Tuesday.

**Roxy**, 2009 Sunset Boulevard (213) 875-2222. Greg Kinn and Louise Goffin. Thursday, Chuck Berry. Friday and Saturday. Bill Bruford. Tuesday and Wednesday.

**Starwood**, 8151 Santa Monica Boulevard (213) 656-2200. The Beachcombers and The Kats. Thursday through Saturday. Steven Shop. Tuesday.

**Whisky 'n' Go Go**, Sunset Strip (213) 652-4202. Free. Live and John Sunday, Rick and Ruby, Tuesday and Wednesday.

## READER FREE CLASSIFIED ADS

### Notices

**CALIFORNIAIZATION**. This exclusive program is offered by SBIR to those individuals who are newsworthy to California and would like to familiarize themselves with California life, as well as the social and professional communication style. 224-4444.

**IF GAMBLING CREATES** a problem in your life, Gamblers Anonymous would like to help you. Call 239-2911 for information.

**OPENING UP** A Handbook To Higher Consciousness workshop is coming to San Diego August 17-18. For information contact: C. Macchia, St. Mary, Ky. 40083 (502) 682-8000.

**PARTY PEOPLE PARTIES**. Friday, private homes. No membership restrictions or paperwork. For private parties, various engines over 30. Casual. BYOB. Noble food. Starting 286-2863 recording.

**EXPLORE YOUR RELATIONSHIP** with host Groups starting August 13 in San Diego. August 11 in North County. Licensed professional. Leslie 293-7887 or Karen 758-0651.

**GAY ROMAN CATHOLICS**. Spiritually starved? We have weekly Mass, underground priests, and much more. For information call: Doug, Box 3380, San Diego 92103 or call 231-6609. All inquiries are completely confidential.

**DEPRESSED?** Lost your energy and interest? Feeling anxious, guilty, hopeless? Not feeling eating, sleeping? If female and are distressed, you for months or more, call activities, parties, parties. For more information call 222-3955.

**GROR SHOP** 1144 Garnet, part of out business sale. 25 percent off all goods and furniture items in store with this ad. 272-8243.

**MORE SENSIBILITY**. Can you see yourself feeling so good to free, communicating your renewed desires, fully embracing your partner? Contact can dispense jealousy. Experienced teachers provide context for personal growth in weekend course approved by Masters and Johnson. Call now. 231-3881.

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**ITS NOT TOO EARLY** to plan for Labor Day Weekend. Experience a 4 day personal growth workshop with a beautiful natural setting at Harbinger Ranch in Julian. Take the time to explore the direction of your life and share with others your goals and concerns. Facilitated by highly trained professionals. August 31-September 3, \$100 includes lodging, meals and workshop. Refundable \$10. P.O. Box 883, Solana Beach, CA 92075. 279-1508.

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Your complete self-improvement center

First session \$15.00  
Private sessions for weight, smoking, confidence, etc.  
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Each Wednesday at 7:00 p.m.  
Make an investment in yourself.

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MALES AND FEMALES 25-35. POLICE TYPES FOR NEW TV SERIES, MALES & FEMALES 35-50, good looking for make of old film. Film credits including ROCKY IV, GOLDEN GIRL, and THE LADY IN RED. TV series & commercials including SALVAGE 1 & AMERICAN AIRLINES.

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only \$10 with this ad includes shampoo, scissor cut, and blow dry... (reg. \$30)  
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We have a new location in Mission Valley, and to introduce you to our precision service we are offering the following wild and crazy prices:  
Engine Rebuild—24,000 mi guarantee \$425  
Valve Job, with new tubes, seals & tune up 185  
Tune-Up, with valve adjustment and parts 15  
New Clutch, parts & labor 88  
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Plus outrageous discounts on tires, bumpers, paint and body work, upholstery work, parts, etc.  
Unlike any shop you'll ever see—260-4232

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Limit one coupon per prescription

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AUGUST 2, 1979 •



















SITTING on a couch, waiting for the band to come. Band broke. Tunes. Man you've been a naughty boy you sit your face grow long.

BEHIND ME, I see. Some I'm late. I was out of the state you really sound like you know me? I don't.

FROM THE sea, fireworks are. The birth of a flower in an instant. Love Eager.

MARTIE. My causal old. Seamus thanks you for the Tupper and Emerald collar. She's been sick because POCHEP had her a rotten advice. Leysa.

151 I THINK, we met at the beach, and I just you, the least about the person, and that you're 151. Call me? — remember? I'm.

