

ENNIS COURTS, 2 bedroom, 2 bath La
esa apartment, walk to shopping, adults
only, no pets, pool, jacuzzi. Duane 461-9630
- 7474.

[illegible]

10 ACRES, 10 miles west of Barstow, suitable for jobba, close to road and school. \$795/acre, low down, owner will carry balance. 72-2260 evenings.

Sort Of

back at his watch. "It'd be a hell of a mayor, wouldn't it?"

Simon Cassidy is the former publisher of Phoenix's two daily newspapers, the *Arizona Republic* and the *Arizona Gazette*, and the *El Cajon Valley News* (now the *Daily Californian*), which Cassidy says was "virtually the only San Diego paper in the Fifties that didn't hire fire if it mentioned a Democrat." He is a frequent defender of Fidel Castro, and, through his publishing power in Texas and Arizona, helped launch the political careers of Barry Goldwater, Lyndon Johnson, and Senator Lloyd Bentsen. Cassidy is also the author of a five-chapter PDF file (filled mostly with editorials he wrote), and the man who split the California Democratic Party in 1966 over the Vietnam war. "Cassidy's," as he is known, used to call him, is now running for mayor of San Diego.

No one, including many of his supporters, expects him to win. And yet, *Los Angeles Times* (San Diego edition) reporter Nancy Skellon has posited that "if Cassidy keeps picking at the city's wounds with some of the effectiveness he already has shown, Wilson could wind up a wounded runner, less than the invincible contender that he could paint in the 1978 gubernatorial campaign."

Of course, any success in a campaign as strange in its inception and execution as Cassidy's is impressive. For the first time during the early days of the campaign, in June, one of the controversies among Cassidy advisers was whether the KGB Jack Chalker should become a campaign spokesman. Insured that any decent mayor of San Diego would come to the rescue of Ted Giannoulas, whose feathers had been plucked by radio station KGBB, "I'd be glad to," says one of Cassidy's advisers. "Wilson's camp considered Giannoulas important enough to include him on our list of supporters that was published in the *San Diego Union*," Cassidy says.

Chalker's chicken fixation, but was immediately mobbed by advocates of sundry other causes. "Basically, there are two kinds of candidates," says one Cassidy adviser, in the early meetings. "First, there is the winner — for example, Wilson. People who are interested in money for political cake are drawn to a winner. Then there is the candidate like Cassidy — a long shot. People use this kind of candidate to forward their own causes."

(continued on page 8)

City Lights



John Peterson
Quite A Set You've Got There

Scenes from the Channel 10 evening news show flicker on the TV screen, and the rich baritone of weatherman Mike Ambrose cuts in. Instead of discussing cold fronts and cumulus clouds, Ambrose is talking about a San Diego company named Dynamics. As he talks, the picture changes to display an Orlando, Florida news show, then it skips to Oklahoma City, then it focuses on the smiling anchorwoman enlightening the good folk of Providence, Rhode Island. All the studio sets for these stations are different, yet their sleek, modernistic designs also resemble each other; indeed, Ambrose explains that all were born at the San Diego company's headquarters. He doesn't add that Dynamics, too, is the biggest designer of TV news sets in the country, and that five years ago it didn't even exist.

John Peterson doesn't appear in the commercial Ambrose narrates. A rough-hewn, barrel-shaped man, Peterson is almost the antithesis of the glossy TV news celebrity, but he's the founder and prime mover of the set-design company. He's also a man of few words when it comes to describing how he entered the unique business. A native of San Diego, he says he first worked as a "designer," doing such things as producing graphic displays for local conventions. Five and a half years ago someone at Channel 10 asked him to produce a

number of signs for "The News," and when he went on to do similar work for Channels 8 and 39, it dawned on him that no firm in the country specialized in producing not just graphics but entire sets for TV news productions. (Instead, individual stations built their own sets, in-house.) So Peterson began hustling that business, and after a few years, the orders poured in. Now Peterson says he's created about fifty news sets for stations all over the country, including the one in use now at Channel 10 in San Diego, and the weather set which appears on Channel 39's evening program.

Peterson's company sits on a homely stretch of Federal Boulevard near Spring Valley, and it seems to be exploding with activity at the moment. The boss and twelve employees (aided by an army of subcontractors) design and build the sets and ship them out in company trucks, after filming them and testing to assure that they work in front of the camera. The team is working on sets for four different TV news shows at the moment, jobs which can range in price from \$4000 to \$100,000. Peterson perches in a room choked with video

equipment and littered with the fat video tape cassettes. He says business could boom for a long time, since most stations redesign their news sets every eighteen months to two years in the never-ending pursuit of a fresh, new look.

A big, abrupt man, Peterson declares that technology is the biggest shaper of the look of television news; the sets have to serve not just people, but also the sophisticated video machinery with which the news people must interact, and this distinguishes the news sets from those used in other types of television programming. As an example, Peterson mentions how visuals once had to be projected on brightly-colored backdrops, and most news rooms thus were forced to live with back walls invariably painted bright blue. A major technological advance changed all that a few years ago by allowing stations electronically to insert visuals in any section of the picture, a change which opened up new-studio designs. Similarly, new-studio furniture tends to be elevated on little platforms not for any aesthetic

reason, but because cameras can only descend to a certain level. Peterson says anchor people usually sit at desks not so much for their psychological impact but because the desks provide a fixed point for the critical camera angles and also conceal the papers and wires scattered around the anchor person. But psychology does account for the predominance of closed, self-contained local news sets (in contrast with the big, open newroom look used by CBS network news, for example). "The closed set stresses the closeness of the people," Peterson says. "It stresses that they're a team."

He says stations nationwide seem to clamor for angular, modernistic designs because "right now the whole country pretty much thinks of itself as contemporary." (One exception is Indianapolis, Peterson says, says he is itself as conservative and which has television news people who prefer traditional or even colonial furnishings.) Peterson says he works closely with the television consultants who exert such a powerful influence over news packaging.

Because of the high turnover of TV news personnel, Peterson rarely finds himself designing sets for individual personalities. In one exception, however, his firm found itself struggling to incorporate into one Milwaukee set

accommodations for perhaps the ultimate in "happy talk" performers, a much-beloved puppet in the name of Albert the Alley Cat. (The creature had to be able to banter with every other member of the news team.) Peterson says well-entrenched weathermen with loyal followers are another exception requiring individual tailoring. "Bob Dale at Channel 39 has to write (when he reports on the weather), for example. That's his style. Mike Ambrose doesn't."

While the Dynamics sales pitch to station managers doesn't make specific promises about ratings (commercials only mention, for example, that stations with new sets have seen ratings either stay the same or climb), Peterson says he wouldn't be too shy about making such a promise. "I wouldn't be afraid to say 'I'll give you this set for \$55,950, and for each rating point you gain you give me \$15,000,'" he says. "I wouldn't be afraid at all of how I'd make out."

And Curse Sir Walter Raleigh

When police investigated Valerie Ehrlich's complaint about smokers in the National City Civic last April, they filed the report under assault with a deadly weapon. Ehrlich is allergic to cigarette smoke; she develops internal hives, her throat swells shut, and she can't breathe. The allergy has been with her most of her life, and because of it she carries a filtering device that resembles a World War I gas mask. The mask came in handy when she asked a woman in the Gemco check-cashing line to please put out a burning cigarette until she was out of the store. The woman appraised Ehrlich coolly, then blew a puff of smoke into her face. As Ehrlich recalls it, "I just blew up. I ripped the cigarette out of her mouth, tore it up, and stomped on it. Then I began yelling and screaming until the manager came."

"Despite county and state laws against smoking in service lines, the manager said there was nothing he could or would—do about it. Ehrlich and her five-year-old daughter Dawn then fled to another section of the store to avoid the smoke. But the offending smoker wasn't finished. She and two pals found Ehrlich in the store's fabric section and began lighting cigarettes next to her. They blew smoke at the allergic woman, chasing her around the store and finally out to the parking lot. Ehrlich and Dawn climbed frantically into their car, but before they could back out of the stall, the smoking woman and her friends jumped into their own car and blocked Ehrlich's escape. The scene ended when Ehrlich tried to copy down the smoker's license plate number and the driver tore out of the lot.

Although a report of the

incident was taken by the National City police and given to the South Bay district attorney's office, nothing further was ever done. Ehrlich says she wanted to press charges, but says she received no encouragement from authorities.

Then on August nineteenth, a Sunday evening, Ehrlich had to make what she calls "an emergency visit" to the Food Basket near her home in Lemon Grove. Over the past months she frequented that particular market because for some reason fewer people smoked there. But that night was different. While waiting in the check-out line with her husband and daughter, a woman who was talking to the store manager took out a cigarette and started to smoke it. When the manager walked by Ehrlich, she complained and cited the specific state and county laws against such smoking. The manager, though, told her there was nothing he could do. Ehrlich threatened to call the police, but the manager reminded her the evidence would be gone by the time officers arrived. Monday morning she called the East County district attorney's office about pursuing a legal complaint against the store, and Tuesday a deputy district attorney conferred with her.

The deputy verified certain things Ehrlich already knew, and opened her eyes to a few other things that not many people do know. There is a state law concerning smoking chapter eight of the health and safety code, section 25947(a). This law states no person shall smoke any tobacco product in any retail food production and marketing establishment. And the deputy verified that law, enacted in 1975. There are four areas of infraction one, no smoking in any service line. (A service line is defined as any indoor line of two or more people awaiting service of any kind.) Two, no smoking in any retail food production or marketing establishment. Three, "No Smoking" signs must be clearly and conspicuously posted in every room, building, or other place covered by the law. Four, no serving any person who violates any other section of the law. The penalties for violating the county law are a maximum fifty-dollar fine for the first offense, a maximum one-hundred-dollar fine for the second offense in the same year, and a maximum \$250 fine for the third offense in the same year. But as for a violator being issued a citation by a sheriff's deputy, the chances, it seems, are slim indeed. "I have never received a call on anything like this," said sheriff's spokesman Lt. Jack Brown. "I have never heard such a call on the radio. I have never seen such a report come in."

When McManus speaks of an infraction, he is not referring to the toothless state law, but to San Diego County code 32.804, sections a and d, enacted in 1975. There are four areas of infraction one, no smoking in any service line. (A service line is defined as any indoor line of two or more people awaiting service of any kind.) Two, no smoking in any retail food production or marketing establishment. Three, "No Smoking" signs must be clearly and conspicuously posted in every room, building, or other place covered by the law. Four, no serving any person who violates any other section of the law. The penalties for violating the county law are a maximum fifty-dollar fine for the first offense, a maximum one-hundred-dollar fine for the second offense in the same year, and a maximum \$250 fine for the third offense in the same year. But as for a violator being issued a citation by a sheriff's deputy, the chances, it seems, are slim indeed. "I have never received a call on anything like this," said sheriff's spokesman Lt. Jack Brown. "I have never heard such a call on the radio. I have never seen such a report come in."

A nonsmoker's chances for justice within the city limits of San Diego are even worse. Violations of the city no-smoking law—adopted in December, 1974—are processed through the city manager's office. George Story, the city's director of public assistance and



Valerie Ehrlich

information, handles most of the smoking complaints. "A smoking call is not a priority one call for the police, or even a two, a three or a four," Story says. "The chances of a policeman getting called to the scene of a smoking violation, say, at a Von's market in Clairemont, and racing up there... well, it's just not going to happen."

There are three areas of infraction in the city law: one, including buses, meat and produce sections of food markets, theaters (except lobbies and restaurants), service lines (this applies to employees as well as customers), hallways and waiting rooms of hospitals and other health-care facilities (unless separate rooms are available for nonsmokers), museums, and galleries. Surprisingly, restaurants are not covered by the law. Two, failure of employees to advise a smoker when he is in violation (although unlike the county law, they may continue serving the customer). Three, failure to post required signs. "The first two are very hard to enforce," Story says. "But we can enforce the third one. Most businesses comply, but the city

attorney is prepared to prosecute if they don't. We haven't had to prosecute a single case so far. We will send several letters to a person who has refused to put up a sign. If those don't do it, we call him in for an informal office hearing. It never goes beyond that. In every case the person has agreed to comply." But if they don't comply, the penalty is not likely to frighten them. Violation of the city law is punishable by a fine of ten dollars to one hundred dollars. Neither the city law because the county law carries the possibility of a jail sentence.

The city law doesn't apply in buildings which are owned or operated by the county, state, or federal governments or by a school district. The city council, though, has urged the operators of these places to follow the city ordinance, and most, says Story, have complied. But what about those people and places that must comply and don't? Story says it is difficult, if not impossible, for the city police to respond to most smoking violations. Valerie Ehrlich considered making a citizen's arrest in her case, but Story doesn't think that's the best method. "I would say citizen's arrest is probably the most cumbersome way to go about it," he says. "The best way is to tell the manager of the business that you will file a complaint if the does not tell a person to stop smoking. If we get a willing witness, and the testimony is strong enough, and hopefully there are other witnesses, then our office will recommend the city attorney go on it. But I haven't had a case yet with a willing witness."

Story says another major problem is that most merchants would rather risk a complaint filed against them than try to enforce the no-smoking law against a customer. Also, the merchant himself is often the smoking culprit. But filing a complaint against a cigar-toting shopkeeper would be wasted energy. "It's been something of a gentlemen's agreement not to prosecute the guy behind the cash register," Story says. "We don't get many complaints like that, though."

But the easy-going style of enforcement appears to be working for the most part, according to Story. "I think we've been about eighty-five percent effective. Most people will follow the regulations if they know them. I'd say eighty-five percent of the smokers will agree not to smoke where it's prohibited."

M-O

Name That Freeway

Consider this novel route for the east sections of the county, start on the San Diego Freeway and travel south to the Sotol Valley Freeway, then follow it east to 805, then go until you reach the Friendship Route, which will take you to the Border Friendship Route and parts east. If the roads sound unfamiliar, it's not because they don't exist, but instead that most drivers only know their numerical equivalent. While commuters in cities like Los Angeles and Chicago speed to work on highways crowded with distinctive titles, the official names of San Diego's freeways never made it out of the history books.

Caltrans spokesman Jim Larson says local freeways for the most part received names before they were even built. But by the time we got around to constructing them, the numbering system was found to be more meaningful," he explains. Consequently, local freeway signs displayed only numbers from the very beginning. "People seem to take to the numbers. They get used to them," Larson says. In fact, Caltrans officials marvel at how many people still insist on referring to outdated numbers. Highway 95 (now 163) and Highway 80 (now 163) and Interstate 805 was built too recently to be named, but Highway 94 was named the Helix Freeway, and the old Highway 101 (Now I-5) from San Diego to Tijuana was designated the Montgomery Freeway. In 1954 the section of Interstate 5 from Highway 99 in the San Fernando Valley to San Diego gained the San Diego Freeway appellation (even though the road is a different one from the San Diego Freeway that cuts through Los Angeles).

The state highway commission dubbed the old Highway 395 (now 163) the Escondido Freeway in 1957. Route 52 (from La Jolla to I-805) is the Sotol Valley, and Route 54 (from I-5 to the Sweetwater Reservoir) is the South Bay Freeway, according to Larson. He says an old general plan for the City of San Diego named Interstate 8 the Mission Freeway, and then the state senate, buoyed by the spirit of internationalism, also decided to call the section of I-8 from San Diego to Yuma the Border Friendship Route. Out of all these names the latter is the only one that has stuck. Larson says a few official signs announce it to travelers driving in both directions.

J-D

—Jeanette DeWise and Mark Orselli



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Cradle To Rave

Bill Hemmer's article about the San Diego Ballet finally gave us some real insight into the life of that company. "Out of the Cradle" (August 23) painted a journalistic picture of the young artists and the creation of a new ballet. Instead of formally interviewing a spokesman or reporting hereasy, the report shared his personal observations. Your newspaper's approach to the subject was one of much more depth and substance than the treatment by other area publications. Congratulations.
Darlene Geer
San Diego

This Is Ridiculous

Joe Applegate happened to be on hand the day the tranquility of my home was rapped through an unlocked window. He neither taped nor wrote verbal quotes. He did not request an on-the-record interview. He did not review obvious facts before submitting his article ("Anything Else Missing?" August 16), therefore printing numerous inaccuracies.

It was an angry day. The attitude of the officer present seemed to reflect my own, rather than remaining objective and uninvolved. Applegate "re-created" a polemic discussion between the officer and me concerning my use of the word "pig," much of which was fabricated. There was no open confrontation or challenge from the officer on this issue. Had there been, I would have been more than happy to define my use of the term, rather than looking at a cigarette and saying, "Well..."

Why Applegate would deem it necessary to track down my office number and phone to ask whether a certain album had been on the turntable (saying he wouldn't want to discredit the article if it had not) and yet not obtain permission to print his perceptions rather than facts is contrary to his self-described standards of journalism, as well as my own. The article confuses me. I feel misrepresented and unsure as to his motives in presenting me in this manner. Even if he did not think to examine his interpretation of the afternoon, his use of it as a lead in his article mystifies me.

The officer obviously was not meant to draw support from my description as the day's most eventful antagonist, as the article later portrays him as a self-described vigilante obsessed with minor violations of the law, unsure of himself before a young offender's mother, and with a nervous for clean hands. Project Casa provided a hollow resolution for the disconnected sketch of East San Diego's burglary problem. The internal organization of the group was depicted as frivolous and with little indication as to what Applegate was attempting.

Reader: give me a pen. I'll give you an article. This is ridiculous.
Anne
City Heights

Joe Applegate replies:
I heard Anne was the things I wrote in my article and ascertained the points that my home or memory didn't satisfy. My reporting of the scene was accurate.

Encounters With Cows

I very much enjoyed Eleanor Widmer's "Encounters With Cows" in your August 9 edition. In true Rogran tradition, she bashes the sacred cows as he does us to do.
Richard Cigley
Pacific Beach

We The Detached

The Widmer article on Rogers was wonderful. I can't imagine a more incisive portrait of the man whose works I know and who I have observed over time. Rogers is many ways personified and is adapted to the Southern California therapy-need some perfectly. The people who make the scene will hate it, but those of us who observe it with more detachment will see the article as masterfully done, telling us a great deal about the culture we live in and the people who personify and organize it for us. I think the portrait was too accurate to be comfortable for everyone, since it wasn't hero worshiping, but carefully observant and analytical. I was

enormously stimulated by it. Widmer is clearly a writer in the Roth, Bellows tradition.
L. Freeman
La Jolla

Sage Brushed

For years I have been embarrassed by the similarities of name between the sage (7) of La Jolla and myself. Bless your Eleanor Widmer for her accurate, restrained unmaking of the cliché expert and Barsum of the

Letters

touchy-feely set. Carl Rogers.

Her warning now for humping is even greater than last time in food and restaurants.
Carl H. Rogers
Los Angeles

Who's Your Taylor?

After reading Steve Esmedina's review of James Taylor ("Might As Well Show Some Style," August 23), I am amazed to see him portrayed as a critic in any sense of the word. He not only has no background on the subject of Taylor, but his comments are warped and out of proportion. He began his so-called article by comparing the performance of Taylor to a punk rocker. I don't know what concern Esmedina saw, but I sat through an impressive evening of fantastic music from a down-to-earth singer. True, Taylor does not have a radical way of singing, and his attire is not flashy or phony. (Hey, Steve, take another look at the *Swiver Baby* James album. His "glamorous" outfit, as you put it, consists of a pair of Levi's and a plain navy blue shirt.) Taylor is his own person with his own style, and he is out to impress no one. He is a sincere and quiet person and that is what makes James Taylor James Taylor. Esmedina is easily impressed by money and the statement, "the rich can afford the luxury of a nervous breakdown," shows

nothing more than jealousy. He thinks fame and being married to Carly Simon overpower the ability to have peace of mind.

Esmedina also went on to remark that Taylor started the concert off with the same old familiar songs. Seems to me that Steve must have been the one on PCP that night because Taylor explained to the audience right from the start that he was going to start the set off with his newer songs, with the exception of "Something in the Way She Moves."

The comparison of Taylor's songs to Dylan's is ridiculous. Dylan's lyrics do tell a sarcastic story while his melody appears romantic. Depending on how a person wants to look at this, it can be misleading. However, as far as Taylor goes, there is not a single song which comes close to this kind of style. "Don't Let Me Be Lonely Tonight," is a meaningful love song. The lyrics contain strong emotional and the music is beautiful to match. When Taylor sings this one, he sings it with style as if he were a sexually frustrated man in just plain ignorance.

It is plain to see that Esmedina is just repeating Taylor's simple style. He feels Taylor to be inferior because he doesn't behave like Klaus Kinski or Warren. His criticism reflects his own self-image as being low and insecure.
Carla Dwyer
Spring Valley

Seeks Regularity

No small thing to add, even if tyndicated. Andrew Kopkind to the local galaxy of hip Reader culture critics: Esmedina, Laville, and Widmer. (Sorry to exclude the maddeningly erratic Shepherd whose occasional brilliance is more often dimmed by utter absurdity.) Anyway, you are to be congratulated for reprinting Kopkind's scintillating piece "What We Do Now Is Disco" (August 16), a rare infusion of sociological sensibility and journalistic panache. Any chance of featuring him regularly?
D. Sival
La Jolla

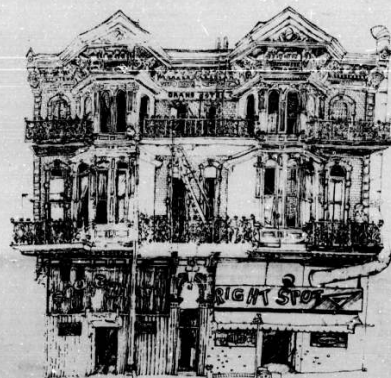
My Boy Duncan

I miss Duncan Shepherd and I'll tell you how much. I was thinking about this as I was joining the other day, and if I ever have a boy I would not hesitate to name him Duncan, but I would never, for example, name my boy Jonathan Saville, because of how I feel about Jonathan Saville, which is just it. So why haven't we been seeing any Shepherd stories for so long?
Kathy Grogan
San Diego

(continued on page 27)

San Diego's HISTORIC THEATRE SQUARE

**Downtown is not Dead,
Dark, and Dirty . . . It's Light,
Bright, and Alive!**
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

A friend of mine refuses to drink beer that's been in a cold. He says that once the beer has been sitting in a cold, it's no longer beer. Since a cold is a liquid, has it not served the beer's original intent? Is the cold not?

