



# City Lights

## Come Fly With Me

Everyone has a fantasy, she says with a hint of resignation, in a matter-of-fact tone. She says that everyone hopes something good will fall out of the sky one day. When it does, you don't ask too many questions; you want it to be happening to you. And so you believe.

Not that the Casa Maya cafe in North Park is a spot where fantasies sprout easily. It's not a bad place for sipping a Tab and reading the paper, which is what Michelle was doing three weeks ago when the first overheard a man telling the waitress that he needed a few girls for Saturday night. Michelle stole a look at him, a slight figure in his late fifties, dressed in an outfit that made him look like an airline pilot gone to seed — no tie, gray hair, wire-rimmed glasses, a tiny, dark mustache. She hesitated, always interested in a good waitress job, but wondering what this character could offer. On her way to the door, she turned to him impulsively and asked, "You own a restaurant?" No, he answered her, he had these airplanes.

He explained how he operated junkies, gambling from San Diego to Las Vegas, picking up people from places like the American Legion, the Veterans Administration, the Bar Owners Association. One of his thirty-seat propeller planes flew out of Mexico City and the other was kept in San Diego, he explained as Michelle pored over the snapshots of the sleek aircraft that he casually pulled out of his pocket. Because he had just bought a third plane, he needed the extra hostesses for Saturday. Michelle pressed him for details; she sensed something beginning to float down from the heavens.

He permitted no sexual hanky-panky, he assured her. His hostesses only served drinks and sandwiches, and helped escort the passengers from the Vegas airport to the casino; this Saturday the group of La Mesa legionnaires would stay at the Landmark Hotel. Since the plane wouldn't return until Sunday morning, the hostesses' salaries (five dollars an hour throughout the entire fourteen-hour stint) included free meals and a hotel room — plus tips which averaged ten bucks per customer, he said.

Captivated, Michelle asked if he would consider her for the job. He barely hesitated. Sure, she was attractive and friendly; just what he was looking for.



Dena, Michelle

But he'd have to line up a uniform. She was going to love it: a cute red miniskirt, shorts, a blazer, a cap, and even a little pair of wings imprinted with the name of his Air Transport Company. He promised to call, at three that afternoon and sure enough, her phone rang promptly.

It was, he said, Rich Hunter, reporting that he'd lined up the uniform and could get it to her the next morning (Friday) along with the W-2 forms and other necessary papers. But first he needed \$44.50 as a deposit. He sounded apologetic; he never used to require one, but too many girls quit without returning the outfit, which cost \$127.50 from the shop. Michelle could understand that, but she fretted that a size six would be too small. When she delivered the cash to him an hour later, he said he'd see what he could do. He called again at 10:30 that night from Las Vegas, saying he wouldn't be able to change the order to a size seven until the next day. So she'd deliver the outfit to her Saturday, but he wanted to meet her on Friday anyway to fill out the necessary papers. Michelle assented.

Dena Maury, Michelle's

beat friend, says she was skeptical from the first that the proposition sounded too good to be true. And that's why she accompanied Michelle on Friday to the little Mexican eatery. Dena sniffed a phony; she figured she would expose the guy. Now chagrined, she recalls how her skepticism subsided under the steady stream of Hunter's unwavering details. He told them how he'd started flying at the age of fifteen, how he'd run the junket service for six years, how he'd chosen the planes with a row of single seats on each side of the aisle specifically to make serving easier on his hostesses. He told the two of them how he charged sixty-one dollars for the fare, a dollar more than the commercial airlines, how he always kept the plane just outside Boom Trenchard's, and how the ride took an hour longer than commercial flights because it was a smaller plane. "He answered every question I could think of," Dena says. "He had every little detail down cold."

Dena returned an hour later

with her \$44.50, she and Michelle would be able to train on the same flight. Only later that day did the doubts return to gnaw at her. She dialed the number Hunter had given her for Air Transport only to get an answering service which refused to disclose the name of the company. She called the Better Business Bureau. They'd never heard of Hunter or his firm. Neither had the FAA, nor had the Landmark Hotel in Las Vegas — but Dena still figured there might be a sound explanation. Since Hunter had explained that the hotel paid him to deliver the gamblers, "I thought maybe the deal was under the table, so they might not tell me about it over the phone."