MOM. I don't have much money, but I sure got a whole lot of love. I'm on a low budget living on a beautiful shore.

URIAH REEP. Be it, we will, but isn't it? My Vixen Blutz keep your socks up. Don't take any wooden axphists. Fat Bob.

DAVE. You sound worthwhile although some details must be exchanged. Where can I write you? Brenney Broder.

SUNSHINE. 151 is a star. Even if you don't see you with beach core yellow B.W. S and too many details.

MALE BROWN hair eyes, olive skin. Christian, into soccer, quiet, gr. who seeks sun, shine, health, one man for holding, sharing commitment. Alone. C. Reader.

DONNA who drives a red. Celia. You're beautiful! I'm here. RK.

LIFE is a party! But some just don't seem to get an invitation. Love Eager.

SEASHORE. Using the time of Sunshine on my shoulders by John Denver Sunshine, on my shoulders on the shoreline (at Marine Blvd). Guess this?

SINGLES TOP. House parties, all ages (median 30s), formed by women's libbers. BYOB. Call Me 287-7020.

MARY GLEESPEY. You are loved and missed. Perverted Pen Pal.

RIFF. Look! Dee Dee's playing in the shower, and the water is running! Gabba Gabba Hey!

PLAY. Pity, not disco!

DIVORCED LADY. 50's wants a kind friend to go places and enjoy life together. It's hard to start alone. POB 33643, San Diego 92103.

2 TO 1. Band on the Run. 2 to 1. Band on the Run. 2 and what? 1. Band on the Run.

I've SPENT time by the shore, looking, looking and thinking. Most someone like me. My time is short. Write me here. Marnia.

VONDA WARD. You got quiet? 53 degrees and starstray lines.

ANN SUTTER. I was nice to see your smiling face around school, now I'm leaving. I love you a kiss and say goodbye.

BABY. I have something for both of us. Now you know what I want. I hope and pray each day. You will see.

THIS ONE. If you're just to know you know you're waiting for my smile? You know you're with you. Dave.

BEAST OF burden. You've rekindled my search and renewed my faith. I've met him but none like you. Where were you then?

DAVE. You sound worthwhile although some details must be exchanged. Where can I write you? Brenney Broder.

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I AM NOW WILLING to have that perfect person. Job Person Profile. She should be. Virgin. (for realness and thoroughness) probably an art graduate (with the) and a lot of drive. self-starting and able to follow. Have own bank and pickup. John 224-9812.

JOB WANTED: Full-time carpenter or helper or construction work. Will start at \$5 an hour. Have own tools and pickup. John 224-9812.

RECREATION INTERNS: Plan, teach, lead sports teams, supervise drop center, teach crafts or. Paula 775-6864.

RECRUITMENT TRAINEE for counseling agency. Experience in counseling, volunteer desired. \$570/month. CETA Title III eligible. Resume to HELP Center, 5053 College Blvd., San Diego, 92115. Deadline August 2, 1979.

NURSE NEEDED for chronic alcohol therapy. Must be healthy and interested in holistic health care. Supportive working environment. Ready or Marge 750-6681.

ATTRACTIVE FEMALE or models needed for nude modeling. Will pay the expenses of the sex ads. No experience or hair/body makeup or modeling required. 440-0857.

I WANT MOTIVATED PEOPLE wanting extra money and the freedom of controlling their own business in nutritional products. Make appointments Saturday 8-11 am. 224-9201.

KNOWING TUDY caused a new discovery in myself. I. Creativity is not limited to professions. Individuals have their own artistic talents. Poppy.

SINGLE FATHER (26) needs angelic, sensitive female to care for little girl, housekeeper, cook, rent, meals, possible salary. Consider single mom. Responsible, straight, no frills. Please call. 224-9201.

AMATEUR PHOTOGRAPHER, female, color, single mom. Responsible, straight, no frills. Please call. 224-9201.

SALES COLLEGE grad? For stock broker insurance on the job training & licensing. \$2000/month. Management positions. Ap. portment call. M. Zurnay, 599-5043. 11 am. 224-9201.

WOODWORKING SHOP seeks creative person to design wood projects for sale locally. Make art. Can supply with space, tools and finishing equipment. 443-6387.

SEEKING YOUNG energetic female to greet and welcome tourists to Old Town. Part time. 12-14 days, weekends Friday and Saturday, Sun. & Tuesday 3pm. 2547 San Diego Ave. Old Town, CA 92038. Call 224-9201.