Kim Cox

La Jolla

The taste of beer changes when it's warmed and recooled, but in such a slight way that your friend should count himself special to detect it. Refrigerating beer is the standard way of preserving its brewery flavor, and beer that's left uncooled will soon start a second fermentation that alters the brewery taste. But merely leaving a can of Coors or Budweiser on the drainboard all day and then recooling it is hardly enough to destroy its flavor. "If you can find somebody who can taste the difference in a can of beer that's been warmed to room temperature and then recooled, I'd say the guy should ask for a job with one of the breweries," said Bill Stevenson of John Levene & Company, a local beer distributor. "Those taste buds are worth a million dollars."

Dear Matthew Alice:

Why is it so humid in La Mesa? This is the third muggy summer in a row, and it's getting terrible. I grew up here and it never used to be as muggy as it is now. Has the climate changed?

R.B.

La Mesa

If summers are muggier than they used to be in La Mesa, I've not been able to confirm it. The latest official figures on the area's humidity are twenty years old. A state climatologist supplied these figures to



equator, where moisture-laden air rises like an invisible fountain and falls again in arcs of cooling air that pile upon themselves, creating zones of high pressure and low days in the latitudes of Southern California, the Sahara, and the Great Victoria Desert.

Dear Matthew Alice:

I see that the Quince Street on-ramp in Highway 163 to Balboa Park has been closed. Who made that decision and why?

Ross

San Diego

A six-month study is being conducted by Caltrans, the state highway department, to determine if closing that on-ramp and its twin, the Richmond Street on-ramp on the east side of the highway, will result in fewer accidents and less congestion on the highway itself. These on-ramps are troublesome because they don't give motorists enough room to reach the speed of the highway's traffic. In August, Caltrans will ask the city council for permission to close the on-ramps permanently or to change them. Actually, Caltrans could do without the city's approval in modifying these roads, which are built on state property, but a spokesman for the department said that because the highway runs through Balboa Park ("a sacred institution in the city"), no move will be made to change the roads permanently until the city has been consulted. The off-ramps from Highway 163 to Quince and Richmond streets are still open.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80893, San Diego, California 92138.

the Chamber of Commerce, which produced a promotional pamphlet saying that the average relative humidity in the years 1955 through 1959 was seventy-seven percent at 7:00 a.m., fifty-six percent at noon, and sixty-four percent at 5:00 p.m. Taking the summer months by themselves, the humidity was fifty-five percent in the late afternoon, rising to eighty percent in the evening. The humidity may have risen since the area grew so many trees and black oaks expel moisture into the air, but I have found no up-to-date figures to prove this supposition. Roger Heystrom at the U.S. Weather Bureau wonders if your childhood memories are drier than the weather really was. "A lot of people tend to think that the climate has changed during their own recollection, but when you go back and study it, you find that the

weather over thirty years still occurs in cycles where you may have three humid summers in a row, then a dry spell. You may not remember a humid summer when you were a kid, because back then you could spend all day playing in the river, not noticing the humidity. This region's humidity in the summertime arrives with winds from the tropics. These are called an "eastern wave," as they originate on the Gulf of Mexico and sweep across to California on the edge of a giant cartwheel of high-pressure air centered over New Mexico. The prevailing weather system brings wind to this coast from the south-west: an ocean breeze that's fairly moist, but not muggy. As I've noted before, Southern California is protected from muggy winds by mountains, and, moreover, by its distance from the

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Si Casady

(continued from page 1)



With Pat Brown



With Larry Remer and daughter



With Larry Remer and daughter

The nucleus of Casady's early advisors included Democratic activists Lucy Goldmann and Mel Shapiro, Arlene Canaan—who heads Republicans for Casady—senior activist Joe Stern, former city manager Kimball Moore, and Jack Canaan. "Casady had to weigh a huge assortment of issues that these people brought him," says an early advisor, "communist conversion, rent control, the city manager form of government, downtown redevelopment, bus service, the Chollas landfill, pueblo lands.... He seemed pretty confused at first, but I think he eventually sorted things out. I used to think Casady was a fiery radical, but during the early days of the campaign, at least, he served as a moderating force."

Moderate or not, Casady, who is seventy-one years old, is an intriguing candidate. Despite his youthful vigor, he is almost an anachronism. Sitting in a tiny waiting room outside the inner sanctum of the board of realtors (which he has finally found after touring much of Mission Valley), Casady looks out of place. He is twice the age of most of the city council candidates crowded into the room. The "look-me-over" session has the air of an employment agency. Typical of the younger candidates, Joe Diaz is wearing a blue pinstriped suit; his Kennedy-esque hair is neatly combed. Nervous, he looks as though he's trying not to sweat. Casady gazes around with a quizzical smile. He is wearing weird-looking shoes with corrugated soles, rumpled slacks, and a white shirt. "From the looks of those fellows in the meeting, I guess I should have worn a tie," he rummages. "Had to choose between looking like a mayor and being comfortable, and I chose the wrong road."

Casady insists that, despite his joking, he is seriously in the race because "there is a lot of concealed resentment out there toward Pete, and someone needs to take him on." He rejects the idea that he is simply a sacrificial standard bearer for a variety of causes. "It's a moral victory—they said—as they carried his coffin to the boneyard," he grins. "One of the five other guys running against Pete is handing out flyers that say 'Christ Is Alive.' Now there's a burning issue."

Behind closed doors with the board of realtors, Casady can be heard running up what he calls red flags: for example, rent control and a condo conversion ordinance. When he comes out, he looks sheepish. "Well, they didn't exactly carry me out on their shoulders, did they?" Walking to his car, he muses, "You know, we're the last major city in California not to have rent control. Fifty-five thousand San Diegans signed the rent control initiative petition. There aren't 55,000 realtors in San Diego." He pauses. "Maybe there are."

In an age when money buys media, and media makes the candidate, Casady seems out of place. By mid-August, Wilson was outpacing Casady five to one and hadn't yet rolled out his big media guns. Even so, Casady has been getting considerable television and print coverage, chiefly because of his colorful past and his curious ways. He likes to quote Jesse Jackson's line that "money is the mother's milk of politics" and then add, "It's time we weaned the baby." Indeed, his critics and supporters alike concede that Casady is a rare breed, a media candidate without money.

"Let's face it, he's cute and a lot of fun," says Otto Bos, the mayor's press secretary and a former *Union* reporter. "The press needs something to write about. But that doesn't translate into a serious candidacy."

Nonetheless, the Wilson campaign is taking Casady seriously, so seriously, in fact, that Wilson's office has been complaining about the *San Diego Union's* coverage of the race. In August, a thirty-two page dossier on Casady, prepared by Wilson's staff, was mailed to several reporters on area newspapers, a technique common to many political campaigns. In it were reprinted newspaper articles, describing Casady's past and summations of some of his colorful, written nearly two decades ago. The dossier included a description of an April 2, 1961 editorial as "extremely vitriolic" in attacking Eisenhower, Congressman Bob Wilson,

elements of the Navy, and the Union Tribune Publishing Company. Posing the possibility that Casady's attack had somehow given the *Union* a "guilt complex," the dossier asked, "Is this why the *Union* is seeking to compensate?" *Union* political writers Margaret Garrard Warner and Don Harrison say they know that Otto Bos has called *Union* editor Jerry Warren to complain about coverage given Casady. Margaret Warner says, "That surprises me. I'm not sure what Wilson's camp is afraid of." Bos Warner and Harrison emphasize that they have experienced no pressure from their editors to adjust their coverage. Adds Jerry Warren, "Otto has called, but I don't take it as a major complaint. It's not unusual for a candidate's assistants to call and express their concerns."

Margaret Warner is part of a mythology that has arisen around this campaign. Among politicians, she is known as the "midwife" of Casady's candidacy because of a piece she wrote in early June. Warner reported speculation among Democratic activists that Casady might be a likely competitor to Wilson—at least to air the issues—since the more likely candidates, such as Assemblyman Larry Kapiloff and Supervisor Jim Bates, were hesitant to enter a seemingly hopeless race against an entrenched incumbent. Casady himself, unable to avoid a joke, coined the midwife phrase. "That Margaret," he would say, "she's my midwife." *San Diego Transcript* reporter Gary Shaw dutifully passed the phrase on to the public.

"Calling me a midwife is absurd," objects Warner. "I didn't midwife the campaign; it was already there. I told Si that I was offended at such a male chauvinist remark." The way Casady sees it, he's not getting enough coverage. "I went in to see the *Union's* editorial board and it was like staring at a wall. First thing Jerry Warren asks me in, 'Si, are you doing this for a lark?' I told him, 'Would I be appearing before you bunch of wolves if this was a lark?' When I was explaining why I was running they kept telling me, 'Now, Si, quit making a campaign speech.' What was I supposed to do, talk about the Chargers?" Associate editor Peter Kaye says the *Union* is, in fact, taking Casady seriously. "Sure, we asked him if it was a lark, and he assured us it wasn't. I've known Si for years; beneath his veneer of being an agitator and muckraker, he's sincere and serious, with strong beliefs. I don't always agree with him, but we can't play God and

decide he's not serious." In Warner's view, "What's funny about this is that we're the paper accused of deifying Pete all along. I think this controversy is part of San Diego's coming of age politically. Political writing isn't supposed to be like sports reporting; the possibility of someone winning isn't the only criterion for coverage—we're here to report political and social issues which can only come out in a political race." Don Harrison, who has covered much of the day-to-day campaign, is also miffed at Wilson's office. Says Harrison sarcastically, "Larry Thomas, a former *Union* reporter, became *Union's* press secretary after covering the '71 race. Otto Bos, another former *Union* writer, became Wilson's press secretary after covering the '76 race. I can assure you that in the unlikely event that it is offered, I will not accept the position of press secretary for the mayor.... or for Si."

Another bit of mythology about Casady's candidacy is that a prominent group of Democrats talked him into running, for the sake of the city. According to several individuals in the groundwork, Casady himself laid the foundation. "The first time I heard about a Casady candidacy was from Si," notes Larry Remer, editor of *San Diego Newswire*, which has produced Casady's run for mayor. "We were talking one day on the phone and he said, 'Larry, if a prominent group of Democrats get together and ask me to run, I will.'"

This was in early May. Kapiloff was making noises about possibly running, and so was former city councilman Floyd Morrow. "When Si said that, I laughed," says Remer. A few days later, at a *Newswire* fundraiser attended by Casady, local Democrats, and other liberal activists, Remer stood up on a table and announced, "Si Casady has told me he's available. There's a committee of prominent Democrats meeting in the lobby right now." Adds Remer, "I was joking, but everybody applauded; they thought I was serious." Margaret Warner was in the audience.

A group of prominent Democrats did meet a few days later. "We were doing what you do at a Padres game—sitting around doing of boredom," recounts Jack Canaan. At the ball game with Canaan was Harvey Furgatch, establishment Democrat and developer, who now supports Wilson and insists, "I was not one bit involved in getting Si started." Also present were Remer and former supervisor Jack Walsh. According to Canaan, "Si had been kid-

ding, I guess, about running. But to pass the word, we started considering what kind of candidate he might make." Leaving the stadium, the group bumped into Armistead Carter, a former banker, retired investment broker, native son, and long-time civic leader. Army Carter was completely serious about Si running; he'd been thinking about it, too. If Si's candidacy had a father, it was Army.

At first, Casady's running for mayor sounded like a joke to Margaret Warner, but when she called Jack Canaan to check out the rumors, she began to take the possibility seriously. "Jack is a level-headed guy, and he was already talking about money and a slogan." (The slogan was "Si, Si." Fortunately for Casady, it was never used.)

After an hour's meeting with Casady, and phone calls to Remer and Steve Peace, Kapiloff's assistant—who considered Casady a serious candidate—Warner wrote her story. This allowed Kapiloff to slip gracefully from the scene. (He is not now actively helping Casady.) And Floyd Morrow, instead of announcing his candidacy, accepted an invitation to a Russian chess tournament.

Why did Casady plant the seeds of his own candidacy? He insists that he has never been able to be in politics, that his years in newspaper publishing gave him all the power he needed. But after ten years in semi-retirement—a sort of self-imposed exile from the rabid politics of the '60s—a renewed urge to be at the center of things must have surfaced. Says his friend, Army Carter, "Now that I'm older, I miss being involved, don't you know? I think it was inactivity that caused him to do this."

One of the things Otto Bos worries about is "just where was Casady during his ten years' semi-retirement?" Casady answers, "Working for the CIA." Actually, Casady devoted the first few years of his political action and the rest to "seeing the world." As chairman of the National Conference for New Politics with Andrew Young and Dr. Spock on the board—Casady worked to improve the poor, blacks, women, and students in politics—however, let Otto Bos to develop his own theory as to why Si is now running for mayor. Casady, according to Bos, is aspiring to live in his office. "Maybe he's actually hoping for a county or statewide Democratic chairmanship. He desperately wants to get back on top of the Democratic heap."

executives. "We called it the Paunch Corp." Casady gave publishing advice to various Asian entrepreneurs, and, in the company of several other Western journalists, was kicked out of Singapore in 1972 for what Si says was speaking too vociferously on behalf of freedom of the press. Casady and his wife, Virginia, spent the remainder of that period traveling in South and Central America, surviving the 1976 Guatemala earthquake, and spending several months "walking around a deserted island off the coast of Guatemala." Casady allows, "I had a lot of stuff to get out of my system. I'd worked for forty years and I wanted to see things. When I got done with that, I came home refreshed. All I can say to Otto is, 'All work and no play makes Pete a dull boy. It's his turn to take a vacation.'"

In August of 1978, the City Club honored Casady's seventeenth birthday with a testimonial dinner at which former governor Pat Brown spoke. Back in 1966, Casady had been president of the California Democratic Council (CDC), which during the Sixties was the major Democratic organization in the state. Governor Pat Brown pushed him out of its office because Casady's anti-war statements were embarrassing to Lyndon Johnson and to the governor himself. (After one speech in Petaluma, Harvey Furgatch gave Casady a gold-plated cigarette lighter shaped like an egg. Petaluma is billed as the egg capital of the world, and Casady had apparently laid a big one.) Now, twelve years later, Casady was welcomed home by the political establishment that had rejected him in 1966; moreover, he was lauded for his early opposition to the war. Perhaps it was that night when the idea entered his head to reclaim the presidency of the CDC. In any event, Casady announced at a La Jolla meeting of Democratic party activists last January, three days before the Party's convention in Sacramento, that he might launch a "blitz campaign" for the presidency. Although his announcement was met with some enthusiasm, he later decided not to run. His renewed interest in the CDC presidency, however, led Otto Bos to develop his own theory as to why Si is now running for mayor. Casady, according to Bos, is aspiring to live in his office. "Maybe he's actually hoping for a county or statewide Democratic chairmanship. He desperately wants to get back on top of the Democratic heap."

Casady's campaign organization is (continued on page 13)

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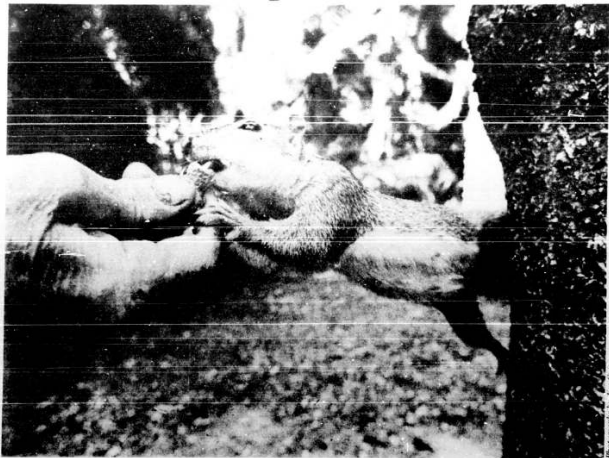
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Squirrel Man



BILL OWENS

"A person who doesn't stop to look at a squirrel," says Jack Johnson. "It's a person who's dead and they just haven't brought the shovel around." Johnson, who is sixty-eight years old, is standing in a eucalyptus grove in Balboa Park clutching to his side a large cellophane bag. The bag bulges with fresh, unshelled peanuts. He is a thin man with neatly combed gray hair, red-rimmed eyes set deeply in his sockets, and a blotchy, sun-ravaged face. His teeth are uneven, the bottom row as crooked as an ancient picket fence. His manner is gentle, yet somehow odd and unsettling. Johnson scurries through the park from tree to tree. From grove to grove,

chattering about "his" squirrels. He feeds and gives water to the small creatures, and defends them fanatically against all comers, as if they were his own hungry and vulnerable children. He is their provider, their protector, their companion.

For the past four and one-half years Johnson has taken scrupulous care of every squirrel in the 300-acre area of Balboa Park from Upas Street to Juniper Street, from Highway 163 to Sixth Avenue. "You know, they have to have attention," he says. "They do need some additional food. This is not a natural habitat. Somebody ought to take care of these animals. They're just nice to have around."

For the squirrels, Johnson must be nice to have around, too. He says that he hands out twenty-five pounds of roasted, un-

salted peanuts every week, as well as keeping the squirrels supplied with fresh drinking water. He has partitioned the 300-acre section of the park into sixteen separate feeding areas, each of which he tends to daily. Every feeding spot is marked by a small paper drinking cup nestled inconspicuously between branches, or supported by makeshift stakes at the base of a tree. In a thicket or a clump of bushes in each area, Johnson has stashed a gallon plastic water jug with which he refills the cups.

He begins his rounds near Upas Street at 8:30 each morning, devotedly walking the paths and working the groves until noon, when he goes home for lunch. Then, at home, he works on his records of the squirrels, noting the number seen so far

Jack Johnson

that day. He returns around 3:30 to finish up. Johnson says that he walks more than seven miles daily feeding his squirrels. "I spend eight hours a day easily," he says of his caretaking. "Seven days a week. I enjoy being around them. It gives you a good feeling."

It was more than four years ago when Johnson first realized that the squirrels of Balboa Park needed his help. He explains that he came to the park on a rainy day in 1975 to casually feed a squirrel or two, and "eleven of 'em came running out. Nobody feeds squirrels when it rains." A short time later he was appalled by the spectacle of several thirty squirrels trying to drink the elusive spray of a park lawn sprinkler.



Johnson asked one of the gardeners how the squirrels usually got water. "The old stupe said they drank the dew," he fumes. The career of the Squirrel Man of Balboa Park had begun.

"These squirrels were neglected," he says. "When I started here, there were only thirty-one. There are 153 now." His eyes narrow warily as he spots the distant blur of a large dog racing through the park. "Every six months you increase," he continues. "I have approximately forty-one that had babies in July." Balboa Park's flourishing squirrel population is neglected no more. Johnson not only sees to their sustenance, but also has a name for and a special relationship with each furry little resident. "At first," he recalls, "it took me three and a half months to get a



timid, shy, and affectionate," he says. "Most people don't notice. I can pet about thirty of 'em, mostly females. I pet one I call Beauty, and she just quivers with affection. When you leave your hand on them, you can feel a kind of vibration. I just came from petting Prince up there," he says, jerking his head toward Upas Street. "He's just like his mother, so gentle. When I first met her, she was sitting in that same tree."

He has also noticed that his small friends are particular about the type of tree they choose to sit in. Oak trees, Canary Island pines and palms, and eucalyptus — provided the bark is not too slick — are favorites. There is even a community of squirrels which is fond of an old, gnarled Australian tree near Laurel Street. The taller trees, says Johnson, are selected for nesting. "They always build where no cat can go, and where no person can go."

Fifty yards past the children's playground south of Upas Street, the Squirrel Man recognizes a pair of his charges, who sniff and stretch at his approach, anticipating their peanuts. "There's Jane and Jim," he says, reaching into the cellophane pouch at his side. "Jane's grandson is called Bruce the Second. He eats across the street." Johnson walks to a stout tree, snaps a peanut open in the fingers of his thin right hand, and offers the morsel to Jane. "There, Jane-pie," he says. "Her mother's name was Curie-pie." Jane and Jim romp down a dozen nuts in the time it takes Johnson to detail their lineage. "I feed them until they start burying the nuts," he says. "A male can usually eat about ten if he's hungry, and a nursing female will sometimes eat fourteen or fifteen." Johnson strokes Jane's light-brown fur softly as the docile squirrel sits calmly on a low limb. Birds chirp and trill in the treetops above. "She wants me to do this, too, you know," he says, his eyes fixed on the relaxed squirrel. "Now, where would

do that? I can pet about thirty of 'em, mostly females. I pet one I call Beauty, and she just quivers with affection. When you leave your hand on them, you can feel a kind of vibration. I just came from petting Prince up there," he says, jerking his head toward Upas Street. "He's just like his mother, so gentle. When I first met her, she was sitting in that same tree."

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Jane go for water if it wasn't for me? I'm the only one who gives them water. She's had fifteen babies and there's just one living," he muses, patting Jane lightly. "There were twelve killed by cars and dogs got one. I've never had a squirrel die of old age. They always die a violent death."

Trudging along the concrete path through the wide, quiet park, Johnson frets over past casualties. He says that in the last four and one-half years sixty-nine of his squirrels were flattened by automobiles on Balboa Drive, the long, tree-lined street which parallels Sixth Avenue between Upas and Laurel streets. "There's something wrong with this park," he says with a dark frown of anger. The speed limit is twenty-five, but there are no signs posted. It should be fifteen, any city park should be. "He talks of the time just over a year ago when he pleaded his case for squirrel safety before the Balboa Park Committee. He says that he presented the group with a

stack of Polaroid snapshots — individual portraits — of thirteen happy and chipper squirrels. After the obliging committee had shuffled through the photographs, in a surprise move worthy of Melvin Belli, Johnson told them dramatically that "all these squirrels are dead now." But the bold tactic proved fruitless. "You couldn't see that bunch," he says derisively. "I was just wasting my time. Some day, if I get some more time, I'll get down to the city council or something."

As Johnson weaves through the park making his rounds, he nods and says hello to joggers and roller skaters and city gardeners and senior citizens out for a slow stroll. Park regulars know him, and many stop to inquire about his squirrels. Johnson likes people who like squirrels, but has no time for those who don't. He seethes at the thought of "some idiot kids" who tipped over one of his water cups. "Imps, hoodlums, brats, alcoholics," and a certain "no-good biddy" often make life tough for his animals, he says. He tells of a woman who waits for the bus at Sixth and Laurel every day. To while away the time, and to the consternation of the Squirrel Man, the woman feeds cookies to a squirrel named Bambi. As a result of this kindness, Bambi has become a pitifully hooked sugar addict with dramatic results. "I've taken Christmas candy right out of her mouth. It takes her an hour to eat," Johnson says somberly. "She's gumming her foot now." He recalls atrocities such as the BB gun ambush on Lincoln's birthday three years ago, which left three squirrels dead and two others maimed. He remembers a violated nest. "You begin to hate people," he says, shaking his head sadly and gazing up at the trees. "You really do. People spoil everything. Why should I produce more squirrels for these sadists?"