When Hunter called the next morning to say that the uniform delivery again would be postponed, the women's suspicion grew, but they doggedly clung to the hope that the evening would see them taking off for Nevada. It was foggy outside; maybe the plane carrying the uniforms had been delayed. They drove to the airport, investigated their way onto the field, called the La Mesa American Legion, and at each turn watched their dream

evaporate with the morning fog. At noon, they called the Casa Maya, per Hunter's instructions, only to get a short message, and he would call them at five. At 5:10, when no call had come yet, they called back the cafe. Hunter wasn't there, the waitress said curtly, but she thought they might find him at No Peanuts Today, a little bar on Park Boulevard near University Avenue.

Five minutes later the phone rang unexpectedly; it was Hunter. He would meet them at Boom's with the uniforms and papers at six. Michelle packed her Mac, Dena thrust a mean looking letter opener into her purse. At Boom's they waited until about 6:30, then they headed for the North Park bar without hesitation.

No Peanuts Today is a robust construction workers' bar just across University and up the block on Park from the Capri Theater, and the minute Dena and Michelle laid eyes on it, they knew they couldn't go in and corner Hunter alone. Dena accepted the offer, doesn't think it's a bad deal. "This is definitely something you're going to see a lot more of," he said.

The idea of donating to the city of the property at 361 Rosecrans (near Kelllogg Street) came about when Bardacos and Garro took their plans for a thirty-two-unit luxury condominium project on

## The Perfect Gift

A La Jolla development firm thinks it has found a unique method of dealing with restrictions imposed by the state's regional coast commission. The private company wants to give its property away to the City of San Diego. It sounds almost too easy, not least of all to the city council. John Bardacos and J. F. Garro, general partners in Moonlight Bay Ltd., have offered the city a 5000-square-foot piece of property in Point Loma in lieu of constructing five low-income housing units, and so far the plan has had no opposition. As might be expected, some council members looked askance at such a generous offer (the land is valued at \$140,000, including the two-bedroom house there), and wondered just what the catch was. But deputy city attorney John Reese, who is developing a resolution allowing the city to accept the offer, doesn't think it's a bad deal. "This is definitely something you're going to see a lot more of," he said.

The idea of donating to the city of the property at 361 Rosecrans (near Kelllogg Street) came about when Bardacos and Garro took their plans for a thirty-two-unit luxury condominium project on

San Diego Bay to the coast commission for approval. Because there were already five houses on the 40,000-square-foot lot that qualified as low-to-moderate-income housing, the coast commission withheld approval until the Moonlight Bay company agreed to build one low-income dwelling for every one it knocked down. There was nothing wrong with the condominium project itself (the units will sell for approximately \$275,000 to \$400,000). But to put it frankly, Bardacos and Garro didn't want to hassle with the low-income units.

An idea came to Bardacos. Why not give 5000 square feet of land to the city and let it build the low-income units? The coast commission agreed on March 2 of this year that it was a good idea. Four of the five houses would be rented by Moonlight Bay to make way for the bayfront condos, and the fifth house would be left standing on the land donated to the city. The city council, after being offered the land, asked the city attorney's office to look into the plan. "The city council wanted to know what obligation it was assuming by accepting the donation," said deputy city attorney Harold Vanderhaugh. "They wanted to know whether they would have to use the existing house. They wanted to know also if

they could get out of the deal in the future. This is the first thing of its kind to come to the city council. If this is approved, the council, I think, expects more such donations in the future, so it wants to be aware of all the implications."

The land would be given to the city free and clear, without the necessity of a subdivision. The only requirement would be one placed on the deal by the coast commission: to build five low-to-moderate-income housing units. The property is zoned R-3 residential, so all would appear to be in order.

The reactions from various city staff members have almost all been favorable. "This will allow us to have a parcel of land in a desirable area that we can develop for low- and moderate-income residents," said Ed Schuller, of the city's housing commission. "It's one of the better ones [arrangements] in terms of satisfying requirements for low- and moderate-income housing in the coastal zone."

Said Vanderhaugh, "I think it is consistent with the majority of the council's desire to maintain low-income housing units." And Marka Bardacos, wife and assistant of Moonlight Bay partner John, also said it's a good deal all the way around. "Not all developers are land rapers," she said. "We all have to make a living, sure, and this is part of the way we

make a living. But there are ways of doing things that will be beneficial to everyone."