EXPERIENCED HOOK and metal waterlines wanted, must be over 21. Apply daily after 5:30pm. 7-7pm. The 11300 Bunker Avenue. 275-3092.

TIERED OF BEING RETIRED? Need additional income? Small but expanding marketing firm needs part time help. Call Bailey Enterprises 270-4354.

COLLEGE GRAD/NO MAJOR seeks to appreciate part time position. Good organizational and management abilities. Good computer skills. For applications, write to: The American Career Society at 225-6886.

LAIR EXTRA MONEY at home addressing envelopes (or inventory), or typing letters and reports. Details, send self-addressed, stamped envelope to: Danier Services, 4225 Mission Center, Dept. D, San Diego, CA 92116.

NEED 2 VERY STRONG men to move items. pay \$3 per hour. 1-2 days work end of the month. E. 886-234-047.

UNIQUE OPPORTUNITY for female interested in training to be legal assistant. Training 3 plus months, 4th and 8th apt. call to private school. 224-4472.

MAID SERVICES for 2 days, minimum wage, paid overtime of hard work. workers packing boxes, need one Saturday or Sunday, and the month or next month. 225-4547.

ADULTS ARE NEEDED to volunteer to work with teenagers 10 hours per week. Our House, Chula Vista. Call 420-2620 or drop by 660 3rd Avenue.

EARN EXTRA MONEY Home making or drop by. San Diego, CA 92103.

NEED MONEY? Make \$45,000 in 3 weeks. Weekly with time or effort. Send self-addressed envelope to: Alan Gattner, PO Box 15755, San Diego, CA 92115.

HELP UNUSUAL people wanted! Idealistic, intelligent, Ambitious. Live money! Outdoors. Free training program! Flexible time. Los. Mind Dynamics Development, 225-4200.

MODELS, FEMALE, nude. Conducting photo test sessions for placement in a magazine. Must be over 18. No experience. Must be able to work close to camera. Female only. Spanish speaking OK. 443-6387.

HELP WANTED: I need a woman worker after 4 to 10 a day. Must be active and love outdoors. 448-6375.

EARN \$300 to \$500 a month by your spare time. operating a computer service center from your home with no investment. 270-4203.

RESIDENTIAL SUPERVISOR/Contractor position. \$775 per month. Bachelor's degree in social science. Closing date August 3, 1979. San Diego, CA 92117.

DO BELLS, Whistles and supervisors control your life? I am authorized by multi-national international corporation to train 50 motivated people to utilize their natural talents and abilities to become independent. For appointment call. P.O. Box 1682, no charge. 224-9201.

CHARTERED STUDENT wants room and board with nice American family to improve English. For applications, write to: The American Career Society at 225-6886.

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HELP WANTED: I need a woman worker after 4 to 10 a day. Must be active and love outdoors. 448-6375.

EARN \$300 to \$500 a month by your spare time. operating a computer service center from your home with no investment. 270-4203.

RESIDENTIAL SUPERVISOR/Contractor position. \$775 per month. Bachelor's degree in social science. Closing date August 3, 1979. San Diego, CA 92117.

DO BELLS, Whistles and supervisors control your life? I am authorized by multi-national international corporation to train 50 motivated people to utilize their natural talents and abilities to become independent. For appointment call. P.O. Box 1682, no charge. 224-9201.

CHARTERED STUDENT wants room and board with nice American family to improve English. For applications, write to: The American Career Society at 225-6886.

LAIR EXTRA MONEY at home addressing envelopes (or inventory), or typing letters and reports. Details, send self-addressed, stamped envelope to: Danier Services, 4225 Mission Center, Dept. D, San Diego, CA 92116.

NEED 2 VERY STRONG men to move items. pay \$3 per hour. 1-2 days work end of the month. E. 886-234-047.

UNIQUE OPPORTUNITY for female interested in training to be legal assistant. Training 3 plus months, 4th and 8th apt. call to private school. 224-4472.

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ADULTS ARE NEEDED to volunteer to work with teenagers 10 hours per week. Our House, Chula Vista. Call 420-2620 or drop by 660 3rd Avenue.

EARN EXTRA MONEY Home making or drop by. San Diego, CA 92103.

NEED MONEY? Make \$45,000 in 3 weeks. Weekly with time or effort. Send self-addressed envelope to: Alan Gattner, PO Box 15755, San Diego, CA 92115.

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