Dog owners frequently run afoul of an

(continued on page 12)

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Squirrel Man

(continued from page 11)

engaged Johnson in the park. "I'm death on dogs running without leashes," he says. "Many a baby squirrel has been eaten. It's a rare day when I don't have it out with at least one dog owner. You know what I tell them? I say that a big dog chasing a little squirrel is the most cowardly thing in the world, except for one thing." He pauses to arch his gray eyebrows. "The master looking on. Just *you* people," he adds, the redness deepening in his cheeks. "I call them trash right to their faces, especially after I've buried a couple of squirrels. A lot of people don't like me in this park, but a lot do. If you're right, stick by your guns."

Johnson was born on a cattle ranch near Great Falls, Montana, where he knew every animal. "It was just natural for me to handle animals. We had horses and lots of

peets. We had what were called 'bum lambs,' which were lambs whose mothers had died. We would raise them and sell them in the fall. And we had turkeys and chickens. We used to raise turkeys for Thanksgiving. Oh, brother, that was sad." On a scholarship from high school, Johnson attended college in Bozeman, Montana, where he earned his degree in business administration. Following college, he chucked up fifteen years as a civil servant, including a four-year stint as a Marine Corps officer in World War II. He owned a restaurant in Seattle for eight years, but didn't care for the climate there. The former Marine moved to San Diego in 1959 and has been here since. Retired now, Johnson lives on a small civil service annuity and his Social Security benefits. He says that he lives alone in Hillcrest, not far from the park. "I'm kind of an independent character. I've always been single; I couldn't get along with anybody. I cook my own meals and do my house-

work. Listen to news. I hate to go to bed. I'm up at seven every morning.

"Now who is this fella?" asks the Squirrel Man, coming upon one of his small friends who is standing on his hind legs, waiting. "Oh, this is Friendly Two. Friendly One is dead." He snags several peanuts and feeds Friendly. Gentle Guy and Captain appear and wriggle their noses at the prospect of lunch. "I attract 'em," Johnson says. "I've had at high as thirty-eight around me at one time. Sometimes I just sit on the ground, rattle my sack, and start talking. Squirrels all over the place. People think I'm crazy, but I get results. They call me a nut, but any nut couldn't do what I do. It's easy for me and there's just one reason. I like 'em. 'Cause babies," he says, rattling his sack.

In a verandah spot near the Laurel Street bridge, Bright Eyes, two of her offspring Alpha and Beta—and a friend of the family named Gary scamper down a limb to sniff and hover about their tenebrous.

Gary hops playfully onto Johnson's knee. As he distributes the nuts, the Squirrel Man considers what would happen to his squirrels if he were suddenly to stop providing for them. Watching Bright Eyes innocently nibble a peanut, he says, "If I left, at the end of two years it would be like it was when I first came, unless somebody else took it up. But you have no help. If I left, I think those squirrels would just be sitting there waiting for me every day until dark."

Johnson rises and tucks the half-empty cellophane sack of peanuts securely under his arm. He points to the broken and bloodied series of sun blisters on his forehead. "I haven't even got time to get down to Mission Valley and get me a hat," he complains. Squirrels hop about his feet and stir in the boughs and branches all around him. The Squirrel Man stands tall and regards the creatures of his garden with a beatific smile. "Of course, this," he says, "is most important."

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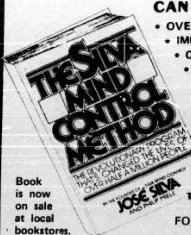
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Si Casady

(continued from page 9)

headquartered in the Guymon Hills. The slightly run-down, brooding eighteen-room mansion is owned by Casady's son Kent and Kent's estranged wife, Janet Guymon Casady. Jay Casady could be lurking in its shadows; instead, Ocean Beach activist Tom Keiden is. An "F" restaurant rating card is hanging in one of the windows, and another sign directs Casady volunteers to the basement: "We're working underground."

In the basement library, three or four volunteers are busy trying to figure out which phone to answer. Casady asks a reporter to answer one phone: it's Army Carter in a nervous rush. "You get him to come to the phone; he won't call me back. I want to talk to him about rent control!" Casady forgets Carter is on hold, and Carter holds for nearly a half hour.

Three weeks before the primary, the candidate followed a sleepy itinerary that peaked at one scheduled appearance a day (with many unscheduled appointments). There were campaign T-shirts, but there were no billboards, no radio or TV spots, and no bumper stickers; on the back bumper of Casady's car was only a "Mike Gotch for City Council" sticker.

"The man has spent his life in the printing business," says one long-time friend. "His campaign brochure looks like a high school kid designed it. I want to shake Si by the shoulders, I'm so frustrated. He should know better."

This criticism bothers Casady only mildly. "What the people see is what they get," he says. "There's no fancy PR firm working for me. I'm not a package somebody's trying to sell you." As for the confusion and dissonance, Casady maintains they are typical of a campaign without much money. "You get by with lots of love and emotion."

Jack Canaan says Casady is lucky he hasn't raised much money. "Might do him more harm than good. There are some very excited people around him who might come up with some very bizarre ideas on how to use it," Canaan, who eight years ago demanded a \$3000 retainer from the

Frank Curran mayoral campaign "before I would even lift a pencil," doubted three weeks of his time to Casady's early campaign. "Not only did I not ask Si for any money, but I'm out of pocket \$175," he says proudly. Canaan hand-painted many of Casady's original posters. He is still an enthusiastic supporter and has offered to help Casady on a fee-basis, but so far the Casady organization has not taken him up on his offer.

"With the exception of Army Carter, many of Casady's original supporters are gone," says Harvey Furgatch. "They haven't followed through. Maybe they were looking for a sacrificial lamb."

The workers close to Casady tend to blame the campaign's disorganization not only on the candidate, but on the late start, and on Wayne Hughes, Casady's campaign manager. The man who ran San Senator Rob Wilson's campaign, attorney Hughes is seldom in the mansion. Asked if Hughes is an active manager, Terry Nettles, campaign coordinator, says, "Well, that's hard to answer." Another worker, close to Casady, is less kind. "Given his choice, Hughes would rather run the campaign from a bunker somewhere with a big vat of money to dip into. Some of the hardest workers got turned off to Wayne and split. Then others left when they kept coming to meetings that never accomplished anything."

Ocean Beach activist and spokesman for the Fair Rent Coalition, Tom Keiden sees this as the campaign's possibly fatal defect. "Hughes never understood that Si's kind of candidacy can't be based on money; this is a people campaign. Nobody went out and organized the people." Even the Tom Hayden organization, the Campaign for Economic Democracy (CED), is not especially active in Casady's effort, despite the insistence by Wilson's campaign manager, Mike McDade, that they "seem to have picked Casady as a vehicle to express some of their views." But Casady has almost made up for all of this with his ability to attract media attention. One of his most effective plays was ar-

guing the endorsement from Arizona Senator Barry Goldwater, in an attempt to offset his radical image. This prompted Wilson to come up with an endorsement from Goldwater's son, a California congressman and a Republican. Casady was extremely pleased at the ruckus. "I heard a quote the other day: 'How sharper than a serpent's tooth it is to have a thankless child.' I'll have to call Don Harrison up with that one." Whether Casady asked Goldwater directly for the endorsement is unclear, but Goldwater owed him a favor of sorts. Back when Goldwater was "Mr. Arizona" in the mid-Forties, Casady pegged him as a Republican convert. Casady knew that in order to please the owner of the two newspapers he published, he had to promote a Republican for Congress. He admired Goldwater's unabashed defense of Jewish causes, and liked him personally. "We were at a party one night and Barry was wearing a handsome, cream-colored vest. I admired it. He said 'I hate the damn thing' and took it off and gave it to me. Still have it around here somewhere." He said: "Given his choice, Hughes would rather run the campaign from a bunker somewhere with a big vat of money to dip into. Some of the hardest workers got turned off to Wayne and split. Then others left when they kept coming to meetings that never accomplished anything."

Along with the blessing of the Police Officers Association; city, county, and state employee associations; and other labor groups, Casady also attracted the endorsement of his old enemy Pat Brown. Casady holds no hard feelings towards Brown. "You can't blame the fox for chasing the rabbit; it's genetic." Telephoned by his Los Angeles office, Brown says, "We agreed ninety-five percent of the time. He's one of the most courageous men I know, and one of the few men who ever turned down a position I offered." (continued on page 15)

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Si Casady

(continued from page 13)

turned down the head of the highway commission, you know. Way ahead of his time on Vietnam. Too bad his views weren't accepted; might have saved 50,000 American lives." Does Brown regret kicking Casady out of the CDC presidency for those views? "I'm not the kind of person who has regrets." Meanwhile, Wilson has received one endorsement he didn't even want: that of Lee Hubbard, his last opponent, who insists that Wilson has come around to his point of view on several issues, including a more favorable attitude to residential growth. Wilson's campaign manager, Mike McEachie, is upset that this may solidify Casady's contention that Wilson has compromised on controlled growth. "Nobody asked Hubbard for his gratuitous offer. The endorsement may have been given to embarrass Wilson." Casady wonders if Hubbard may eventually support him, especially considering his sponsorship of several other causes once championed by Hubbard, including support of the city manager form of government. Even if Casady has friends in high places, he still has a name identification problem. He spent an irritating half hour on the phone one morning trying to find out why information operators weren't giving out his campaign headquarters' phone number. He finally learned that neither his supporters nor the operators could spell his name. "Who am I?" he yelled at one operator. "I'm the candidate. My name is spelled C-A-S-A-D-Y. Listen, has someone told you not to give out this number? Let me talk to somebody who can give me an answer. I've lost your vote, but I can get a lot more if you'll start giving out my number." With his hand covering the receiver, he added, "The phone company needs a new mayor."

the billboard that said, "Kent Casady, Assemblyman." Kent's only candidate I know who had less name recognition when he finished than when he started." But if Si Casady's campaign has any chance at all, at this late date, it is because the sons, including Kent, are taking over.

Cort, 32, a TV writer who wrote a recent Kenny Rogers special, and Derek, 43, administrative assistant to State Senator Jim Mills, have come home. With their arrival, the campaign organization is beginning to change. Cort has begun writing and producing radio spots, more professional campaign literature has appeared, and television spots are on the way. The TV spots will focus on name identification and on issues like the third term for which Wilson once promised he would not run, low police pay in the face of a rising murder rate, and Wilson's alleged switch on controlled growth. De-emphasized will be rent control, downtown redevelopment (Casady sees it as socialism for the rich), and condominium conversion. "These issues are too complex for a media package," explains Cort. "We'll continue to push these issues in his speeches and debates. My father has already put Wilson on the defensive on a number of these issues — the condo conversion ordinance, for instance, probably wouldn't have happened without the pressure he was creating." The brothers have intensified fund-raising efforts and have budgeted \$25,000, most of which will be spent on TV and radio. Cort expects Wilson to outspend that three to one. "It's important that people understand that some of the disorganization of the early campaign is fading. The candidacy is really making a turnaround, and the city is responding."

On the campaign trail, Casady still shows a penchant for showing up at the wrong place at the wrong time, or failing to show at all. For instance, when he should have been at the first candidate's session in City Mesa, Casady spoke against condo conversion at a University City town meeting in the heart of condo-land. The icy reception was interrupted by a man who wanted to know why Casady wasn't talking about University City.

When Casady finally did catch up with Wilson, though, it was on friendly turf — Ocean Beach, ninety percent renters. At a meeting sponsored by the town council, Casady was cheered and Wilson was booed. While the five other candidates spoke, Casady looked slightly embarrassed and Wilson kept making nervous comments behind his hand. When the chairman rang a cowbell to end a speech, Raul Gonzalez, the socialist mayoral candidate, cracked: "This is just like the Gong Show."

There is deep feeling among many Democrats and others that this campaign is indeed just like the Gong Show. Casady may well come closer than anyone would have guessed, but without money and a strong organization, his chances are slim. Wilson is apparently so formidable an opponent that even if Casady had money, he might not win. For instance, in 1976 Lee Hubbard outspent Wilson and still lost by sixty percent in the primary. Many well-known Democratic contributors are aligned with Wilson; powerful Democrats like Harvey Fargatch believe that Wilson is a good, strong mayor. "One of the ironies of this campaign," the Union's Margaret Warner points out, "is that in '77 the Republicans got together and put their money and energy behind several candidates, and the Democrats were caught flatfooted, embarrassed. The various factions of the Democrats said, 'Wait until next time,' but here it is '79 and they're still falling apart." Although the city races are nominally nonpartisan, conservative Republicans increasingly dominate the contests — chiefly because they are organized. Says Evonne Schulze, who lost the '77 city council race to Republican Larry Stirling by 500 votes, "The Republicans have held workshops, groomed young candidates. They have a definite plan. Until we Democrats start thinking like that, we're never going to have viable candidates (even though there are more (continued on page 14))

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As a general practice I have given up bitching, but there are still circumstances under which I will try to thumb a ride. As long as I am on the street on which I live, I will use the time-honored method of waving my right thumb in the air. Often I am successful, and if not, I simply walk to do my errands. Lately, I have been stuck outside of supermarkets waiting for cabs for as long as forty minutes. When I begin to run out of patience, I approach people as they get into their cars and ask if they are going in my direction. This is a rather exhausting practice, though I have developed the thick skin required of such an enterprise.

The other Friday afternoon—the worst possible day to obtain a cab—I had waited close to an hour when I began to solicit rides. I never approach men, and thus was thrown off my guard when a young Iranian man in swimming trunks, who had overheard me, kindly offered to drive me home. He drove a huge red pickup truck, and after he told me he was a student at USU, I decided to risk it. He lifted all of my parcels and deposited them in the back of his flashy truck and we drove the short distance to high spirits.

The first thing he asked me was whether or not I was married, and without waiting for my reply, he said, "I wrote my father in Iran that the women in California are not married. No woman is married in California." Before I could inquire as to the validity of this unique observation, he told me that he spent a great many of his free hours at the beach or at shopping centers. "I write my father. Shopping centers are bizarre," or so I thought he said. As we pulled up to my house he elucidated and I realized that he meant "bazaar."

"Everything is here—cafes, shops, music, many beautiful women, things to buy. It is like the bazaar at home."

After I thanked him for his kindness, he roared off, on his way to a dinner and a night at University Towne Centre. His remarks about the wonder of the place stayed in my mind, and I began to see the shopping center, not through my eyes—as a



Illustration by Elizabeth Maltby

sterile commercial venture—but through the wonder and excitement of this student from Iran who spent so many of his evenings there. I later decided to venture forth one night and sure enough, it was just as he had described: music was being played under a grove of eucalyptus trees by an enthusiastic "pop" band; well-dressed men and women, who obviously bought clothes at the center so they would have fancy attire to wear while walking there, were in great evidence. Children strolled about munching on sweet treats, and the atmosphere was that of a carnival, or bazaar.

My young Iranian friend was very much in my thoughts when I entered the restaurant called the Proud Popover. It had been designed like an eighteenth-century tavern. An immense hearth dominated one wall and on it were two pewterlike kettles of soup. Through a window in the wall one could glimpse contemporary-looking chefs, but the waitresses wore ruffled caps and long granny dresses. The young men had on white knee socks, black shoes with buckles, and white butcher shirts. The wooden tables and chairs were modeled after eighteenth-century furniture and the area was divided into small rooms to create the proper atmosphere, as well as to separate the smokers from the nonsmokers. What would the young man from Iran

make of this early-American restoration? Would he think he was at a costume party in a shopping mall?

The basic feature of the restaurant is the popover, originally prepared in the hearths of New England from eggs, milk, flour, shortening. Although no shortening is used, the batter rises in high heat, so that the result is a muffin of sorts that remains crisp and brown on the outside and hollow inside—Yorkshire pudding, served with roast beef as the English staple, has exactly the same properties despite its name.

Popovers are one of the first dishes taught to school children in cooking classes and one that I have long associated with rainy afternoons and my own baking in the kitchen. In those innocent days, no one knew about the Alice B. Toklas Brownies or the Happy Hash Popovers. Now there's a restaurant that features them in many varieties: by themselves with honey; with apples, raisins, and cinnamon (popover pudding); and stuffed with either creamed chicken, seafood, or beef.

My sister and I had the popover dinners. I had the one stuffed with seafood (\$7.50) and she had the chicken (\$6.95). Right off I should announce that this was a mistake. Unless everyone in your party is a popover addict, it's best to vary the dinners—roast leg of lamb, chicken, sole, and beef are

also available. Moreover, a whole basket of popovers arrives with the dinner, so that by the end of the meal, you've overdosed on popovers.

The dinners come with either soup or salad, and the soup of the evening was first-rate, a really thick, meat-laden, delicious soup called Scotch broth. I had the spinach salad with house dressing, which was thick with cheddar cheese. The chef seems to use cheddar cheese much too liberally, and my greens were like flowers that had been painted over with a pasty substance for a kindergarten class. They stuck to the top of one's palate.

As for the stuffed popovers, they fall into a genre that once was called "tearoom food." Each popover is large and generously filled, but it's all squishy, gooey stuff that masks the basic ingredients. Alas, the chicken does not taste like chicken, but rather like cheddar cheese sauce with some elastic cubes in it. The scallops and tiny shrimp are also overwhelmed by the cream cheese sauce. The meal is not satisfactory because of the repetition of taste and because there's little variety in texture. The broccoli spears and the spinach were nicely done, but you quickly become sated with the honey-butter or the creamy-sauce consistency.

Last, of course, is the price of these popover dinners: mind boggling. Seven dollars and fifty cents for a half cup of creamed seafood placed into a popover—which is one of the most inexpensive foods to produce—is outrageous. At half the price the entrees would be worth it, and even then, popover dinners would not appeal to everyone.

In recent weeks, I've had occasion to entertain all of my children and their various friends, and we enjoyed some fantastic Greek, Chinese, and Japanese meals at approximately five dollars per person. A few nights after our last family feast, I went for review and spent as much for two popover dinners as I had for almost three and a half Chinese meals. If, like my Iranian friend, I went to the bazaar at University Towne Centre and I were hungry and close to the Proud Popover, I would order the soup for \$1.50, plus two popovers for \$1.25, which, with the honey, makes a nice dessert. This would provide an inexpensive meal. On Sundays, from 11:00 a.m. to 3:00 p.m., there's a \$4.50 brunch of eggs and popovers, which might also be pleasant. The Oak Tree House restaurant in La Jolla established its reputation, many years ago, on the basis of its popovers. Although the physical plant of the Proud Popover is lovely, Oak Tree House has no need to fear that its product has been popped out of the running. □

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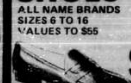


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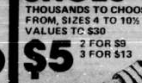


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READER'S GUIDE TO LOCAL EVENTS

Contributions 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 discontinue. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 5000, San Diego, CA 92108.

Sports

Soccer Soccer, our San Diego Sockers, having put away the Chicago Sting last week, will move on to the NASL American Conference final against Tampa Bay on Thursday, August 30, 7:30 p.m., Sun 1 Mega Stadium, and Sunday, September 1, in Hard Rock local radio and TV taping. 280-6040.

Padre Baseball, for those of you who are still interested and haven't given up on the owner Ray "Baseball" Ball, there's a lot more future in hamburgers than baseball. Kneel, the Ball will complete their homebased at the St. Louis Cardinals on Friday and Saturday, August 31 and September 1, 7 p.m., and Sunday, September 2, 3 p.m., and the San Francisco Giants, Monday, September 3, 7 p.m., and Tuesday, September 4, 1 p.m., San Diego Stadium. 281-4494.

Del Mar Thoroughbred Racing, the 40th annual Summer Cup horse races daily except Tuesday, through September 12, with the first post at 1 p.m., Del Mar Fairgrounds, Del Mar. 299-1140 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. 214-1319.

Dance

Modern Dance Performances, the fourth annual Summer Dance workshop concept presented by Three's Company, will include selected student works and faculty pieces by Jean Isaacs, Patrick Nallet, Betsy Rose, Gary Bates, George Willis, and Ellen Segal, Thursday, August 30, 8 p.m., Three's Company Studio, 860 Third Avenue, downtown. 215-4149.

Lectures

"Civnetary" Poetry Series will continue with local poets C. Cunningham and Gustavo Segade reading from their work. Thursday, August 30, 7:30 p.m., The Book Works, Vineyard Square Center, 1523 S. Valley Parkway, Escondido.

Animal Programs conducted by the Wildlife Rescue Center will be the subject of a videotape, accompanied by a live hawk, Friday, August 31, 1:30 p.m., San Diego Public Library, downtown. 467-7604.

"Holistic Health: A Global Awareness," a series of workshops, symposiums, and films, featuring such speakers as heart transplant specialist Christian Barnard and Terry Cole-Whitaker, will be presented by the Mandala Society and the National Center for the Exploration of Human Potential, Friday, August 31 through Thursday, September 6, Town and Country Convention Center and UCSD. 461-7515.

"The Humani Collection" will be the subject of a lecture by Bob Cole at a meeting of the San Diego Biomedical Society, Thursday, September 6, 8 p.m., United Church of Christ, 5940 Kettner Avenue, La Mesa. 469-9151.



Nude/Henri Matisse

A drawing is a line, or more than one line, that is a visual description. It can be an observation or an inspiration, a form of expression or a means of communication. Drawing is the beginning of art, the grammar of art. A child draws before he writes, early man used pictographs and petroglyphs and hieroglyphs before he invented letters and words. After paper became common in the early fifteenth century, the practice of drawing—and an appreciation of it as an art form in its own right—flourished.

A current exhibition at the San Diego Museum of Art in Balboa Park, entitled *Line and Impression: From the Artist's Sketchbook*, presents a spectrum of drawings and a look at the processes and purposes of various artists. The exhibition includes painters' and sculptors' sketches and notebooks, sketches and photographs from the Walt Disney animation studios, and framed drawings that range from studies to models for larger works.

These studies in the exhibition, by Isamu Noguchi, Cezanne, Lachaise, and Henri Matisse, epitomize the effectiveness of a "simple" line drawing can achieve. They show economy of line and robustness of detail—detail that comes not from embellishment, but from imagination. Cezanne, artist modulates darkness and light in the line itself. Noguchi uses a dark line to show a bulge in the calf, indicating that the leg is foreshortened and bent. Lachaise darkens the outline of a hip, the inside of an elbow, the fingertips, a foot, to direct the viewer's eye to follow the rhythmic flow of the body. Matisse, using the most subtle gradations of dark and light in a line, creates a sense of surface tension and texture. At nine artists, while working in a linear medium, convey the concept of the third dimension. Noguchi, the sculptor, by his essentially cylindrical figure, with its head-cum-neck cylinder and its columnar legs. Lachaise, with massive long thighs and sharply tapering calves. Matisse, with the dynamic contrast of the densely textured head and the seductive hand holding high. They accomplish this without any shading or crosshatching, the artist's traditional method of communicating volume. Given

only a few strokes of a pen or pencil, we see three women. Noguchi's sleek young sophisticate; Lachaise's voluptuous yet girlish cello performer; and Matisse's sensual beauty observed during a private moment.