It seems, then, that the only thing preventing the city council from accepting the land is the city council itself. According to Vanderhaugh, "I can't see the council turning it down. I think some of them looked at it as a form of extortion." Don Barone, supervisor of property management for the city, said the council was worried about the role the state (through the coast commission) would play in the plan. "There's been no opposition as far as I know," Darrico said, "but the council is concerned about how much control the state will bring to bear and how much responsibility the city will have in the future."

Naturally, the Moonlight Bay company is eager to get on with it. Giving the property away seemed to them the most expedient thing to do. But it won't be until early October that the city council can consider the city attorney's resolution. And then, even if the council decides not to accept the land, there are alternatives. One such alternative would require the developers to set aside some of the new units for low- and moderate-income housing.

Under that plan, though, the city would have to monitor the rents charged to make sure they were in line with the qualifying rate set by the coast commission. Both the city and the developer would rather avoid the paperwork involved in such an alternative.

As far as the long-range cost to the city, it has yet to be determined. That it would be more expensive for the city to build low-income units on donated property than simply to monitor coast commission rent restrictions hasn't been investigated, and probably won't be before the Moonlight Bay deal is consummated. If the plan is approved, the first thing the city would do is use the house on the donated property for the federally funded Section Eight housing program, which provides for rent subsidies to low-income families. After that, it remains to be seen. One thing that is clear, however, is that if the Moonlight plan is acceptable, the city may find itself with more land donations than ever before.

—M.O.

## What Sort Of Whale Do You Think I Am?

If anyone ever again offers Susan West a kiss from a whale, she'll probably back off and run. If she got a personal invitation from Shamu himself, she'd still pass. She says she never again wants to go through an experience like the one she just had at Sea World.

West won a smooch from the aquatic park's celebrated cetacean last spring when she rode in an asthma benefit bixathon and finished as a runner-up. She says she hoarded the prize for months and looked forward to a visit to the park. She assumed the kiss would be granted during the Shamu show, which routinely features the whale bestowing his favors on some female in the audience. When West finally called Sea World to make an appointment for the kiss, following the instructions in a letter she had received, she asked if she could bring along a friend from Poway and the friend's two-year-old son. The public relations office consented, and told West to show up at 11:15 a.m.

West recalls that she arrived a few minutes late and the visit began to sour immediately. Greeted stiffly, she was informed that the whale was on a tight schedule and had



Susan West

already been paroled out five extra fishes. "At first I thought they were kidding, but then I realized they were serious." At the whale's tank, instead of finding the show and audience, West and her friends met only Shamu's trainers and the park

photographer. Following their instructions, she posed and the photographer "kiss" was over in an instant. West and her friends then made ready to enjoy a visit to the park, only to be informed that the slimy smooch didn't include admission. They must have told us fifty times that it was a

privilege to be kissed by Shamu. They kept saying that some people pay up to \$125 for it at Combo auctions," West says.

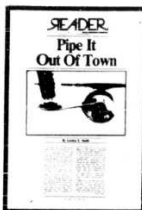
"I didn't want to sound ungrateful. But I just think they could have mentioned in the letter or on the phone that the kiss didn't include admission to the park. Then we could have brought the money with us. Instead, we had to leave." Sea World staffer Jackie O'Connor counters that no previous

recipient of the whale kiss prize ever assumed that admission was included. West, who recently returned to the park to claim the photo of herself and the whale, adds that she has no ill feelings toward the giant creature. "I have no complaints with the whale," she says. "I've been on news dates in my life."

—J.D.

Jeanette DeVries and Mark Orwell





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## To Leech His Own

Re McCully, Cabados, Jack, and Wold: "Peace, Love, and the Bottom Line," September 6: Two things consistently amaze me about persons who take controversial or amoral or even immoral avenues to financial success — their endless attempt to rationalize their purposes, and their extensive efforts to establish an image of respectability within the community.

In my opinion (hopefully not a minority view), these persons are leeches.  
Stephen Mizricki  
San Diego

## Fresh Fruit

Just wanted to tell Sue Garson how much I enjoyed her story "Living in the Fruit Bowl" (September 6). It's so nice to read something fresh — and yet obvious — written with more information than "condo statistics" stories, yet jammed with human description.  
Len Latham  
San Diego

## For Those Who Think Young

As a well-known candidate for mayor of San Diego, I, Dr. John Kelley, was amazed to see the Reader almost throw its credibility to the four winds and turn into a campaign flyer for another candidate for mayor ("Si Casady Is Running For Mayor," August 30). Did the candidate or his campaign manager ghost-write this article?