Also in the exhibition is a series of drawings by Rico Lebrun that are plans for a monumental mural. These are preliminary works, part of the artist's decision-making process, and include a man with three feet—two of which are alternate versions of the same foot. Drawings such as these can serve the viewer as pedagogical studies of form, and can facilitate an understanding of a finished work.

A collection of sketches and notebooks illustrates the informal and spontaneous nature of the drawing as diary. Joe Nyiri, a San Diego sculptor, uses his notebook to record sketches and plans for sculptural works, along with lists of names of fellow artists (for inspiration), quotations, newspaper clippings, ticket stubs, etc.

Wayne Dean, an consultant to San Diego County schools, uses ball point pen to draw heads, birds, a Volkswagen on a jack, or an entire scene that is quite thoughtfully worked out. Eighty-year-old Old Wagoner, who has been a circus performer, subway dweller, and equestrian policeman, preserves the American West on the pages of his sketchbook. Similarly, the sketches of three other artists were used to record particular times, particular places. Charles A. Fries, the first important landscape painter in Southern California, captured the desert, oaks, and a scalloped horizon that immediately evokes a sense of realism that immediately evokes that time for us. Alice Klaber, San Diego's first lady of the arts, drew the people she knew—among them, portraitist and art teacher Robert Henri. And on the pages of Albert Weisler's sketchbook a bygone generation in top hats, bigwig, and Prussian uniforms depicted and posture anew.

All these and more are to be seen at the San Diego Museum of Art through October 7. For further information, call 212-7931.

—Amy Chu

Galleries

Recent Paintings and Sculpture by Manuel Fajure, the ideas of which emanated from a series of computer programs based on design elements of the artist's work during the past 25 years, will be exhibited through August 31, Mex Art International Gallery, 1227 Prospect Street, La Jolla. 499-6679.

Interior and Still Life Gouache Paintings by Kathleen Marshall will be exhibited through August 31, Designbank gallery, 1262 Kettner Boulevard, 216-1916.

Artist S.H. Schiffer will have her work exhibited in a one woman show coordinated by the Penthouse Gallery of the Village Hotel of La Jolla and the San Diego Repertory Theatre, through August 31, lower of the Repertory Theatre, 1620 South Avenue. 214-3585.

"Soft Images," a one-man show of photographs by Richard Tack, will continue through August 31, H. Hery Fine Art Gallery, 3837 Park Boulevard. 597-5775.

Photographic Exhibition Posters, including the work of Ansel Adams, Diane Arbus, Henri Cartier-Bresson, Imogen Cunningham, Walker Evans, Andre Kertess, Dorothea Lange, Edward Steichen, Alfred Stieglitz, Paul Strand, Jerry Uelsmann, Edward Weston, and more than 100 others, will be displayed through September 8, Gallery Graphics, 1847 Fifth Avenue. 295-3538.

Two-Person Show will feature sculpture based on tribal forms of native tribes by Joe Lawrence, and metal pieces designed to be worn, by Corren Kaufman, continuing through September 8, Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-7255.

"Covers and Containers," 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 pen cases, Turkish prayer capers, a Han Dynasty wine cup, and a Baluchistan salt bag, will continue through September 9, Galleries 4 and 5, San Diego Museum of Art, Balboa Park. 212-7931.

"Persian Prayers," new work in collage by Dori Glover, will be exhibited through September 9, Celebrations Gallery, 445 G Street, upstairs. 239-5252.

A Retrospective of Photographs by Gene Lee, including 80 photographs taken between 1940 and 1979, will continue through September 15, Photo Art Center, 4610 El Cajon Boulevard. 287-4522.

Surrealist and Traditional Japanese Woodblock Prints by Tadashi Yoshida will be on display through September 16, David the Framer, 310 Fifth Avenue, second floor. 214-2595.

"Another Point of View: Adventures in Printmaking," a one-person show featuring the work of printmaker Doris B. Trautman, will continue through September 23, San Diego Art Institute, Central Federal Tower Building, 915 Second Avenue, downtown. 214-5946.

"A Travel Portfolio in Black and White Photography," by Tom Cherin, will continue through September 23, La Jolla Athenaeum, 1008 Wall Street, La Jolla.

Basilis from Sri Lanka will remain on display through September 30, Nuriyong's Book Gallery, 1412 Camino del Rio East, Del Mar. 481-2023.

"Krisaku Setawa—A Living Treasure" is the title of the first U.S. exhibition featuring the languages, screens, kimonos, and hand-painted books of this contemporary artist-composer, continuing through October 14, Museo International Museum of World Cultures, University Town Center, 4405 La Jolla Village Drive. 451-5100.

"Selections/Permanent Collection," pieces illustrating the transition from representational to abstract art in the Thirties, Forties, and Fifties will continue through November 25 in the Meier Gallery, and the Foreman Gallery and Gallery One will feature paintings and sculpture by painters on the fields of Pop, Post-Modernism, Minimalism, and Conceptual art, through January 6, all at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-9172.

Special Events

"Starlight Hikers," with through the Kensington area promoted by Walk about International, will begin Friday, August 31, 7:30 p.m., Adams and Marlborough streets. 282-9212 or 221-3-ALK.

First Annual Roller-Thon, a benefit for the Muscular Dystrophy Association, will feature skating enthusiasts in aerobic events, speed skating, and ice hockey events, Saturday, September 1, 7 a.m. to 1 p.m., El Cajon Speedway, next to Gillespie Arena, El Cajon. 942-1759.

Summer Puppet Shows, featuring hand puppets, rod puppets, and marionettes, will continue on Wednesdays, Fridays, Saturdays, and Sundays, through September 30, 1:30 and 3:30 p.m., Puppet Theatre, Balboa Park. 276-1614 or 466-7128.

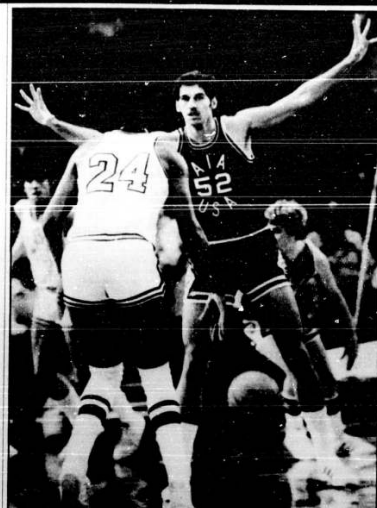
"Creative Women's Art Festival," the first annual outdoor media art show presented by feminist friends, will include demonstrations by North Country women in the area of goldsmithing, ceramics, hairpinning, weaving, bark, photography, stained glass, clothing, wall chimes, cooking, coffee and tea, sewing, music, and poetry, Saturday and Sunday, September 1 and 2, 10 a.m. to 5 p.m., next to the Golden Dolphin, 686 North Highway 101, Encinitas.

St. Brigid's Annual Fiesta, with the proceeds of this year's fair going to the construction of a community activity center, will be highlighted by an auction, Sunday, September 1, 10 a.m. to 2 p.m., St. Brigid's Church, 4718 C Street, Pacific Beach. 486-2873 or 770-5752.

Underwater Backgammon Marathon, sponsored by the San Diego Council of Divers and Sunset Pools as a fundraiser for the Muscular Dystrophy Association, will continue in its quest to establish a Guinness World Record of 136 hours, clearly dividing such rabbits. Although outnumbered in many games, the Athletes have had a superb record against major college and international teams. More importantly, they have the strongest bench in basketball, with an uncompromising twelfth floor, of beating anyone. More than any first-thing, fire-breathing coach.

Athletes in Action does not prosper on faith alone. This is not a pity party. They are a talented, well-coached team capable of beating anyone. More recently lost power-forward Iván Tiffin to the Los Angeles Lakers. (The lure of bright lights and money is a very real one.) It is difficult to refute. But Athletes in Action

"The Minerals of Los Dicos County," a permanent exhibit which includes gem and mineral specimens from the Los Dicos area within the county, can be seen at the San Diego Natural History Museum, Balboa Park. 232-3821.



Ralph Drollinger

The mid-air magician of professional basketball are returning to the Sports Arena. It's too early for the eagerly awaited Clipper ship, but there will be a game of inspirational proportions. The second annual Oakridge Basketball Classic plays off at 7:30 p.m., Thursday, August 30th, at the Sports Arena. The game will benefit Oakridge, an interdenominational Christian sports camp near Ramon.

Founded by former Rocker John Black, A troupe of NBA stars will face off against Athletes in Action, an amateur team devoted to promoting Christian ideals through basketball. The pros will be well represented by such super talents as Paul Westphal, Walter Davis, Gus Williams, and the Clippers' Randy Smith. The coach of the all-stars will be Gene Shue of the Clippers (who will undoubtedly revel in the unfamiliar thrill of coaching such an awesome array of basketballers). The Portland Trail Blazers have their way. Shue could be left with Bill Walton and the Mop's.

In addition to first-rate basketball, this contest will offer the spectator a most fascinating cultural contrast in the rich tradition of a Roman spectacle. Might vs. Right or Hedonism vs. Piety. According to Voltaire, God is on the side of the stronger battalions. Athletes in Action clearly disdains such rubbish. Although outnumbered in many games, the Athletes have had a superb record against major college and international teams. More importantly, they have the strongest bench in basketball, with an uncompromising twelfth floor, of beating anyone. More than any first-thing, fire-breathing coach.

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is led by 72" Ralph Drollinger, a San Diego who played for John Wooden at UCLA. Last year Drollinger rejected a six-figure offer from the New York Knicks. He is happy to dunk for free, while sharing with others his faith in the Lord. It's nice to see businessmen other than fast cars and fast women.

The Athletes have consistently proven that they are not merely evangelists in jock's clothing. They have defeated college powerhouses like Marquette and Arkansas. Last year they upset a team of college all-stars, 100-99. Perhaps their greatest moment came when they faced the very talented Russian national team in a supercharged atmosphere of political, social, and religious pressures. To many hysterical outsiders it was the acid test of cultures colliding, Armageddon in short pants. In reality it was just an excellent basketball game, which Athletes in Action won.

To give the materialistic, this worldly all-star a little equal time, it is only fair to state that they are donating their considerable talents to this affair, and many of them moved, believe in the ideals of Oakridge and Athletes in Action. Players such as Nick Weatherpoon and Paul Westphal have been giving basketball clinics to eager youngsters at Oakridge. However, the pro's philanthropic ends when they step on the court.

While Thursday's battle does not figure to be a case of the lions getting throne to the Christians (the all-star won last year, 118-122), it will be a game well worth seeing. The Athletes do have one big edge. If they show up a last-second power, look for it to be assessed.

Ticket prices are two, four, and six dollars. Preceding this game, the Oakridge high school summer league will hold its finale at the arena at 6:30 p.m., putting Monte Vista High and Point Loma High. For further ticket information call 455-9152 or 221-5172.

—Tony Allison

Film

"Genesis," an animation film which demonstrates that the earth's crust is constantly shifting, will be shown with "Phantom Universe," daily through September 30, Redden II Fleet Space Theater, Balboa Park. 216-1168.

Excerpts from "A Chorus Line" will be presented by the front stage. Tickets through September 1, Thursdays at 9 p.m. Saturdays at 8 p.m. and 10:30 p.m., Jewish Community Center, 4579 34th Street. 583-3333 or 36.

"After Theater Theater" will continue with "Seven," a tape by Tennessee. McNally, Fridays and Saturdays, through September 8, 11:30 p.m., Marquis Public Theater, 3717 India Street. 298-7674.

"The Norman Conquests," a three-play series which is based on a family weekend gathering at an English country home, by Alan Ayckbourn, includes "Table Manners," "Living Together," and "Round and Round the Garden," and will be presented by the front stage. Tickets through September 1, Thursdays at 9 p.m. Saturdays at 8 p.m. and 10:30 p.m., Marquis Public Theater, 3717 India Street. 298-7674.

"Side by Side by Sondheim," the Broadway musical adapting the work of Stephen Sondheim (lyrics) and the Center for the Performing Arts, Inc., Company, Monday through Wednesday, through September 9, 8:15 p.m., Marquis Public Theater, 3717 India Street. 298-7674.

"The Three Pines of Sondheim," the Broadway musical adapting the work of Stephen Sondheim (lyrics) and the Center for the Performing Arts, Inc., Company, Monday through Wednesday, through September 9, 8:15 p.m., Marquis Public Theater, 3717 India Street. 298-7674.

"The Three Pines of Sondheim," the Broadway musical adapting the work of Stephen Sondheim (lyrics) and the Center for the Performing Arts, Inc., Company, Monday through Wednesday, through September 9, 8:15 p.m., Marquis Public Theater, 3717 India Street. 298-7674.

"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.), Piersa Dinner Theater, 9665 Camp Road, Spring Valley. 967-9977.

"South Pacific," the Pulitzer Prize-winning musical by Rodgers and Hammerstein, will be presented by Starlight, Thursdays through Saturdays, through September 9, 8:30 p.m., Starlight Bowl, Balboa Park. 214-5748.

"Godspell" will be presented by the Central Dynamics Performing Arts Company, Fridays and Saturdays, through September 8 p.m., CRA Theater, 9115 Clementine Mesa Boulevard, Sunday, September 9, 8 p.m., Summer Auditorium, Scripps Institution of Oceanography, La Jolla. 499-6645.

"The Clone People," a thriller by Mike Johnson concerning a Hollywood studio that perpetuates its superstars by cloning them, will be presented by the North County Community Theater, Thursdays through Saturdays, through September 15, 8 p.m., with Sunday matinees on September 2 and 9, 2 p.m., Room E-11, Vista High School, 4000 Barber Drive, Vista. 214-3421.

"Firebugs," a comedy by Max Frisch concerning a pair of cops arrested through a performance Wednesday through Saturdays, through September 22, 8 p.m., Lamb's Theatre, 1500 La Jolla Village Drive, San Diego. 474-4471.

"The Scorpions Showcase," featuring three original plays by local playwrights including "Tom the Kew" by D. L. Seckling, "A Game of Aquarum" by Jane Schaefer, and "Mondo Gumbo" by Scott Nelson and Kim Goldman, will be presented nightly through Saturday, September 1, 8 p.m., Alpha Omega Playhouse, 1531 Tyler Avenue. 295-4080.

"30th San Diego National Book Fair" will feature "Julius Caesar," "The Comedy of Errors," and "Macbeth," performed in new stage productions, September 23, nightly except Monday.

(continued on next page)

READER'S GUIDE TO LOCAL EVENTS

(continued from previous page)

8:30 p.m., Old Globe Festival Stage, Edison Center for the Performing Arts, Balboa Park, 239-2255.

Summer Comedy Festival will feature "Bleacher Bums," a nine-episode comedy which takes a look at some fans during a "Tadpole" game, and "Tanner," Moore's classic comedy concerning a charlatan posing as a holy man, presented in repertory Wednesday through Sunday, through September 23, 8:30 p.m. (except Saturday, September 8, 7:30 and 10 p.m.), and added matinees on Sundays, 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, 231-3585.

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

"The Time of Your Life," a three-act comedy by William Zinn Miller, will be presented Wednesday through Sunday, through September 24, 8:30 p.m., with an added matinee on September 23, Mission Playhouse, 4340 Twain Street, Old Town, 298-2683 or 298-2684.

Radio/TV

"The Rockford Files," Reta Morano returns to her role as Rockford's protegee friend (for which she won an Emmy last year) and is nominated again this year in the repeat of an episode entitled "Rosedale and Goldstein Are Dead," Friday, August 31, 9 p.m., Channel 19.

"NBC Baseball Game of the Week" is scheduled to feature either the Kansas City Royals at the New York Yankees, or the Texas Rangers at the Boston Red Sox, Saturday, September 1, 11:30 a.m., Channel 19.

"That's Entertainment," the first of two episodes of a series from more than 100 MGM musicals, will be televised last night, Monday, September 24, 8:30 p.m., Channel 5.

Charger Football, the San Diego Chargers begin their 1979 season on the road against division rival Seattle Seahawks and hosts QB Jim Zorn, Sunday, September 2, 1 p.m., Channel 19.

"Picnic," a 1956 film with William Holden, Kim Novak, Rosalind Russell, Susan Strasberg, and Cliff Robertson, concerns a drifter who starts a chain of events which affect the lives of five people, based on the Pulitzer Prize winning play by William Inge, will be shown Sunday, September 2, 8 p.m., Channel 6.

"Focus," a program of interviews and profiles of music personalities, hosted by Gary Beck, will continue with long John Baldry, Sunday, September 2, 9 p.m., KSDT-FM (Cable 95.7).

"ABC NFL Monday Night Football," the first installment of the 1979 season will feature two AFC powerhouses as the NFL champion Pittsburgh Steelers meet the New England Patriots, Monday, September 3, 6 p.m., Channel 10.

"Family Ties," the first of two episodes of a series from more than 100 MGM musicals, will be televised last night, Monday, September 24, 8:30 p.m., Channel 15.

"Age Is a Work of Art," a three-part mini-series which profiles eight older San Diegans who, by their lifestyles, show that creativity and activity are a part of the aging process, will conclude on Thursday, August 30, 7 p.m., repeating Wednesday, September 3, 2 p.m., Channel 15.

"The Dick Cavett Show" will feature interviews with basketball great Julius Erving (Dr. J) and Pete Maravich, Thursday, September 6, 6:30 p.m., repeating at 11:30 p.m., Channel 15.

"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., KPRS-FM (89.5).

U.S. House of Representatives. Proceedings will be televised 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.

Si Casady

(continued from page 15)

The white-haired man steps to the center of the boulevard. He blinks, shields his eyes with his hand, and tries to see beyond the perimeter of blinding light, where police stand, feet spread, snapping their walkie-talkies. Two newscasters, who Casady later describes as "clapper as real estate agents," flank him. One of them points a microphone at the candidate.

Casady begins to talk. Suddenly, the crowd erupts into a swarming roar. The kids are crying, some into angry at him, some into a politician who wants to close down their cruising strip. They wait for a full ten minutes. But no matter how hard the crowd roars, the folks at home can hear Si just fine.

Forty-five minutes before midnight, the full moon is hanging straight above Ocean Boulevard in Pacific Beach, where crowds of hunched, beery-eyed teenagers are swarming like grunion at high tide. Televi-

sion lamps explode into existence like five new moons.

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The Old Rugged Cross

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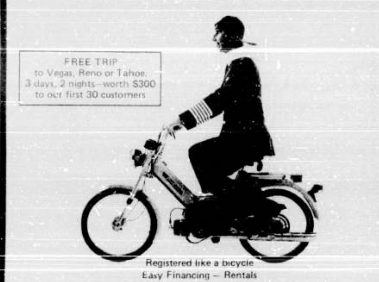
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Point of View



"The View from Glacier Point" is not the title of a painting by Bierstadt or a novel by John O'Hara. I am referring to the real thing, that clear prospect over Yosemite Valley and the High Sierra from the famous view point on the south rim of the Valley. It would not be wrong to think of this view as a work of art, however. It exhibits the aesthetic elements that characterize paintings, poems, pieces of music, theatrical productions: it has structure, meaning, "point of view" (in various senses), and an audience. I have just seen it, and I propose to review it. There are two main themes in the structure of this landscape: the receptive, feminine theme of Yosemite Valley, far beneath us and stretching to the west, and the aggressive, masculine theme of Half Dome, thrusting itself majestically into the sky at the Valley's east end. It would be hard to imagine a more dramatic contrast than that between the long, narrow, U-shaped Valley, its flat floor covered with rich green ponderosa pine and incense cedar, and the isolated mass of granite, so steep, so barren, so inhospitable to life that it has the appearance of an intrusion from the moon. The entire nature of the view is

By Jonathan Saule



determined by this contrast: Half Dome without the Valley, or the Valley without Half Dome, would constitute an entirely different work of art, with a radically different effect. The theme of the Valley and the theme of the Dome achieve their most intense expression in these two specific parts of the scene, but—as in any well-structured work of art—the two themes are repeated and varied in less prominent elements of the composition. The Valley on our left is echoed by the Little Yosemite Valley on our right, the two connected by the course of the Merced River and divided by the giant upthrust of Half Dome. To the left of Half Dome, and burrowing away from us towards the southeast, is another variant of the theme: Tenaya Canyon, narrower than Yosemite Valley, V-shaped rather than U-shaped, tight and wild rather than spacious and friendly. The theme of the Dome is similarly echoed. The most distinguishing characteristic of Yosemite Valley is the sheerness and the bareness of the granite cliffs that surround the green Valley floor, and from Glacier Point we can see the entire north wall of the Valley as far as El Capitan at the west end, every part of it showing a different variation of the same sheerness, bareness, stoniness, and utter verticality. This is one way granite manifests itself in the scene; the other way is the dome, narrow and pinnacle-like or steeply rounded, and



the view from Glacier Point presents us with several variations of this form as well—the Three Brothers, on the opposite wall of the Valley, and North Dome and Basket Dome receding up Tenaya Canyon. The bare granite wall and the bare granite dome are joined and fused in Half Dome, which is the most triumphant example of both: on its southeast side, a bare, steep, rounded dome of rock, with its northwest face a sheer vertical cliff two thousand feet in height, rising out of a rocky apron sloping another twenty-five hundred feet to the Valley floor. All the other elements of the scene are partial, idiosyncratic, fanciful, varied; here the theme is stated in its full grandeur and purity, like a great fanfare of unison brass, surrounded by silence.



These are the major themes and their echoes and variants. There are also subsidiary themes whose repetition and contrast serve to unify the scene aesthetically. In the background, range upon range fading into the atmospheric distance, shrouds the Yosemite high country, its furthest peaks scarcely distinguishable from the sky; in the foreground, down below, a fundamental contrast is provided by the habitations of man—Yosemite Village, with its grocery store, garage, and gift shop; Yosemite Lodge, Camp Curry, the luxurious splendor of the Ahwahnee Hotel, and the continual slow movement of cars and shuttle buses. Endless

perspective on the High Sierra peaks beyond, and it is connected with the scene before it in numerous intricate ways. A major theme of what we are looking at is the bare, vertical, granite cliff, but as we perceive this theme in its objective fullness and variety, we are at the same time taking part in it, for our vantage point is itself at the brink of just such a sheer cliff. When you look over the edge at Glacier Point, you are looking straight down for twelve hundred giddy feet, before the cliff's apron begins its sloping descent. Another theme is the contrast between wilderness and civilization, and while in the view the two elements are separated (civilization on the Valley floor, wilderness in the distant High Sierra ranges), here they are brought together in ironic proximity. Glacier Point is part of the wilderness, with its rocky overlook emerging from thick forests of red fir and sugar pine, but it is also an outpost of civilization, with restaurants, gift shop, and railings leading in the rock to keep the audience from leaving the point of view and inadvertently becoming features of the landscape.

Above all, Glacier Point makes sense of the scene before us by embracing it within a palpable vastness of space, space that is living and mobile, filling the valleys, rebounding from the walls, circulating around the domes, and flooding towards the horizon in a great wave of transparent light. This is not merely an assemblage of domes and valleys, trees and granite, waterfalls, hotels, and untrodden mountain ranges; it is an organism whose life-blood is space—but we can make this discovery only when we are suspended, as we are at Glacier Point, in the living stream itself.

This spaciousness is not only a characteristic of the view; it is also one of its meanings. The view from Glacier Point means the vastness of space, and the timeliness of the people crowded along the railing to perceive that vastness. It also means the vastness of time that has gone into the formation of the scene, as set against the brevity of our stay at the Point, and the virtually identical brevity of our ephemeral little lives. The granite these great cliffs are made of solidified some eighty million years ago, for scores of millions of years the Merced River has been carving its way through the granite, producing the valleys we see below us, the great flat of the land that resulted in these lofty altitudes being perhaps twelve million years ago and may have lasted five million years or more, and for another five million years, long glaciers, more than a mile deep, ground their way through this landscape, deepening the valleys, polishing the great granite cliffs, crushing the peaks into their present jagged conformations, and shaping the domes and canyons with their deliberate and relentless movement. Three-quarters of a million years ago the entire scene

before us now was hidden by the meeting of stupendous glaciers from the Merced and Tenaya Canyons; Yosemite Valley was filled to the brim with moving ice; only the top seven hundred feet of Half Dome rose above the ice-pack, like a truncated island, and there was no view from Glacier Point (even had there been some one to look at it), for the Point itself was buried under a thousand feet of glacier. When Yosemite began its long progress towards its present shape, dinosaurs dominated the earth, and even the lowest of our primate ancestors did not yet exist. If these cliffs had a consciousness and could look back at us as we observe them from Glacier Point, would we be visible to them at all? Or would we flicker by so fast, to their immensely slow thinking processes, that they would see them as empty of human life today as it was a hundred thousand years ago?

This contrast between the vastness of Yosemite's time and the brevity of ours is paralleled by another of the scene's meanings: the contrast between the living and the nonliving. There are forests on the Valley floor and on the less precipitous slopes; there are deer and bears, raccoons and squirrels, hawks and bluejays, there are people from New York and San Diego and Stockholm and Tokyo, mailing letters in Yosemite Village, hiking to the top of Half Dome, looking at the view from Glacier Point. But all these are on the surface of things. Wipe them away, as a painter might do with one swipe of a putty knife soaked red, and the structure of Yosemite would remain: the cliffs, the domes, the peaks, the river, the waterfalls, the space. Beneath the swirling surface of life is the hard gray granite. The question posed by the view from Glacier Point—and it is a question so consummately dramatic that it serves as the central issue in all serious works of art—is: "Which of these will have the last say?"

A final meaning of this view is power. The great granite cliffs—and particularly the tremendous, erect solidity of Half Dome—function aesthetically as symbols of power, but in fact the power is really present in a physical sense. The power that reaches the whole landscape up to Alpine height is still there, as potential energy, tamed to stone and waiting. The patient, abrasive power of flowing water, eating away the rocks, is still being exerted in the channel of the Merced and in the waterfalls—all of them violent torrents in spring and early summer. And the power of the glaciers, by their constant weight and pressure and kinetic power, has been absorbed by the Valley, the cliffs, and the mountains every shape, ruthlessly sculpted by the inexorable masses of ice, seems to radiate the power that made it what it is. This is not a passive landscape; it is the result of millions of years of violence, and all the violence is still in it,

imprisoned in the granite. Violence and passivity are also terms useful in describing the audience of this grand work of art. There are two main classes of visitor to Glacier Point, and of these the more prominent and numerous is the class of tourists who have driven up the Glacier Point Road in their own cars or in tourist buses. Among these there are a few quiet and respectful Swedes and Japanese, but a large majority of tourists (most of them Americans) are raucous, freckled, impatient, and sarcastic. Their loud voices grate through the clear, clean, seven-thousand-foot air, like the jabbering of a bunch of vulgar television comedians in a sitcom; they snap pictures of each other unsmiling against the background of Half Dome and hundreds of square miles of the Sierra high country; they make comments like "It's o.k., but I like Cone Island better" or "When are we gonna have lunch?" or "What's the bus driver making us stay here an hour for?" He must get some rake-off from the gift shop. The noise, the sarcasm, the continual cheap jokes, the incoherence, the pettiness—these are, in their way, as astounding a phenomenon as Yosemite itself.

Why do so many of the tourists at Glacier Point behave in such a manner? Some of them may be inherently incapable of anything else. They are members of the human species who—while no doubt often good and kind people—are exclusively interested in food, sex, family, status, and survival. No other aspects of life have ever touched them, and in some sense they are the most natural human beings in the area, since there is basically little difference between them and the local wildlife. But most of these amateur Marks and Mandys are actually quite unlike badgers, foxes, and marmosets, whatever the superficial resemblances, both physical and mental. If their behavior seems childish and pre-human, that is in part because this giant, violent, petrified interlacement of male and female principles naturally reduces the stunned observer to the status of an infant, coming unawares upon some amazing vision he may have guessed at but has never fully believed to be real. Their reactions to the whole landscape up to Alpine height is still there, as potential energy, tamed to stone and waiting. The patient, abrasive power of flowing water, eating away the rocks, is still being exerted in the channel of the Merced and in the waterfalls—all of them violent torrents in spring and early summer. And the power of the glaciers, by their constant weight and pressure and kinetic power, has been absorbed by the Valley, the cliffs, and the mountains every shape, ruthlessly sculpted by the inexorable masses of ice, seems to radiate the power that made it what it is. This is not a passive landscape; it is the result of millions of years of violence, and all the violence is still in it,

toward the abyss. A frightening experience, probably the most frightening experience it is possible to conceive. No wonder if many people protect themselves from this threat by denying it, and by trying to reduce the view to their own size rather than face the possibility of being overwhelmed by it. In its own way, their reaction is a tribute to the work of art that they are confronted with. If they did not intuit the immense, explosive, overflowing meaning in this scene, they would not have to erect such crude and vigorous defenses. There is another class of people at Glacier Point, mixed in among the automotive tourists. They are silent, unobtrusive, scarcely noticeable, but beside their quiet reality the others seem to flit about like transparent phantoms. These are the backpackers, who have hiked up the trail from the Valley floor (a climb of 3400 feet in four and a half miles), or who have come from even farther away. There is no point in romanticizing the Yosemite backpacker; one of the reasons they are silent is that they are exhausted from the climb. But it is also undeniable that they react to the view from Glacier Point in a way very different from that of the noisy comedians on wheels. For most of these tourists, the view is just another entertainment offered up to their passive senses. Another TV program—or at least they would like to convince themselves that that is what it is, immediately afterwards, and then the six o'clock news. They nibble a bit at the view and flick it carelessly away, just as they toss their still-smoking cigarette butts all over Glacier Point. The backpackers are of a different race. To say that they have found this view in a state of awe and reverence would not define their attitude precisely enough. They look at the scene as if, in some small measure, they had participated in creating it.

A similar sense of natural harmony, reverent yet unromantic, must have been felt by the Ahwahnee Indians, who a little more than a hundred years ago lived in the Valley and the surrounding country. The industrious white man, whose descendants are now busily clicking shutters and complaining about the long wait, the rest rooms, killed some of the Ahwahnee and exiled the rest to a reservation near Fresno, where death, intermarriage, and cultural despair soon caused them to vanish as a people. They have left their name only to the elegant (last-look resort) hotel in the Valley, with the gift shop, repair shop, saddle shop, laundry, shoe shop, seven-course meals, and room rates of sixty dollars a day. This, perhaps, is another of the meanings a critic may find in the view from Glacier Point. The view, for those of you who would like to see it, is available without fee during daylight hours for the next million years.

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The Political Animal



DUNCAN SHEPHERD

The *Seduction of Joe Ryan* exercises a quite legitimate and healthy curiosity about the side of a politician that stays hidden in the daily news stories, the magazine profiles, the interviews on *Meet the Press*. Thanks in large part to the modern miracles of phone-tapping and room-bugging and other such things so much in vogue with recent Presidential administrations, the possible content of the hot news item (the sexual prowess of Martin Luther King or the like) has broadened to include what used to be confined behind the proverbial closed doors. What this deeper delving has documented is mainly that there has been nothing much new under the political sun in all the years since Frank Capra's *Mr. Smith Goes to Washington*, which itself, even in its own day, had a well-roasted complexion similar to a Sun-Maid raisin. Only the smug and the unimaginative among the general public, however, could be altogether satisfied with the vision of political bigwigs as blackguards out of Victorian melodrama, such as has been peddled by the made-for-television exposés, *Blind Ambition* and *Washington: Behind Closed Doors*, based on the respective memoirs of John Dean and Ehrlichman. The Watergate scandal, no matter how near to God or the witness stand, are hardly the last word in political truth-telling. As with an onion, there is always another layer to be exposed, and always another literary or cinematic interpretation to be made. After all, the misfortune of even so universally regarded a villain as Richard Nixon could conceivably be attributed to his simply having had the wrong scriptwriter (the groping, stumbling, avant-gardishly boring White House tapes) and the wrong director (those brutally lighted, five-o'clock-shadowed, moist-upper-lipped TV closeups). If, for instance, the late John Ford were around today to handle the

hand in *diminished*. You haven't seen the azulejos Pat planted on the east lawn, though. They're in bloom now, too, and they're just lovely, don't you know. Pink and yellow and just lovely. (Now lowering his voice disreerly.) Let me tell you, Abe, I've got a load on my mind these days. But what the hell, no need to burden you with that now. (Flashing his fastest, zero-point-eight-seconds smile.) I'll be stopping by again one of these nights and fill you in just as soon as I can.

The onion which has never risen above the acceptable sound level of a hospital quiet zone, now dies away completely. The camera, which has been alternating between the face of Nixon and the face of Lincoln throughout the preceding monologue, looks at a rear view of Nixon from beneath the Lincoln portrait as he trudges further down the hall, not stopping again until he reaches Theodore Roosevelt. We get a dim closeup of the two-dimensional Roger Kuder, and a muted bugle sounds a distant call to arms.

"Ho, Teddy," Nixon begins brightly. "What you know, I got a call today from Tricia. (Beaming proudly.) A lovely young lady, you ought to see her. She was all upset, don't you know, over some damn thing she saw in the papers this morning. (Frowning now.) You know, Teddy, I like to recall, at times like these, something you once said. You said, 'The men with the muck-rakers are often indispensable to the well-being of society,' and then you said, 'but only if they know when to stop raking the muck.' Well, let me tell you, I know whereof you spoke. (Giving a shuddery shrug.) Tricia, she's not like you and me. We're fighters, you and me. (Gesturing as if wringing the neck of a chicken.) Let me tell you, Teddy, I wouldn't even look at the papers anymore, except I still get a kick out of the sports page. You would too, I guess. (Brightening again.) The Bullets, you know, have another chance in the playoffs this year a fighting chance. (Again the distant bugle.) I'll be keeping you posted."

The camera has moved back to a position beneath the Lincoln portrait, as Nixon reaches further down the hall. He stops once again and turns to face a portrait near the far end of the hall. We cannot see whom the portrait is of. The silence grows to the size of a mature mouse. At last we cut to a long-held closeup of the upward-looking Nixon, and then to the dark, ghostlike likeness of Dwight Eisenhower, even longer-held. A soft, slow, melancholic version of "Wait Till the Sun Shines, Nellie" begins to play on solo accordion. We cut back to Nixon, who lowers his chin to his chest and murmurs almost inaudibly, "Have I let you down, let?" The music fades away, and we get a shot of young David Eisenhower (Richard Thomas), poking his head through the partly open door of the lighted room halfway back down the hall, where he is in the habit of playing the APBA Baseball Game until all hours of the night. We get a shot from the side of Nixon, who is cut off by the door, then a slow and silent fade to black.

What all or any of the above has to do with *The Seduction of Joe Ryan* is minimal. Only this character study of a liberal U.S. Senator (D-N.Y.) seems to have evolved out of a genuinely sympathetic urge to understand and explain the political animal. It does not take a position outside — and, as most often the case nowadays, above — politics. Its general banality is in line with the sort of conciliatory alibi a workaholic or a pharisee, both of which descriptions fit our hero here, is obliged to concoct from time to time when confronted with the ineluctable accusations at home. As with all such alibis, even the most sincere of them, this one seems a little odd, defensive, and unsatisfying; but as with only the most sincere, it seems also self-searching, gut-souling, and self-accepting.

While this modest movie wants to demonstrate little more than the soap-operatic platitude that every gain in public life is paid for by an inevitable and equal loss in domestic, it throws some additional and perhaps unintentional light on the eternally troubling question of why our political figures always appear so dehumanized to the naked eye. The problem, as this movie suggests, isn't just that the populace never

is allowed admittance to their congressman's or their President's private life (Nixon's sense of humor remains one of the most unsubstantiated rumors of his term in office), but that the politician's private life is taken over and enslaved by his public one; further, that the politician turns more and more into a parody of his ideal, as he has entered the business of swaying the masses to those ideals and becomes instead a strategist and publicist, or in a vocabulary better suited to the metaphor of "the political machine," a mechanic, a lubricator. The cruelty of the political life is that the people in it are never judged by what they are (or at least were), but by what they do. Which, in a nutshell, is the Curse of the Campaign Promise that every elected official must live under. It is this sense of split between a politician's public and private personality which gave impetus to the post-Gene McCarthy fashion of running for public office while staunchly pretending to not really want the job, and which gave an impetus as well to the movie now under discussion.

Alan Alda, who wrote the script and plays the title role, has long enough generated and overextended TV series to have arrived at a pretty good personal understanding of what it seems to be a hollow man. The interesting thing about his having tailored this script to himself is that his self-image seems to match perfectly his public image. (The scene in which he is studying his appearance on *The Merv Griffin Show*, in the privacy of his own home, and with unconcealed pleasure, may be a telling one.) What that image discloses is a slightly boyish, slightly donish, decent, good-humored liberal out of the Kennedy mold. In this last regard, a comical re-enactment of the Chappaquiddick incident, done here in an errand golf cart, is objectionable on more grounds than its mere unfunliness. I Although this movie doesn't admit to a necessary compromise of principal principles in the Capitol Hill battle zone, it does recognize, rather more ruefully than condemningly, that a politician cannot commit himself to the "right" thing without first considering the "smart" thing. Closer to the simple expediency aims of *Admiral* and *Conan* (minus the melodrama) than to the smart-assing of *The Candidate* or the talk-talking of *The Watergate* movies, *Joe Ryan* comes off as easily chewable bile of Washington politics — the nomination to a Supreme Court seat of an allegedly racist Southern judge. The revelations of what goes on behind the scenes, behind the newspaper headlines, behind the TV interviews, never rise above the level of a political primer, although there is an occasional clever flash (the senior and senile Senator from Louisiana lapsing into French now and again, as though he imagines himself a statesman cut from the Ben Franklin cloth) mixed in with the commonplace (the promiscuous congressman and his dissonant wife).

Only this character study of a liberal U.S. Senator (D-N.Y.) seems to have evolved out of a genuinely sympathetic urge to understand and explain the political animal. It does not take a position outside — and, as most often the case nowadays, above — politics. Its general banality is in line with the sort of conciliatory alibi a workaholic or a pharisee, both of which descriptions fit our hero here, is obliged to concoct from time to time when confronted with the ineluctable accusations at home. As with all such alibis, even the most sincere of them, this one seems a little odd, defensive, and unsatisfying; but as with only the most sincere, it seems also self-searching, gut-souling, and self-accepting.

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Letters

(continued from page 4)

Well Based

I recently read Eleanor Widmer's article, "Off-track Bring," in the August issue of the *Reader*. I look forward to Widmer's work each week, as I enjoy eating well nearly as much as enjoying living. (Do I eat to live, or live to eat? However, today, for the first time in a while, I must disagree. Having worked at Fidd's, and dined there more times, I believe I'm well based in my opinion of the place.

First, Fidd didn't vary the size of the rooms so that his customers wouldn't feel crowded; he added them on "hange gun" style in order to meet the huge popularity of his restaurant.

Second, I've been inside every

corner of his kitchen. His food is fresh, but hardly ever of good quality. Also, two years ago, the *Tostitos* Supreme (my favorite) was half the price it is now, and relying purely on memory, I would say it has gotten smaller.

Finally, it's a good thing Widmer was kind and omitted the decor from her comments. It has always been, and will always be, the worst. Now, you may ask, why the hell do I frequent the place? Well, it is good food. Nothing to shout about, but good. They have a good bar for friends to get together in. The patio is nice, and a lot of my friends have worked there, so it's great to see them and leave a good tip. (Taps at Mexican places generally are low, and the employees have to work their asses off.)

Again, thanks for Widmer's column.

Dawn Patterson
La Jolla

Sure

Re: "The Christian Gentleman." August 16: It would almost seem that the greater the work or finer the artist, Jonathan Naville takes the greater delight in facinating it or him into minute particles. Is this possible?

Shirley Minster
San Diego

Long Day's Journey Into Bistro

Some weeks ago Eleanor Widmer did a review in which she took a cheap shot at a restaurant which she admittedly didn't try to

evaluate. For whatever shallow reason, she and parts left the Riviera Bistro on West Point Loma. Bistros and bistros. But she went negatively about the place anyway. This is not characteristic of her, and was grossly unfair to the restaurant.

It so happens that we journey to the opposite side of San Diego to dine at the Riviera Bistro about once a week because they use fresh (not canned or frozen) vegetables, and because they serve food hot and provide both soup and salad, both always fresh. Further, they serve genuine half and half rather than the chemical polish known as "non-dairy cream." In anyone who can read a label, that stuff belongs in a laboratory — or the sewer. Finally, the staff at the restaurant is courteous, attentive,

and prompt. Why not do it right, or not at all, Eleanor?

Mr. and Mrs. J.F. Briggs
San Diego

S & M

I admire Eleanor Widmer's versatility. Her "Encounters with Carl Rogers" would do honor to *The New Yorker*.

Regarding her coverage of the dreary restaurant scene in America's Finest City, only a masochist could keep such a job. The definition of a sadist as a person who is kind to masochists applies in this case to the *Reader's* publisher.

Alexander Latuson
San Diego

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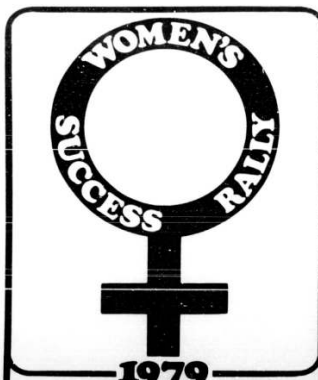
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and underwear caskets. The narrative problem of how to get out of that bag is a classical John Dickson Carr locked-room mystery, although it is approached from a different (i.e., criminal) point of view. Extremely grim, tense, tough. With Clint Eastwood and Patrick McGovern. 1979. *** (Javel)

Exorcist II: The Heretic — John Boorman's Manichaean allegory of good and evil, spirit and flesh, religion and science, goes way beyond the EXORCIST original, and probably beyond the usual spook-show audience. It goes so far as to identify Regan MacNeil (again Linda Blair) as one of God's Chosen, no less, and her relentless adversary as Pazuzu, the evil spirit of the air, and it replaces the cheap thrills of its forerunner with some heady poetic motifs — locusts, doves (shades of Georges Franju), autistic children. The storyline, which shoots off big ideas and tantalizing innuendoes like a Fourth of July squarer, is just barely coherent, but it needs no defense except as a vehicle for the director's extravagant imagery. To look at this movie is continually fabulous. Richard Burton, Louise Fletcher. 1977. *** (New Valley Drive In)

Fantasia — The Disney studio's grand experiment, setting cartoon sequences to a few standards of classical music, doesn't do too much for the music, it's rather like a creative writing assignment in the 6th grade class, classic, what do you think?

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Force 10 from Navarone — Some-where there may be ten-year-olds or eight-year-olds, or the intellectual equivalent thereof who can even now be pleasantly astounded by Aster MacLean's fabulous plotting (or plotting). Aster's art is in a slow burn with Robert Shaw, Edward Fox, Harrison Ford, Franco Nero, and Barbara Bach, directed by Guy Hamilton. 1976. *** (Cinema 21)

Love and Bullets — College, Mira Mesa Cinema, Pacific Drive (from 9:31)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical pianist who opts for the blue-collar life. He makes show fuses over a free-way traffic jam and a sourpuss waitress (two scenes that are played for easy comedy of the mad-artist-in-conflict-with-society type), and he finally sheds a year over the lack of communication with his dad. He is, in short, one of those characters you're supposed to identify with. The hell with bowing alley and coffee shop settings, are skinned over, and finally, so that the filmmaker, as much as the hero, appear to be slumming. The main area of concentration is the acid caricature of string-duck targets — old buddies, snobs, nitwits — and the film falls apart when it moves to the family home, which is overcrowded with such types. The music, both classical (Schubert) and country (Wyeth), holds things together until the end. With Karen Black, Susan Anspach, directed by Bob Fosse. 1970. *** (Ker. 9:2 through 4)

Friends — The fluid fatalistic romance, the rather ungainly tale of the acid caricature of string-duck targets — old buddies, snobs, nitwits — and the film falls apart when it moves to the family home, which is overcrowded with such types. The music, both classical (Schubert) and country (Wyeth), holds things together until the end. With Karen Black, Susan Anspach, directed by Bob Fosse. 1970. *** (Ker. 9:2 through 4)

Good Guys Wear Black — His screen presence is pretty puny, his voice is unconvincing, and yet Chuck Norris, the martial-arts maestro, has an authentic machismo that could go to good use in a movie less slapdash and short on action than this one. A far indication of its seriousness is that when murder and paranoia have risen to the panic point, Norris, gila Anna Archer. "Are you some kind of finger-man?" and she shouts pretty, "Fingerperson." With Lloyd Haynes, James Franciscus, and Dana Andrews, directed by Ted Post. 1979. *** (Ker. 8:31 and 9:11, La Palma. 9:1 through 5)

Harold and Maude — The false-suicide plot is predictable and the zany-old-lady jokes are typical, but this unimaginative romance between adolescent Bud Cort and septuagenarian Ruth Gordon has a sweet tolerance for private perversity that is quite beguiling. And the many Cat Steiner-style musical intervals give things a lift. Directed by Hal Ashby. 1971. *** (Ker. 8:31 and 9:11, La Palma. 9:1 through 5)

Heaven Can Wait — Warren Beatty's stylistic remake of HERE COMES



Love and Bullets

MR. JORDAN — he's the star, the producer, the co-writer (with Elaine May) and the co-director (with Buck Henry) — a scrupulously clean, moderately liberal, irreverently reverent, and refreshingly so. Such qualities were rampant in the Depression years when this comedy-lustre came. But have been increasingly scarce ever since. The only updating necessary was in making the specifics job with current California, released, a dual pollution, the dwindling porpoise population, health foods, and the L.A. Rams Super Bowl hopes. The direction is graced with delicate comic touches, and the supporting cast, especially Charles Grodin as the blandly traitorous villain, is quite strong. But the movie is a little soft at the center. Julie Christie, like a later-day Katharine Hepburn or Jean Ar-

Hot Stuff — Dom DeLuise's directorial debut, starring himself, Suzanne Pleshette, and Jerry Reed. (Cinema Plaza 5, Cinema, South Bay Drive In, University Towne Centre, Vineyard Inn 1)

Love and Bullets — Action film with Charles Bronson, Jill Ireland, and Rod Taylor, directed by Stuart Rosenfeld. (Cinema Drive In, Mira Mesa Cinema, Sports Arena 6, State University Tower Centre, from 9:31)

The Magic Flute — Something for the culture vultures, Ingmar Bergman directs, for television, a Swedish opera company in a performance of the Mozart classic — a radical change of pace for Bergman, who, for years, has banished music from his movies. To set the proper lofty tone for this gas event, Bergman assembles an exemplary audience on screen — a lot of fast, impatient faces, registering every age, sex, and race. Thereafter, Bergman confines himself almost exclusively to the performance itself, and he comes up with just enough clever touches to qualify this as a minor achievement instead of a major waste. The pretense of an actual on-stage production of the opera is belied by the amount of playing for and to the camera, close-up. Neither a strict film-opera (a film made of an opera) nor a loose opera-film (a film made from an opera), but something in between, or rather, back and forth. 1975. (Unknown, through 9:11)

The Main Event — A deeper dimension, if not a whole new definition, has been added to the word "peck" by Barbara "Blackdiamond" Streisand, a successful perfume manufacturer (her nose is her fortune) who, for far-fetched financial reasons, assumes, manageryship of a reluctant profligate. She reads him from a boring-fur-boy's manual during his sparring sessions, she burts into his corner between rounds to give him advice like, "Try to remember to hit him more than he hits you" — in short, she does things that would not be funny even if someone other than Barbara Streisand were doing them. We are awarded a wide variety of views of the star's headquarters, but these are not

Hot Stuff — Dom DeLuise's directorial debut, starring himself, Suzanne Pleshette, and Jerry Reed. (Cinema Plaza 5, Cinema, South Bay Drive In, University Towne Centre, Vineyard Inn 1)

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enough to compensate for the tongue that never rests, the nose that knows and the new reddish hair that does not go at all well with the rose and rust colors. She is always wearing or standing in front of. With Ryan O'Neal, directed by Howard Zeff. 1979.

• (College Cove, Del Mar Drive In)

Meatballs — Youth comedy set in summer camp, with Bill Murray of SATURDAY NIGHT LIVE, directed by Ivan Reitman. (New Drive In, Room 411, Kira Mesa Cinemas, New Valley Drive In, Sports Arena 6)

Moonraker — One of the most modest in scale of Ian Fleming's James

Bond books (no sexual conquests, not a foot set out of England) is buried deep, deep beneath unrelenting bad hogging and globe hopping from MOORE ENCOUNTERS, and the romantic interest between "James," that tiresome supervillain from THE SPY WHO LOVED ME, and a beautiful blonde in glasses and capris (when their eyes first meet, Tchaikovsky's ROMEO AND JULIET wails up on the soundtrack). With Roger Moore, Lois Chiles, Connie Gley, Michel Lonsdale, and Richard Kiel, directed by Lewis Gilbert. 1979.

• (Big Sky Drive In, Cinema Plaza 5, University Towne Centre)

More American Graffiti — Most of the important members of the AMERICAN GRAFFITI gang, including Richard Dreyfuss, are reassembled and then separated into independent and alternating storylines, each set on New Year's Eve in consecutive years from 1946 to 1967, and each equipped with a custom-sized music. (Big Sky Drive In, Cinema Plaza 5, University Towne Centre)

Normal Heart — A nice, sincere, square, old-labor movie, which, in the tradition of BLACK PANTHER, THE GRAPES OF WRATH, THE WHISTLE AT ETON FALLS, etc., is a little out of the Hollywood mainstream, but is not the walking-on-water some well-meaning will take it to be. The high-pitched humanistic tone of the thing is set by Jennifer Warren. Bully Santa-Maria makes me feel pre-scientifically end up looking pretty much the same. A complete and irreparable. Written and directed by Charles

B.W.L. Norton. 1979.

• (Cinema Plaza 5, Loma)

The Puppet Movie — Simply for kids, and the younger the better. The simplicity of the images, the queer lunar lighting, and the 3-D-ish, 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 shapes 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-here-I-come storyline, several goopy Paul Williams songs, and countless, pointless cameo appearances by the likes of Dom DeLuise, James Coburn, Macaulay Culkin, Mitter Berle, Bob Hope, Richard Pryor, Steve Martin, Mel Brooks, and Orson Welles. Directed by James Frawley. 1979.

• (College, Twin 2, Cinema Plaza 5, Poway Playhouse, from 8:31, Sports Arena 6, University, Towne Centre, Village)

Normal Heart — A nice, sincere, square, old-labor movie, which, in the tradition of BLACK PANTHER, THE GRAPES OF WRATH, THE WHISTLE AT ETON FALLS, etc., is a little out of the Hollywood mainstream, but is not the walking-on-water some well-meaning will take it to be. The high-pitched humanistic tone of the thing is set by Jennifer Warren. Bully Santa-Maria makes me feel pre-scientifically end up looking pretty much the same. A complete and irreparable. Written and directed by Charles

chief components of which characterization are her formidable looking brasserie, her perspiration, and her large, catfish mouth. The heroine's squalid personal life prevents the film from becoming simply a leftist wallow, but even with all those True Confessions irrelevances, she is in constant danger of losing the limelight to the toothy Jewish union organizer from New York. (Ron Leibman). The embarrassingly written dialogues between these two Platonic comrades give the impression that Norma Rae's conversion to unionism (and, as a bonus, to Dylan Thomas) is brought about not by any perceptible rise in the level of her social consciousness, but by her willingness to accept this Yankee intruder with true Southern hospitality. Written by Irving Ravetch and Harriet Frank, Jr.; directed by Martin Ritt. 1979.

• (Ken, 8:30)

North Dallas Forty — Peter Gent's roman-a-clef about the Dallas football organization is as single-voiced on the screen as on the page — a defeatist for the corporate positions of filmmaking. One might have hoped, for instance, that the producer and former president of Paramount Pictures, Frank Yablans, who takes partial credit for the moribund script, could have lent a little more conviction to the management point of view in the movie. It is possible, even now, to see how the nonconformist hero, an argumentative player with an infinite repertoire of grunts and groans by Nick Nolte, might have appeared to his coaches and teammates as a hot dog and a guy who really does this guy suffer so much more than anyone else on the team? It is just that he is so much more sensitive, but no such view is encouraged. The only voices given any credibility in the movie are those that harmonize with the hero, particularly that of a barely identified female who looks like a China Doll and who symbolizes brains (she reads Agatha Christie as bedtime) and not brawn ("Game!" she squeals. "You call men smashing each other a game?"). Some of the behind-the-scenes details are nice (the rowdy reactions of the players as they watch the film of their last week's game) but they never add up to a very complete or very convincing view of pro football. Mac Davis, G.D. Spradlin, Charles Hallahan, Day Stryker, directed by Ted Kotcheff. 1979.

• (Cinema Plaza 5, Valley Circle)

The Outlaw Josey Wales — This is instant legend about the apocryphal of a cowboy who on the verge of a "rat" of the Attila the Hun union officer who massacred his wife and child. Along the way, the avenger picks up an odd assortment of travelling companions (the most amiable among them is the drol Chief Dan George as a "cowboy" Indian in an Alse Lincoln frock coat and stovepipe hat), and everywhere he goes he leaves his mark — tobacco juice spilt out with casual, contemptuous, bull's-eye marksmanship. The hero's superhuman prowess with pistols is always good for eliciting feverish yells from Clint Eastwood's legions in the audience.

• (Ken, 8:30 and 8)

Picnic at Hanging Rock — More strange doings in Australia from Peter Weir, the director of THE LAST WAVE. 1977.

• (Ken, 8:30 and 8)

Richard Pryor — It's not a movie in the largest sense, but it is a lot of laughs, however you slice it. This is, in concept, one-man performance, not even especially well timed



Picnic at Hanging Rock

but this prowess is the exclusive subject of almost every incident, and now the long haul it becomes a bit tiresome. This movie has the scope of an epic and the redundancy of a more refined. Eastwood's enthusiasm for the directing job (he takes a special delight in "warm" eye-eye shots that monumentalize the characters from below) offsets the repetitiveness and clichés, however. He does some at-temperate work with the soundtrack — a number of hostesses that is at first mistaken for an overhead roll of thunder, the despondent shuffle of men and horses in the act of surrender, the out-spatter of rain on a tarp and a bathtub. And he shows a keen eye for terrain, and for the different types of terrain that fit into different types of terrain — forest, river, prairie, desert, etc. 1976.

• (Ken, 8:30 and 8)

Outrageous — Stupid but amiable movie about how a schizophrenic girl is taught to accept her fractured self by a doubly fractured female impersonator. First there was Joan Crawford in POSSESSED, then Joanne Woodward in THE THREE FACES OF EVE, and now Liza Cunnors in SCHIZO FOREVER. The McLane, first seen running through the Toronto down in her nightgown, is a collection of clichés as the jittery girl (one nice touch: the plastic baggie of pills which she clutches in her hand whenever she goes), but Craig Russell is a priceless movie oddity in a role that enables him to mimic such Camp Queens as Barbra Streisand, Carol Channing, Mae West, Judy Garland, and others. Directed by Richard Benoit. 1977.

• (Ken, 8:30 and 8)

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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 implausibly awaited championship fight has a good first round and a grotesque fifth with Sweeney Wallace, Tala Shire, Carl Weathers, But Young, and Burgess Meredith, written and directed by Stallone. 1979.

• (Center 3 Cinema 1)

Rolling Thunder — The initial half-hour develops a sharply observed contrast between the upright public postures and the cramped private lives of POWs returning from Southeast Asia. Paul Schrader, the angry young scriptwriter, obviously has something to say about the lingering aftermaths of the Vietnam War, but he is not about to come right out and say it. Instead, he takes refuge in the teeth-gritting, muscle-teasing bravado of the conventional action movie. Director John Flynn does some good location shooting around the Te-Mex border, although some of the scenery gets lost in the muddy color processing. And Linda Haynes, beautifully natural as the self-declared "groupie" who attaches herself to William De-vel's tortured war hero, is an unexpected bonus in this pagedeadly masculine movie. With Tommy Lee Jones, Cabot Coleman, Luke Askew, and James Best. 1977.

• (Towns, through 8/1)

Saint Jack — Peter Bogdanovich hesitates on Graham Greene territory, a story of life in exile, a wallow in wayward thrills, and an undoubted treat for the alerting and the sated. The narrative exposition in general, and the badly recorded Orson Welles-analogue in particular, is the slush, but the movie achieves a certain sludge by virtue of its rock-solid stilted character, an American expatriate and genuine "people person" named Jack Flowers, who works as a sexual procurer in Singapore. Too much of the reason that Flowers appears so solid is that Ben Gazzara, in a reprise of his KILLING OF A CHINESE BOOKIE performance, is so monomaniacal and dull. Bogdanovich's classically ineffectual direction seems

to be a bit dispirited, which is perhaps not inappropriate for a movie marooned in Singapore. And in spite of some half-baked references to the war in Vietnam, the movie has almost no sense of time, perhaps also not in-appropriate, and could just as easily be taking place in the period of Stenberg's SHANDAL EXPRESS. Photographed by Wim Wenders' regular cameraman, Rober Muller. 1979.

• (Five Arts)

The Seduction of Joe Tynan — Reviewed this issue, Alan Aida, Barbara Harris, Meryl Streep, Melvyn Douglas, Rip Torn, directed by Jerry Schatzberg.

• (College, Fashion Valley, University Towne Centre)

to be a bit dispirited, which is perhaps not inappropriate for a movie marooned in Singapore. And in spite of some half-baked references to the war in Vietnam, the movie has almost no sense of time, perhaps also not in-appropriate, and could just as easily be taking place in the period of Stenberg's SHANDAL EXPRESS. Photographed by Wim Wenders' regular cameraman, Rober Muller. 1979.

• (Five Arts)

The Seduction of Joe Tynan — Reviewed this issue, Alan Aida, Barbara Harris, Meryl Streep, Melvyn Douglas, Rip Torn, directed by Jerry Schatzberg.

• (College, Fashion Valley, University Towne Centre)

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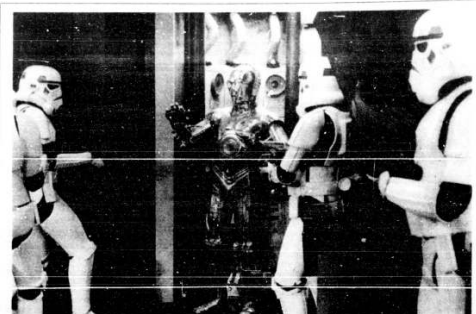


The Highlander
The Gentleman's Choice

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 rebuffed by the fact that he is constrained to shoot Dan Jenkins' novel about the professional and private lives of football players. The satirical tone is loud and confident, but the movie, riddled with several subjects like hot potatoes, scarcely seems to know what it's about. As if to illustrate the confusion, the movie is shot in cheap, garish, conflict color. But Reynolds, Kris Kristofferson, Jill Clayburgh, 1977.
* (Midway Drive In: Star)

Star Wars — This Cinecittà space opera plays the same pike as George Lucas's *STAR WARS*, and with many of the same spacships and costumes (plus a couple of skimpy feminine things that appear to have been picked up at an x-m specialty shop). But by making the gaw more transparent, it serves almost as a parody of a reference of the Lucas movie. Or if not, it serves as a fitting punishment for any movergoer hankering after another *STAR WARS*. With Caroline Munro, Marjoe Gortner, and Christopher Plummer, directed by Lewis Coates, 1978.
* (Big Sky Drive In)

Star Wars — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, swashbuckler, and aviator movies. The story is set in a remote galaxy in the remote past, so that it can't be mistaken as a reflection of anything in modern-day society ex-



cept Hollywood hokum, and it can be recommended warmly to anyone with a mental age of under twelve. The minutiae and special effects are the best that money can buy; the whole-some heroes, Mark Hamill and Harrison Ford, look as though they've been recruited from a volleyball court on the California coast; the anthropomorphic robots, especially the crotchety one who talks in the voice of a prissy British valet (I've got such a

bad case of dust contamination I can barely move), are as adorable as your household pets; and the narrative, despite a bewildering prologue three paragraphs in length, is not so complicated or imaginative as an average Captain America comic. Should Lucas be thought primarily benevolent for giving the audience such blissful, innocent, simple-minded thrills, or primarily cynical for deciding the audience requires nothing more? With Alec Guinness, Carrie Fisher, Peter Cushing, 1977.
** (Balboa, from 8:31; Center 3 Cinema 2; Claremont; Flower Hill Cinema 3; Plaza Twin 1; Strand, UA Cinema 1, Vogue)

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 also willing to bore the audience 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 run-up 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, fills the bill) and introduces Christopher Reeve (forceful as the Caped Wonder, but rather lame as newsmen Clark Kent, speaking in a god-damn-golly Andy Hardy idiom). And the rest of the movie recaps the *STAR WARS* vision 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, 1978.
* (Mira Mesa Cinemas)

The Villain — A live-action ROAD-RUNNER cartoon, faithful to the formula all the way down to the business of painting a tunnel on a sheer rock face, setting on a motor sign, and then watching the would-be victim disappear into the painted tunnel, with Kirk Douglas as a human incarnation of Wile E. Coyote. A few of the virtues of the cartoon, missing here, are no god, no psychology, no secondary characters, and a running time no longer than a seven minutes. With Ann-Margret, Arnold Schwarzenegger, and Paul Lynde, directed by Hal Needham, 1978.
* (Cinema Plaza 6, Parkway 3)

Who Is Killing the Great Chefs of Europe? — Fluffy, ham-and-cheese onefitter. Robert Moore spouts nothing but gag lines. George Segal mugs like a monkey, and Jacqueline Bisset comports herself with the same degree of self-preservation and self-pacing prancing by the Venus de Milo in other words, she is a stiff. The high point is the Sears catalog-style display of fine deliveree during the credits. Directed by Ted Kotcheff, 1978.
* (College)

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Off the Cuff

Catch Anything?



Fay Shepard
Retired
Spanish Landing

We just got here. It's not as good as last year. There seems to be a lot of moss on the bottom this year. Normally the fish come here to spawn, but maybe with all that moss they don't come in. We usually fish for croaker here. It's a tommy croaker, a smaller croaker. We generally cook it in a wok or broil it. That's the second little nibble on this one. Wope! Got it! I didn't think it was there though. . . . It's on there! It's gone. Primarily we come down here to get away from the heat. It's about ninety in La Mesa today.



Jason Wesley
Tourist, Phoenix
Mission Bay

We got clams. I got this pincer. We find 'em under rocks. Sometimes starfish have a clam under there and they're chewin' on it. It's fun to hunt clams. It tastes just like fish meat. There's drilions of them down there!



Cathy Trooper
Spot Welder
Lake Caymanas

A rainbow trout. I didn't think it was anything great, but a nineteen-inch trout is supposedly pretty good. This is one of the first books I baited myself; it took me a while to get over the worms, the way they squish. The bobber had been down for a few minutes and I finally asked my sister what I should do. I thought it was caught in the weeds. She said, "Don't give him any slack, just reel it in, just keep reelin'." It's so pretty, I think it's gonna be hard to go home and eat him for dinner.



Jay Ferguson
Chef
Crystal Pier

A sand shark. I'm a chef and I know how to prepare it. The meat is very sweet; I bread it and fry it like scallops. Sometimes I come out here and fish for croaker 'cause they're big enough to stuff. It depends on what I'm in the mood for. See the tail of this shark? Most people throw it back in, but it tastes as good as what most people are out here fishing for.



Michael Powell
Student
Quivira Basin

Yep. There it is over there, floatin'. That big fish with no head on it. That's all we caught so far. We were gonna use it for bait but it had no meat. Now the birds are eatin' it. Woops! There goes my bait again. I lost it twice already. A fish gets it before I pull it in. There must be some secret way to keep it untangled. We rode our bikes all the way here from West Point Loma — over a bridge and almost on the freeway. I usually go out in the ocean. The ocean has more fish in it, so there's more fish to catch. I think that's why we're not catchin' anything here.



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United Methodist Church, Friday,
August 31, 8 p.m., 4650 Mansfield
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**Rick Danko and Jack
Templeton**, La Paloma Theatre,
Friday, August 31, 7:30 and 10:30
p.m., First and D streets, Encinitas,
753-1775
**The Zeros with U.K.A. Non, and
The Snails**, Carpenter's Hall,
Saturday, September 1, 8 p.m.,
23rd and Broadway, 728-1277 or
282-5675

The Pop and Trampoline,
Catamaran, Sunday, September 2,
8 p.m., 3999 Mission Boulevard
488-1081

The Kinks, SDSU Amphitheatre,
Monday, September 3, 8 p.m.,
286-6947

Jeff Lorber fusion, Catamaran,
Thursday, September 6, 8 and 10
p.m., 3999 Mission Boulevard
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Jean-Luc Ponty, SDSU
Amphitheatre, Friday, September
7, 8 p.m., 286-6947

**Donald Byrd and the
Blackbyrds**, Catamaran, Friday,
September 7 and Saturday,
September 8, 8 and 10 p.m., 3999
Mission Boulevard 488-1081

The Cars, Sports Arena, Saturday,
September 8, 7:30 p.m., Sports
Arena Boulevard, 224-4176

AC/DC and Prism, Sports Arena,
Sunday, September 9, 7:30 p.m.,
Sports Arena Boulevard, 224-4176

**Foreigner and Bram
Tchikovsky**, Sports Arena.

Nana Mouskouri, Civic Theatre,
Sunday, September 9, 8 p.m.,
Convention and Performing Arts
Center, 236-6510

Buddy Rich, Catamaran,
Sunday, September 9, 8 and 10
p.m., 3999 Mission Boulevard
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Jorma Kaukonen, Roly Theatre,
Tuesday, September 11, 7:30 and
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Anita Ward and Edwin Starr,
Civic Theatre, Thursday,
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REO Speedwagon, Sports Arena,
Tuesday, September 18, 7:30 p.m.,
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Don McLean, Catamaran,
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STANLEY CLARKE SAT. SEPT. 15, 16
REO SPEEDWAGON TUES. SEPT. 18
*** FOREIGNER** THURS. SEPT. 20
ABBA SEPT. 22
TODD RUNDGREN SEPT. 23
*** ELTON JOHN** SAT. SEPT. 26
UNIVERSAL AMPHITHEATRE, L.A., SEPT. 26- OCT. 6
RESERVE CHOICE SEATS NOW FOR
FLEETWOOD MAC * **PINK FLOYD** * **VAN HALEN** * **BOB SEGER**
KANSAS * **EAGLES** * **SPRINGSTEEN** * **KISS** * **CLIFFERS GAMES**
CHARGERS GAMES
OAKLAND SEPT. 9 • BUFFALO SEPT. 16 • WE BUY TICKETS!
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PLUS PREVIEWS OF A
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every day
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Breakfast Special!

7 a.m. to 10:30 a.m.
One egg, bacon, home fries, toast, coffee.
\$1.19

Dinner Buffet
5 p.m. to 9 p.m. Fri., Sat., Sun.
Hot roast beef, cold meats, knishes, cabbage rolls and more.
\$5.95

Sunday Brunch Buffet
10 a.m. to 2 p.m. Sun.
Lob., whitefish, corned beef, bagels, etc.
Nagie Omelet for children, too!
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Guitar and banjo
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EARLY BIRD DINNER 5-7 P.M.
Any of the following entrees, including salad & dessert for **\$5.95**

Cornish Game Hen • Mahi Mahi Sauteed Teriyaki Steak • Artichoke and Shrimp

DINNER 5-11 P.M. • INDOORS & OUTDOORS
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Bay Lounge, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Berkley's, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Billy Bones Restaurant, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Block Angus, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Block Angus, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Block Angus, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Block Frog Restaurant, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Blaney Stone Pub, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Boathouse, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Boon's, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Cafe Del Rey, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Card's, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Casa Sola Restaurant, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Cask and Cleaver, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Cashways, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Charlie Horse Lounge, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Hot live entertainment Tuesday thru Saturday
Vocalists from around the country perform your favorites until the wee hours of the night... all amidst our warm and friendly decor. Open for lunch, dinner and night music.

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Civic Theatre • 8:00 P.M.
Tickets: \$12.00 • \$10.50 • \$9.00

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Beginning Sept. 4th
ME AND MY FRIENDS
FANTASY Sunday nights
9:50 well drinks all night long

Wednesday Sept. 5th is KAMAKAZI NIGHT
7:50 Kamakazis all night - door prices

Happy Hour entertainment & hors d'oeuvres
10475 San Diego Mission Road (Just East of San Diego Stadium)
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Chateau, 3523 College Avenue, San Diego, 582-1813. Contemporary, Wednesday through Sunday.

Chuck's Steak House, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

Chuck's Steak House, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Charger game express bus to all home games

Country Bumpkin Annex, 1400 La Jolla Village Drive, San Diego, 454-9021. Contemporary, Tuesday through Sunday, 10 p.m. to 1 a.m.

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Thurs. Fri., Sat., Aug. 30, 31, Sept. 1
The West Coast Sheiks
band that appeared with Elvin Bishop
\$2.00 Thurs. \$2.50 Fri. & Sat.

Dan Hicks and his Acoustic Warriors
September 8th \$6.75 T.V. shows 8:30 & 11
Tickets on sale here
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DINNER • DANCING • ENTERTAINMENT

THE NEWS OF OUR CLOSING HAS BEEN GROSSLY EXAGGERATED. ROCK & ROLL IS ALIVE & WELL AT "DICK'S AT THE BEACH"

THURSDAY FRIDAY SATURDAY **JOHNNY ALMOND** PLAYING WITH JERRY McCANN BAND

SUNDAY MONDAY **THUNDERBOLT THE WONDERCOLT**

ALSO ON SUNDAY & MONDAY **LINDA & AHVA BELLY DANCERS**

TUESDAY WEDNESDAY **NEW BAND AUDITIONS DOOR PRIZES—COME ON DOWN**

TRY OUR NEW BAR-B-Q LUNCH & DINNER

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2 BLKS. NORTH OF LOMA SANTA FE
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RICK DANKO OF THE BAND

JACK TEMPCHIN

SONGWRITER: PEACEFUL EASY FEELING ALREADY GONE

PLUS **7:30 p.m.**
10:00 p.m.

TICKETS: LA PALOMA (CASH ONLY) BLUE RIDGE MUSIC LICORICE PIZZA (PACIFIC BEACH)

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LABOR DAY FESTIVAL OUTDOOR CONCERT
featuring **CHILD ★ PHENOMENON ★ BAD REPUTATION**

Andy Byron & Friends —country comedy
Rephael Harry —The Saint of Song
Dobro—12 String
Two Stages!

Monday Sept. 3 10 a.m. to 5 p.m.
General Admission \$5.00

Special Events: Backgammon Tournament, Gunnyrack Race, Ping Pong, Pool Tournament, 3 Legged Race, Tug O' War, Check out our Western Gunlights, Frontier Town, Swimming Pools, Red Garter Saloon, Children's Playground, 500 Picnic Tables

No Bottles: Lawn chairs allowed, all laws enforced
Win a waterbed! Compliments of BEAU GENTRY'S

Advance tickets can be purchased at:
Beau Gentry's Waterbeds 8109 Clairemont Mesa Blvd., Clairemont.
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10330 Mission Gorge Rd., SanTEE.

Tickets also on sale at: Art & Harmony, 3780 Mission Blvd., Mission Beach
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ROCKS WITH **tacoma** TUES. thru SAT 9-1:30

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The Nieves Bros. Band with Marguerita Page

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TONIGHT! THURSDAY
FREE 150 DISCO SUCKS T-SHIRTS
FREE ONE DRINK TO EVERYONE WEARING SUNGLASSES
TUES. & WED.—85¢ DRINK SPECIALS
SUN. & MON. **MAGIC IF** FINAL NIGHTS

We've Created Sunday Brunch

Some like the Mushroom & Cheese Omelettes, some like our Fruit Crepes, others like the Giant Pancake Fizz Cocktails or Specialty Coffees. Whatever your taste—you'll love our Sunday Brunch!

Brunch, 10:30-3 P.M.—Dinner from 4 P.M.

IVY BARN
Tastefully yours
Mission Center Ext. Mission Valley

K105 presents
Anita Ward Edwin Starr
Civic Theatre
Sept. 13, 8 p.m.

Tickets available at all Select-A-Seat outlets, Center Box Office
For more information 236-6510
Another Concert Nite.

Fog Cutter, 2808 Carlsbad Boulevard, Carlsbad 729-7899
Cindy and the Breeze, rock and disco, Wednesday through Saturday, 10:00-1:00, Sunday through Tuesday.

Galactica, 4240 West Point Loma Boulevard, Loma Pointe 224-8282
Disco, nightly.

Gold Coast Lounge, Town and Country Hotel, 5001 Hotel Circle North, Mission Valley 291-7131
Soft Touch, contemporary, Tuesday through Saturday.

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

Hamburger, 4310 Mission Street, Old Town 265-0565
The Max, variety, Wednesday through Saturday, 10:00-1:00, Sunday through Tuesday, Melissa McCracken, guitar and vocals, Sunday through Tuesday.

Kanale, 2270 Hotel Circle North, Mission Valley 297-1101
Madrigal, contemporary and Latin, Wednesday through Sunday, Monday and Tuesday.

Karpoo Henry's, 2725 Shelter Island Drive, Shelter Island 224-6242
Contemporary, Thursday, Pacific Alley, jazz, Friday and Saturday, Contemporary, Sunday through Wednesday.

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

Hilton Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010
People Movers, disco and Top 40, Tuesday through Saturday, Moon Dance, contemporary, Sunday and Monday.

Horse Shoe Tavern, 7604 Broadway, Lemon Grove 469-4344
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 442-0817
Jeff Bradley, popular country, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside 433-2633
Nightline, contemporary, Sunday through Tuesday, Harmony, contemporary, Wednesday through Saturday.

Ivanhoe, 14240 Poway Road, Poway 748-7531
Disco, nightly.

Ivy Barn, 211 Camino del Rio South, Mission Valley 265-4329
Gary Sherwood, contemporary, Tuesday through Saturday.

Jerkies On, 3401 Towne Avenue, Boulevard, Loma Pointe 226-9281
Disco, nightly.

John Bull, 2200 Highland Avenue, National City 474-2201
T.O. and M. Mustard, outrageous bluegrass and acoustics, Thursday through Saturday, Wayne Psychobolic, contemporary, Tuesday and Wednesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 275-3220
Thunderbolt the Wondercolt, country rock, Thursday through Saturday, Dave Bradley and his Manos, band, country rock, Sunday, Diamonds, country rock, Monday through Wednesday.

Josephina's, 3595 Sports Arena Boulevard, Loma Pointe 223-5090
Ragan Vacco, comedian and guitarist, Tuesday through Saturday.

Journey, 5375 Keaney Villa Road, Keaney Mesa 279-2040
Disco, nightly.

Justine's, 1828 Garnet Avenue, Pacific Beach 273-5200
The Boss

Went Home, contemporary and mellow rock, Friday and Saturday. Tennessee Stud, country western and bluegrass, Tuesday and Wednesday.

Kelly's Roadhouse, 196 N. Mission Avenue, El Cajon. 442-0353. Junior Grand, piano. Tuesday through Saturday.

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

King Luis, 2725 Linda Vista Road, Bay Park, 297-4279. Dancers. Rely Dancing, Tuesday and Wednesday. Wayne T, organ. Thursday through Saturday.

Kung Food, 2929 Fifth Avenue, Hillcrest, 298-7302. Classical music, Thursday and Friday, music of India, Saturday.

La Costa Cantina, 1476 Encinitas Boulevard, Encinitas, 752-1488. Stealing guitar, Friday through Sunday.

L'Chaim Vegetarian Restaurant, 154 West Douglas Avenue, El Cajon, 442-1331. Jam and Tereza violin, originals and guitar folk, Wednesday and Thursday. Cats folk, Saturday. Maria Mouroules, classical guitar, Monday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300. Folk.

1022, Thursday, Solid Funk, 1022. Friday and Saturday, Big City Blues Band with the Soul Serenaders, 1022. Sunday, Monday and Tuesday, Feel 1022, Wednesday.

Little Bavaria, Carmel Valley Road, Del Mar, 752-1363. Hard rock band, rock, Wednesday through Friday. Aspinen, German pop/band, Saturday. Swingers, swing band, Sunday.

London Opera House, 5403 Balboa Avenue, Capistrano, 272-2361. East West Band, mid rock, Thursday through Saturday. Windrift folk rock, Monday through Wednesday.

Macho's, 2086 Midway Drive, Loma Portal, 224-2401. Colour Band, 1022, Wednesday through Saturday. Mark of Zoro, top 40, Sunday. Masi, Latin disco, Monday and Tuesday.

Magic Lamp, 2622 Miramar Road, Mira Mesa, 271-8780. Disco, nightly.

Magnolia Mulvaney's, 8501 Mission Avenue, San Diego, 442-8552. Disco, Wednesday through Saturday.

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

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3077. King Beal Blues Band, blues, Thursday through Saturday. Outdoors, Monday. Miss Blue, variety, Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Friessway, 78, San Marcos, 749-3501. Two night, Oldies, But Goodies night, Sunday, dance contest, Tuesday.

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

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



JAZZ

9 p.m. nightly—no cover

New Happy Hours

5 to 7 p.m. Tuesday—Friday

Well doubles for the price of singles

Solid Funk

Friday, Saturday

Big City Blues Band

Sunday, Monday, Tuesday

CLOCK WORK

Wednesday, Thursday

Blue Grass Afternoon

2—6 p.m. Sunday

Kick back and relax with us
Margarita special \$1.00

Labor Day Party

Monday Sept. 3, 8 p.m.

Special Drink Prices

Big City Blues Band

Monday Night Baseball
Enjoy our Advent wide screen T.V.
Spaghetti Dinner \$1.50

Heineken Draft 50¢ during game.

We show all major sporting events

5046 Newport Ave. Ocean Beach 222-5300

250 Omelettes

Alfalfa Sprouts, Bacon, Shrimp, Mushrooms, Olives, Chorizo, Cheddar, Avocado, Swiss, Ham, Spinach, Cauliflower, Italian Sausage, Broccoli, Crab, Water Chestnuts, Scallops, Artichoke Hearts, Clams...

Also, Home Fried Potatoes, Buttered Girls, Fresh Fruit, Home Made Biscuits



Breakfast, Lunch and Dinner
Served Daily

6 a.m. Monday—Friday

7 a.m. Saturday—Sunday

Sports Arena Square—3350 Sports Arena Blvd.

(between Black Angus & Dixieland Lumber)

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Sat.—Sun. 7 a.m.—9 p.m.

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This is a \$15 gift certificate from the staff for a permanent wave.

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SEPT 15 & 16

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THE KINKS

SEPT 3



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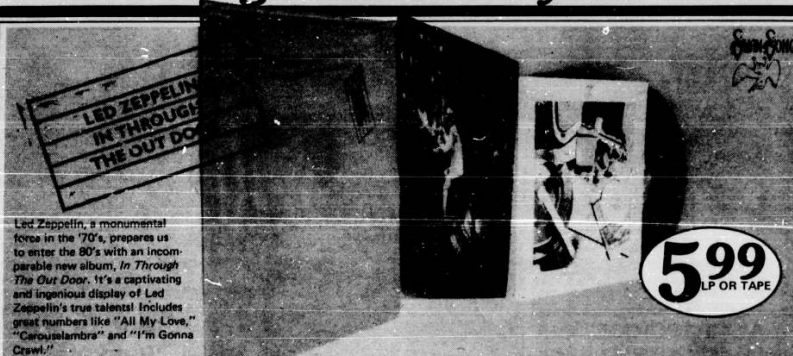
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SAN DIEGO STATE UNIVERSITY
OPEN AIR AMPHITHEATRE

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Sale dates in effect through September 1.

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COLLEGE GROVE CENTER
PARKWAY PLAZA (EL CAJON)

SCA 266

Mission Inn, 502 East Mission Road, San Marcos 744-2203. Thursday through Sunday.

Mississippi Room, 2223 El Cajon Boulevard, North Park, 268-8686. Dave Torrella, big band, Friday and Saturday, live combo. Sunday through Thursday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0000. Baby Face, live disco and top 40. Thursday through Saturday. Friday, contemporary, Sunday, feeling, live disco and top 40. Monday through Wednesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2800. Brian Benay, contemporary and classical guitar. Thursday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. On Ridge, country rock and humor. Tuesday through Sunday.

Moonglow, 4655 Cleveland Drive, Claremont, 773-1022. Sandy Stewart and C. contemporary, Tuesday through Saturday. Paul Ganga, organ, Sunday and Monday.

My Blue Healer's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Disco, nightly.

Nashville Club, 5533 University Avenue, East San Diego, 583-6070. Top 40, country, Friday and Saturday.

Noravio Inn, 8515 Navajo Road, San Carlos, 465-1730. JPM, disco, Tuesday through Saturday.

Night Owl Cafe, 657 North Main Avenue, El Cason, 447-3864. Japanese, contemporary, Sunday and Monday. Fever, rock, Tuesday through Saturday.

Oasis Bar, 1121 Third Avenue, Chula Vista, 426-2777. Jack Richards, country western, Tuesday through Sunday.

Ocean Beach Inn, 1838 Bacon Street, Ocean Beach, 222-7671. Song of Praise, contemporary, Friday and Saturday.



THE ZEROS

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado, 435-6611. Jesse Davis, contemporary, Tuesday through Saturday.

Odayson, 2000 6th and Revolution, 3rd and 4th floors, Tijuana, Mexico, live disco, nightly.

Oliver's, 2547 San Diego Avenue, Old Town, 298-0133. Continuous live entertainment, daily.

Oliver's, 6956 Gouttelet Drive, San Carlos, 467-3332. Roger blues, rock, live, and traditional, Charles, contemporary, mellow, easy listening, and soft rock, Thursday through Saturday. Jim and Theresa, Irish, folk, jazz, and sing along, Tuesday.

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

Organ Power Plaza, 5375 Kearny Villa Road, Kearny Mesa, 580-9996. Tummy Shakes, contemporary and pop, Wednesday through Sunday.

Outpost, 652 Grand Avenue, Spring Valley, 484-9007. Live country music, Saturday.

Paul Joyner's, 517 Waring Road, Aliso Viejo, 286-7873. Nixon and Down Home, country western, Thursday through Saturday. Steppin' Out, country and bluesgrass, Sunday.

Rain Tree, 10450 Friars Road, Mission Valley, 281-1141. Fantasy Impersonator, Wednesday through Sunday.

Raspun's, 4230 West Point Loma Boulevard, Loma Point, 223-1693. Disco with funk, 11 p.m. to 1 a.m.

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

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

Reubens, 5455 Grossmont Center Drive, La Mesa, 465-3364. Jim Holly, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island, 291-2030. Don Livingston, country rock, Tuesday through Saturday.

Reubens Parkhouse, 7637 Balboa Avenue, Claremont, 728-7372. 88 Steel, contemporary, Tuesday through Saturday.

Rib Crag, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937. BBC, contemporary, Tuesday through Saturday.

Royal Villa Inn, 535 E Street, Chula Vista, 426-2500. Marianne Tilton, contemporary, Tuesday through Saturday.

Sandyl's, 580 W. Mission Avenue, Escondido, 754-0920. Ambigro, top 40 and disco, Monday through Saturday.

Shelter Island Inn, 2051 Shelter Island Drive, Shelter Island, 222-0661. Pledge Power, contemporary, Tuesday through Saturday.

Shelton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000. Light, contemporary, Monday through Saturday.

Shelton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000. Light, contemporary, Monday through Saturday.

Shelton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2000. Light, contemporary, Monday through Saturday.

Shore Biz, 1421 University Avenue, Hillcrest, 291-1551. Female impersonator, Wednesday through Sunday.

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

Spirit, 1130 Buena Vista, Bay Park, 776-3993. Baggage Disco, Thursday, 886 Bros., rock, Friday and Saturday, Foreman, rock, Tuesday, outlaws, Wednesday through Saturday.

Springfield Wagon Works, 5256 Kearny Villa Road, Kearny Mesa, 566-2772. Dabovick, contemporary, Tuesday through Saturday.

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Purveyors of Fine Food & Spirits
Complete dinners
starting at \$4.95
Open 5 p.m.
Reservations accepted
Located at the Roadway Inn
2501 Nimble Drive
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Underground Parking

JOHN BULL
Prime Rib & Steak
2200 Highland Ave.
National City
474-2201

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LITTLE BAVARIA
Fried Chicken
HARLETT
Rock & Roll
Directed from Denver
ALPHEUS GERMAN ROCK BAND
Singing & playing live music
in a relaxed, fun atmosphere
with a variety of music
including rock, pop, and
country. Open 7 p.m. to
1 a.m. Reservations
accepted. 444-3373

START YOUR weekend right — use the Community for the former members to grow! Membership, and let Meetings Friday evenings 7:30, College Lutheran Church, 6600 Morris Ave.

COMPOSITION AND READING, English 101, improve your writing. 8:30-9:30, Ocean Beach, Tuesday evenings, 8:30-9:30, College Lutheran Church, 6600 Morris Ave. All welcome. 222-6585.

FAR TOUCH: comes naturally thru "chakra" readings. For more information send stamp to: Harlowe Saxe, P.O. Box 6008, San Diego, CA 92109.

LEARN TO TALK: "Learn to speak" Basic, nonfiction advice and counseling, manuscript optional, at free 270-0295 after 5.

SINGLE FRIENDS of North County: friendly support, personal dates, open communication. 21-101 ages, no charge. 242-2186.

SAN DIEGO PARENTS Without Partners: family activities, children's activities, and adult activities. Discussions, parties, parties. For more information call 222-3353.

WE CARE: a support group for separated/divorced. 7:30pm, Friday, 7:30pm, 7228 Hill Avenue, St. Paul's Episcopal Church, Encinitas welcome.

THEATER WORKSHOP: conducted by Ann Kolt, 5 weeks beginning August 27th, Community Arts Center, 341 Southern California, Black Repertory Theater at 232-6811 for further information.

UNDERGROUND CARTOONISTS: let's get together and do a comic underground comic. 733-0738.

YOU ARE MOST WELCOME: to visit the Ocean Beach Community Family Center. Give more vegetables than you've thought possible. Save money. 222-1096.

KIDNAPMENT GROUP: 730pm, Sunday evening. Adults/teens are played with excellent quality discussions following. Additional information: 234-5867.

EXTREMISTS, MODERATES, leftwingers, brothers, common sense, and as social, leftwingers, moderate, economic, political discussions. Unilateral Church group, 4180 Fort, Sunday 7:30pm.

ETHICAL RELATIVISM: is one desire as good as another? What is a noble arm? Discuss it next Thursday night at the Philosophy Center, 233-1141, 231-7814, or 232-4801.

CHANGE AT STUDY: at home for Orthodox Catholic, Presbyterian, Deontologist, and lay theologians. 8:30-9:30, Friday, 8:30-9:30, 1188 Fortnight Road, Chula Vista 92011.

ENTER PRIZE: Canyon Run-Around, a benefit race to save Navy from building new hospital in Balboa Park. Meet at Harbor, Balboa Park, San, September 8, 10:30am. Free entry. Entry fee \$5 with free T-shirt (adults). \$4 with T-shirt (kids). Prizes valued at \$125. Entry tickets available on sponsoring. See Balboa Park Committee, Don Reeves, Treasurer. 297-3445.

THE NAVY'S PLAN to build a large hospital in the geographic center of Balboa Park must be defeated. Volunteers needed to walk, preach, and in public, prepare survey, or phone work. 299-3745 9:50 daily.

SINGLE WOMEN: Free dates, San Diego's newest color video "sex" service is offering free one-year memberships. Meet men who share your interests, through video-taped interviews. Meetings are by mutual agreement only. Call Video Women, 283-8007.

DR. EDWARD NEUMER and Dr. Herbert Neumer, MD, are the authors of "The Nuclear Energy: A Survival Guide" by Dr. Neumer, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 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3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 3633, 3634, 3635, 3636, 3637, 3638, 3639, 3640, 3641, 3642, 3643, 3644, 3645, 3646, 3647, 3648, 3649, 3650, 3651, 3652, 3653, 3654, 3655, 3656, 3657, 3658, 3659, 3660, 3661, 3662, 3663, 3664, 3665, 3666, 3667, 3668, 3669, 3670, 3671, 3672, 3673, 3674, 3675, 3676, 3677, 3678, 3679, 3680, 3681, 3682, 3683, 3684, 3685, 3686, 3687, 3688, 3689, 3690, 3691, 3692, 3693, 3694, 3695, 3696, 3697, 3698, 3699, 3700, 3701, 3702, 3703, 3704, 3705, 3706, 3707, 3708, 3709, 3710, 3711, 3712, 3713, 3714, 3715, 3716, 3717, 3718, 3719, 3720, 3721, 3722, 3723, 3724, 3725, 3726, 3727, 3728, 3729, 3730, 3731, 3732, 3733, 3734, 3735, 3736, 3737, 3738, 3739, 3740, 3741, 3742, 3743, 3744, 3745, 3746, 3747, 3748, 3749, 3750, 3751, 3752, 3753, 3754, 3755, 3756, 3757, 3758, 3759, 3760, 3761, 3762, 3763, 3764, 3765, 3766, 3767, 3768, 3769, 3770, 3771, 3772, 3773, 3774, 3775, 3776, 3777, 3778, 3779, 3780, 3781, 3782, 3783, 3784,

INCARCERATED MALE seeks correspondence. G. Blackman, 11111 Montgomery, A. 90611.

CHEERFUL AMERICAN gentleman, living in the heart of Mexico, experienced traveler, available to escort persons to travel anywhere on expeditions only. Baski, Aventura 1201, Guadalajara, Mexico.

J.N. How come they call it Personals? But now everybody has read this. Love M.

J.C. I love you — no matter what happens. This is a promise you can always believe in. A promise I will always keep. G.R.

WENDY call Mr. Bill. Mr. G. Supp. just at Spot. Drilling.

TRACY Having a Big Mac Happy Birthday. I've got the secret sauce. Happy Birthday. Love M.

L.P. I'm too short to be loved in solitude. Happenings is sharing. European. P.O. Box 12218, San Diego, CA 90202.

SARAH A care about you so much... and you will forever occupy a special place in my heart. Your "Mysterious Answer."

DEAR GOD Thanks. We love you. P.S. We always have you had a sense of humor, but we don't know you were so nice. Sun, Moon and Star.

OBSERVING BLOODSUCKER No, not you. We've also done research with Elbert, to not be afraid. Fear. Pigeons don't consume blood suckers. Still trying. Tansman, Japan.

BROWN EYES mine are too! Sounds good! Let's get acquainted what's your No. 1.

WOMAN OFFERS passage to South America in exchange for cure assistance and maintenance work. P.O. Box 137, San Diego, California 90212.

OCTOBER 28, busy Del Mar racing over dinner. Please call 256-1744, 9:30 a.m. to 5:00 p.m.

MADIGAN for clubs or private parties. No charge. Please call 256-1744, 9:30 a.m. to 5:00 p.m.

JEFF I was there where were you???

ANYONE KNOW FRANK? Talk to a bartender around his neck the stadium crowd. He rubbed elbows in the "Haven't been the same. Curious.

YOUNG You and I have same genuine, yet unique, good. Good looking, 19, 5'10, male, Chino, P.O. Box 217, Solana Beach, 92088. Very nice.

TO THE town land in the state with boots... whoever you are. I love you. Daydream will never be the same. Happy Trails... the Moon. 81879.

HEY KIDZ Mr. Bill's gonna get it. Shugo.

FOZZY My Hyla Hyla, how's it been? One day we'll find it, the rainbow connection, the towers, the diamonds, and the Janice (Electric Mayhem).

WINDS OF MARCH I'm scared. March n-1 minds me of Janice and Patton. Already see quick in March. Bob.

NICE Jewish GUY, 20, looking to meet females, 17-30, for dating and other forms of fun. Write Box 76, San Diego 92007.

JUST getting acquainted to commencing on the trail against procrastination in 719. Healer. Ah... well, maybe some other time. By the way, Dave Disco. Observer.

ARGON a poem for Fargo from JSP. "What I wish, what I might, run right over your face tonight. Mysteriously. JSP."

CONNIE HARTER, born voyage to the marlin. I've got a helluva time and maybe drop me a card. Happy Trails. I miss ya. S.W. 22075, San Diego 90122.

BURNED same no longer. Let me bring some surprise into your life. (in 24 and enjoy the full of the future. What's your phone? Love M. 90212).

INCARCERATED MALE seeks correspondence. George Washington, No. 139-345, P.O. Box 45699, Lucaville, Ohio 45699.

VIVA LA DIFFERENCE! Black lady, 30, attractive, intelligent, wishes to meet white male for sharing his life. Reply to Box 30, San Diego 90212.

BOATBUILDER just as mahogany projects to fit under your hands. I respond to your youth. Can you take me to the morning in the sun? Phenix. Sorry about Saturday, this rendezvous thing doesn't work. Can't plan for the day. For. Pigeons don't consume blood suckers. Still trying. Tansman, Japan.

SLEEPING ALONE isn't healthy. Eating alone isn't fun. And you're a man. Maybe you're a vegetarian lady willing to be a vegetarian lady. Reply to Box 30, San Diego 90212.

NENA I really need to see you. Call me or answer. Here's my name is the same. Jeff. Heather. I still think of my childhood sweetheart. Any only. Am. France, 3024 No. Chester No. 8, Bakersfield, CA 90308.

K. TURNER No one ever said you were nice. Oh, well, what can I say. Anyway, it's all for real. S.T.A.R. Gai.

CALIFORNIA GIRL waiting for Pennsylvania Systems Analyst. Hey, there's your M.M.

DO you love the world that he gave his only daughter? son. (Lovers) that who's better. I love in them would not person but have ever waiting to be cherished. Aia.

POOH'S FRIENDS Remember Sunday when my folks were gone? I never will forget that. I would have more often! I love you baby. Edwards Bear.

TEASER When will we watch the sunset over mountains at 4:37. One on foot dogs then home with the stars. The Friend.

WIND N. SEA. Red Baron. Taurus. Knight of Cups. Attention. Write me. P.O. Box 2256, Vista, CA 92083. Aave this.

WOULD LIKE to meet a fun loving, warm, and if they have one, where can get one of their albums? Reply Teased and Pleased. P.O. Box 1970, San Diego 90212.

FAREWELL, all my loved ones. I'm finally going home. Remember, meeting again for moments or lifetimes, is certain for those who are friends. Kade.

MAGENTA You mean so much to me. I can't believe it. Really. You make me feel special. I love you always! Your Divine Me. Love M.

SECRET LOVER I am Sue T. Am I the Sule? I, you spoke of several weeks ago? When you say "I'll be there" — where? In-tragedy.

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SECRET LOVER I am Sue T. Am I the Sule? I, you spoke of several weeks ago? When you say "I'll be there" — where? In-tragedy.

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PHENIX Sorry about Saturday, this rendezvous thing doesn't work. Can't plan for the day. For. Pigeons don't consume blood suckers. Still trying. Tansman, Japan.

SLEEPING ALONE isn't healthy. Eating alone isn't fun. And you're a man. Maybe you're a vegetarian lady willing to be a vegetarian lady. Reply to Box 30, San Diego 90212.

NENA I really need to see you. Call me or answer. Here's my name is the same. Jeff. Heather. I still think of my childhood sweetheart. Any only. Am. France, 3024 No. Chester No. 8, Bakersfield, CA 90308.

K. TURNER No one ever said you were nice. Oh, well, what can I say. Anyway, it's all for real. S.T.A.R. Gai.

CALIFORNIA GIRL waiting for Pennsylvania Systems Analyst. Hey, there's your M.M.

DO you love the world that he gave his only daughter? son. (Lovers) that who's better. I love in them would not person but have ever waiting to be cherished. Aia.

POOH'S FRIENDS Remember Sunday when my folks were gone? I never will forget that. I would have more often! I love you baby. Edwards Bear.

TEASER When will we watch the sunset over mountains at 4:37. One on foot dogs then home with the stars. The Friend.

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WIND N. SEA. Red Baron. Taurus. Knight of Cups. Attention. Write me. P.O. Box 2256, Vista, CA 92083. Aave this.

WOULD LIKE to meet a fun loving, warm, and if they have one, where can get one of their albums? Reply Teased and Pleased. P.O. Box 1970, San Diego 90212.

FAREWELL, all my loved ones. I'm finally going home. Remember, meeting again for moments or lifetimes, is certain for those who are friends. Kade.

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WE WANT YOU If you have a pleasant personality, like talking and working with people and if you are a good salesperson wanting to make extra money working part or full time. Shannon on Del 483-0295 or 232-6608 for details.

STUFF ENVELOPES \$25 hundred. Cdn. news items, \$20 to \$30 each. Details, send \$1 stamped addressed envelope to: P.O. Box 116, P.O. Box 1620, San Diego, CA 92114. La Jolla 8028.

ARTISTS CRAFTSPERSONS Weekend exhibit in La Jolla beginning September. No commission. \$1000 weekend. Write for more information. Debrae work, P.O. Box 3196, La Jolla 8028.

COCKTAIL WAITRESS Dick's At The Beach, 327 N. Highway 101, Solana Beach 755-7572.

HONEST, INDEPENDENT real estate salesperson, in broker for small Pacific Beach, 327 N. Highway 101, Solana Beach 755-7572.

WANTED A hairstylist/cosmetologist and a manicurist/exfoliator in a salon with some following for a New York style salon. Easton Plaza 233-9378.

DOG GROOMER/mobile service. Must have own transportation, excellent driving record, knowledge of San Diego required. Great opportunity for experienced groomer. For interview, call 234-5641.

DOG BATHER/mobile service. Must have own transportation, excellent driving record, knowledge of San Diego required. Will train. For interview call 234-5641.

SELL CHARGES/Phone Weekly at San Diego Chargers home games this season. See the game and make money. 295-1210.

DISCOUNT INSTRUCTORS New titles. Classes for parents. Experienced preferred. Dates, evenings. Training - Distinctions 484-7000 or 290-9605.

Birkenstock

Feet in the sand make footprints. Feet in Birkenstock footwear do the very same thing. The Birkenstock footbed is heat and pressure sensitive, to mold to your foot, and become your footprints. So walking in Birkenstock is a lot like walking barefoot in the sand, with one very convenient difference. You can walk in Birkenstock all year long.

Let your feet make a place for themselves.

Birkenstock

of Encinitas

607 First St. (1st & E)
Encinitas 943-2177
Also in Escondido
at Stub Five
265 No. Hickory
746-3377

Gas Saver Tune-Up Special

Toyota Datsun Volkswagen

present coupon before service

Toyota & Datsun	Volkswagen
\$35.00 parts & labor	\$35.00 parts & labor
Valve adjust	Valve adjust
Check compression	Check compression
Ignition points	Ignition points
Adjust carburetor	Adjust carburetor
Adjust timing	Adjust timing
Change engine oil	Change engine oil
Check brake adjust	Check brake adjust
Check clutch adjust	Check clutch adjust
New spark plugs	New spark plugs
No six cylinders or 310's	

present coupon before service

Toyota-Datsun Brake Realign Special	Volkswagen
\$38.00 parts & labor	\$46.00 parts & labor
Offer good through September 30th	

Lightning Bug "Reversers"

Phone 281-0424 for appointment 3669 University Ave.

15 TREMARIAN brown Seawater 3 years old, complete for cruising or racing. Make offer. Call for details. 279-3480.

16 MFG. CATAMARAN with trailer. No sail. \$150. B.O. or trade for Surchar. 234-784.

15 VENTURE CATAMARAN with trailer. No sail. Special black and white. Extras. 275-270.

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VERY LARGE, very beautiful china cabinet \$250 225-1702

DRYWALL BENCHES: 2 aluminum excellent condition black and white TV, also but goodie \$15 or best offer. (280-8530 before 9 weekdays)

BRAND NEW JAPANESE showcase dolls by Kichiro. New track acquired stand in cabinet. \$30. A real bargain. Mary, Ch. 286-9527 7am to 4pm

2 AMERICAN AIRLINES 1/2 fare coupons. \$20 each or both for \$40. 285-3262

BRAND NEW NEVER used hotbeds, great colors and fabric. \$450 value, must sell. \$280. Must see. 222-8534

GOLD WESTINGHOUSE refrigerator. 18 cubic feet, top freezer, frostfree. 10 years old. good condition. \$75. 442-9053

AMERICAN AIRLINES 1/2 price discount coupons for sale. 2 for \$100. 236-1511 x806 weekdays

REDWOOD OUTDOOR storage counter 14x60 1/2 length. 20 high. 22 deep. \$30. Also 2 lamps, 1 floor, 1 table. \$3 each. 281-9532 evenings

TWIN BED, complete with mattress, box springs, frame and headboard, good condition. \$40. 408-8398 or 409-9552

POOL SLIDE, blue fiberglass, straight. 9 ft. includes ladder and stairs, good shape. \$95. 440-3640

TYPEWRITER, Fair 1840 portable electric, many extra features, good condition. \$100. 296-4640

TELESCOPE, 40x80 power, large wooden base. \$45. 285-3588 evenings

TWIN BED HEADBOARD and matching footboard, needs refinishing. \$5. traditional style chair, rose design, needs upholstery. \$4. new dining set, complete and unused, set, but both \$5. 287-4890

31 AIRSTREAM, fully self-contained, ready for travel or house. Don't miss this deal. \$2300. 4 Holiday camper shell, nice mahogany interior. \$75. 438-9561

AMERICAN AIRLINES 50 percent off discount coupon for sale. \$40 or best offer. 270-4786

WEDDING DRESS, size 10, was \$900, marked down to \$30, used only twice. "A gown with a past." Mr. Swann. 560-3160, 8-5.

SURFBOARD, 9 foot tape deck, 7'4" G&S residential, good condition. \$75. 8 track tape decks, under cash. \$20 each. 488-1875

AMERICAN AIRLINES 1/2 fare coupon, \$65 or best offer. 440-3444

BALLET ARCADE video game. The most sophisticated video game on the market. Includes S&S arcade machine. A sophisticated full-color computer. \$450. 465-8064

MESSAGE TABLE, studio model, unique natural island design, movable, reproducible, excellent. \$175. Size 64x20x77

ANTIQUE ZENITH camera (radio, phonograph and TV), \$80 or best offer. BM electric typewriter. \$100 or best offer. 566-2092

PACIFIC BEACH neighborhood yard sale, kitchen set, dresser, chair and ottoman, pictures, tropical, various plants, take all Saturday, September 1, 10-11:30 Safford Street.

KITCHEN CABINET doors, various sizes, white, 18 of them, in excellent condition. \$50. 287-4782

WALL RECLINER, like new, neutral brown, cost \$190, yours for \$85. 225-9617

ANTIQUE and COLLECTIBLES: Eastlake kitchen, china cabinet, gold lacquer, 19th century table, piano stool, chest of drawers, 20th century pictures, much more, by appointment. 274-3793

STENOTYPE MACHINE, complete with instruction book and materials. \$262-9963

BEARCAT 210, new 10-channel programmable scanner. \$175. Also a selling glass door. 687-1040

TIFFANY jewelry hanging light, dark brown wood, sets for \$65, yours for \$25. 225-9617

MAYTAG WASHER and gas dryer, light yellow, like new, both \$225, gas stove, white, 4 burners and storage space, good condition. \$50. 281-7330

STAMPS, U.S. and foreign, small collection, would make good starter set or augment your present collection. (275-2431)

LABOR DAY PARKING LOT SALE

FRI., SAT., SUN., MON. AUG. 31, SEPT. 1, 2, 3
'UNDER THE BIG TOP'

EVERYTHING UNDER \$6.88!!

Men's & Women's Summer Merchandise
Everything must go!

Men's		Women's	
Orig.	NOW	Orig.	NOW
Pants	25.00	Jeans	30.00
Shirts	22.00	Blouses	24.00
Ties	10.00	Dresses	30.00

and much more! and much more!

The Clothing Company

1159 Garnet Avenue
* Everything except men's suits and blazers

ARLINE HALF price discount coupons. One United and one American \$45 each. 462-0762

1980'S STYLE, brand, AMFM stereo cabinet with large (22"x14"x22") external speaker. Good working condition. \$50 or best offer. 287-1448

RUG AND STOVE: 10x12 light green, close weave, like new. \$25. Rustic Tappan gas stove. \$25. Pair 283-3535 Sunday

CHANDLERS we have many decorative chandeliers including one made of brass. 4-18 Third Avenue. New Mary Hospital. \$20 each. 291-5422

AMERICAN AIRLINES 1/2 fare coupon. \$50. 286-9462

UNIFORM TOPS, like new, sizes 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100. \$15 each. 287-2125

HEALTH BED sleep with straight spine, correct back posture, great for tall guys. 6' long x 50" wide, sturdy construction. \$40. 486-1262

MARLE LOVESAT and armchair. \$80 and \$35. Seafood buffet. 285-8168

454-6314

OPEN GREETING cards, a large selection just arrived from every area of the world. Take advantage of this unusual variety. United Nations Association, Balboa Park. Open weekdays 10 to 5pm, weekends 12 to 5pm.

HOUSEHOLD ITEMS, Christmas trees, house, woman's clothing \$10. All in first class condition. 283-3816 evenings

BEDROOM SUITE modern style, walnut frame, double bed headboard, footboard, 9 ft. dresser, chest of drawers, 4 drawer chest. \$285. 285-9471

JUNGLE WATERBED, pedestal, frame, liner, and mattress. \$45. 273-5467

SOFAs 6 pieces, couch & ottoman. Good condition. \$95. 484-6415 or 484-1824

CASH REGISTER NCR model 21, excellent condition. \$300 or trade for Ford Van body. 285-3535

ANTIQUE OAK dining table, c. 1880, excellent. \$150, set of 6 dining chairs, \$7.50 each, contemporary solid oak coffee table. \$75. 274-1266 or 274-1824

GARAGE SALE, 23" color TV, pool table, washer, dryer (separable) golf clubs, car, phone, 4 travel chest, miscellaneous. Saturday, September 1, 10-4pm. 3571 Don Lorenzo Ave. Claremont.

TWO BEDROOM apartment, older, attractive, furnished, upstairs, walk to all, heart of city. \$250. New neighbors. \$255. 252-3960 or 234-2369

BOTTOM HALF large house, 2 bedroom, utilities paid, stove, refrigerator, rug, view, pool, quiet, adults, one infant OK, no pets. references. Casa Oro. \$350. 461-7669

MISSION BEACH home, 2380 to \$415 per month, 2 bedroom, 1 bath, furnished, pool, parking, no pets, 3 people maximum. 283-3816

FURNISHED one bedroom apartment, all utilities included, walk to downtown and Balboa Park, adults only, no pets, no smoking, capable of managing 12 units (new reduced by half). references. 252-3960 or 234-2369

LARGE, one bedroom apartment, large, light, air, unfurnished, located in boules. \$250. 283-3816

APARTMENT (small) \$185 includes utilities. 550 deposit. Removable wallpaper, white organic garden with large household. Fruit trees, air, good soil. No pets. In first class condition. 283-3816

MISSION VALLEY, Franciscan condo, 1 bedroom, 1 bathroom, unfurnished, refrigerator, stove, dishwasher, carpeting, pool, jacuzzi, sauna. Conventional location, available immediately. \$350 a month. Pacific 280-9883

3 BEDROOM, 2 BATHS townhouse, central air, dishwasher, laundry hookups, patio, upstairs balcony, very upgraded. Pleasant. Family or roommates. Carlin. 463-1271

\$425 FURNISHED 3 bedroom, 1 1/2 bath, large rooms and yard, garage, near all. Pleasant. 410, ask OK. \$200 deposit. 460-7182 evenings

2 BEDROOM APARTMENT for rent near SDSU. \$275 a month. 582-4388 after September 2.

NEW 2 BEDROOM, 1 1/2 bath townhouse, 1000 square feet, private enclosed patio, 6 minutes to downtown San Diego, never lived in. \$350. 4 month lease. 263-4778

VERY NICE 3 bedroom, unfurnished, \$1400, with front and enclosed back yard, hardwood floors, garage. Adults, no pets, available September 1. North Park. 284-4517 or 281-3679

NEW ONE and two bedroom condos for rent between Highway 94 and Balboa Park, one block from bus line. 233-8004 or 274-3639

NEW SOUTH BAY condo, 3 bedroom, 1 1/2 bath, refrigerator, dishwasher, stove, washer, dryer, central air, pool, jacuzzi, garage, patio, laundry room, schools, beaches, shopping. \$595. 488-1675

OLD TOWN, 2 bedroom, 2 bath deluxe house with view of Bay, modern kitchen, carpeted garage, storage, refrigerators, patio. possible. \$600-\$150. 571-7969

TWO BEDROOM, 1 bath condo, east of Imperial, Beach, washer, small private parking, central air, pool, jacuzzi, close to all. OK, available Oct. \$350. 424-3835

TWO BEDROOM apartment, kitchen loaded with appliances, dining area, clean, quiet, 1st floor, near shopping and 2 bus lines. Couple preferred. Available soon. 582-3257

ONE BEDROOM, unfurnished, 2 years old, new, \$118. Mission Ave. Near shopping and business. Near State Univ. No kids or pets. \$200. 285-8561

STUDIO, unfurnished, \$175, utilities included. 2 years old, new paint. 4314 Meade Street. Also small dining area, books, near bus. No kids or pets. 285-8561

PROFESSIONAL office space, individual offices in a converted and furnished house with convenient access to downtown. Shared use of a furnished bedroom room. 545-1070

THREE BEDROOM, 1 1/2 bath, Point Loma Ocean Beach, one year lease. Deposit: \$525 per month. Rent by September 15. \$140. 462-1262

STUDIO IN GOLDEN HILLS, Small private furnished cottage with all utilities paid. Close to bus and golf courses. Available Sept. 1. \$140. 462-1262

ONE BEDROOM house, walking distance to State, mature person wanted, very unique residence. One person only for or great student? \$325 month. October 288-6585 or 277-5751

HOUSE FOR RENT, University City, Available September 24. 3 bedroom, 1 1/2 bath, near shopping, \$500 per month. 453-4891

CONDO FOR RENT, 3 bedroom, 2 bath, with dishwasher, and air conditioning. Pool, jacuzzi, sauna, Lake Murray at Harvard. \$425 per month. Susan. 563-6585 or 277-5751

STUDIO ROOM, Private entrance and bath. Quiet area. Clean room. Walk to State College. No phone. 582-8412

1 BEDROOM, 2 bath, view, pool, car attached, garage, new roof, on approximately 1/2 acre. Mission Grove, Owner, agent. Mark. 275-2151

PT. LOMA CONDO, new, 2 bedroom, 2 bath, underground parking, secured, includes all appliances, carpets and drapes. \$395 per month. 222-2566

ENJOY A BEAUTIFUL, relaxing vacation in the San Bernardino Mountains. Cabin, fully furnished, close to hiking trails, fishing, golfing. References required. \$280-4810

DELUXE, 1 bedroom apartment in Pacific Beach, walk to bus, shops, beach. Adults only. \$258 per month. No pets. 270-2784

2 BEDROOM, 1 1/2 bath, 2 story townhouse near San Bernardino Mountains, fully furnished, close to shopping, swimming pool, car attached. Available now. \$340. 278-2824

2 BEDROOM APARTMENT, unfurnished, 2 1/2 bath, close to shopping, swimming pool, car attached. \$340. 278-2824

ADOBEE FALLS condos near SDSU, 2 bedroom, 2 bath, upstairs, new carpet, dishwasher, air conditioning, balcony, pool, jacuzzi. Adults, no pets. \$295-1846 or 274-6003

WANTED TO RENT: Clean garage with electricity and hot and cold water for photography. 285-2142 before 9pm.

THE READER PUZZLE

No. 71 Subtitles

- Lo que el viento se llevó
- PICCOLO CÉSARE
- géant
- Les Trente-Neuf Marches
- COME SPOSARE UN MILIONARIO
- EL HALCÓN MALTÉS
- UN TRANVÍA LLAMADO
- Kampf der Welten DESEO
- Reina Afipicada
- EINE TOTAL TOTAL VERRÜCKTE WELT
- REV DE REYES
- MACH'S NOCH EINMAL, SAM
- Dr. Sektsum, oder: Wie ich lernte, die Bombe zu lieben (englische)
- el lator e lator verat
- Les Oiseaux
- SUB LES QUAYS
- zwölf Uhr mittags
- Gli uomini preferiscono le bionde
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