I have been a reader of the Reader since its inception and have always considered it quite fair and balanced in reporting political and other activities. Furthermore, the great majority of our volunteer campaign workers are young people (which I understand most of your readers are also) and, to put it mildly, our young volunteers were very upset to see you turning your publication into nothing more than a campaign sheet for one candidate for mayor. They suggest the mayor candidate should pick up the tab for that issue and include it in his campaign financial report.  
Dr. John Kelley  
San Diego

## Nixon Finds Work

I am writing in response to your article on Si Casady. Liberal politics can sure use a little bit more of the spotlight in San Diego, but I feel your article was a totally unjust picture of Si Casady as candidate for the mayor's office.

## Letters

First, instead of mentioning any political specifics, you lashed out at his personality and portrayed him as a bumbling idiot who cannot even organize himself. After reading many of your feature articles, I can imagine that the author of this one, Richard Louv, perhaps never even met Mr. Casady or perhaps he picked up his information from the usual unreliable sources.

But the largest question I have about the article is the reasoning behind it and why it was written. Obviously, an immensely fascinating article could have been written about the power-hungry Pete Wilson and the dealings of his political machine. Instead, the brief mention of him in the article merely makes him sound like an invisible incumbent, when actually, nothing could be further from the truth.

The answer to this question of motivation is that the Reader is a very conservative paper interested only in selling advertising and continuing the status quo. Like the author of your article on women's liberation, you cannot deal with the changing society we live in; you merely fumble at the weaknesses you see in the leaders of liberal causes.

I had thought that Richard Nixon was moving to New York City, but from the tone of the Reader's feature articles, I must assume he is working as a magazine editor here.  
John Alexander  
San Diego

## Insect Aside

I was amused by Kelly Siegenron's letter (August 30) regarding Duncan Shepherd and Jonathan Saville. I, too, share her pro-Duncan, anti-Jonathan sentiments (she's right; I would not name any child of mine Jonathan).

Not would I think the name Duncan, although my tastes manifest themselves in a somewhat different fashion. I save the pages Duncan Shepherd's articles appear on, and I roll up Saville's pages to insects as he is to me.  
Marnie Weiler  
Del Mar

## Exquisitely Incisive Aesthetic Sensitivity vs. Slush

Let Jonathan Saville be, you assorted vulgarities and mediocrities! Because I'm not interested in sports events, I don't demand a blackout on reporting them; and by the same token, if Saville's exquisitely incisive aesthetic sensitivity is beyond your comprehension, don't call for substitute mush and slush. A lot of us won't stand for it.  
Sue Garson  
San Diego

## Yet Poetic

What Ansel Adams has shown me with his photographs of Yosemite, and what I have perhaps sensed intuitively, Jonathan Saville has explained to me with words. In his analytical, yet poetic, article ("Point of View," August 30), he has enlarged my view.

Reader critics in general (Shepherd, Widmer, and Saville) consistently widen or challenge my views. Let's hope I never find myself consistently agreeing with them, but I certainly enjoy and learn from them.  
Blake Shaw  
La Jolla

## Same Time, Last Week

I did not realize until these last two weeks how much I missed Duncan Shepherd. I was truly surprised by the wave of affection that overwhelmed me when I read "The Political Animal" (August 30) and "Endless Summer" (September 6). I appreciate the man, and somehow it is important to me that I try to put my feelings in words and perspective.

(continued on page 24)

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what you wear . . .



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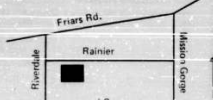


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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I have spent a lot of money on optometrists and ophthalmologists, trying to get a prescription for glasses that will give me maximum vision and freedom from eye discomfort. The prescriptions I've had vary significantly and give different results, but never maximum help. I assure you that I am not a hypochondriac with imaginary problems. I want to know of any "court of last resort," optically speaking, that may exist nearby. I do not need surgery, just a patient, nonroutine, totally competent refractologist who can give me the last word on my refractory problem.

Paul P.  
Del Mar

I have no name or office to refer you to, only the suggestion that the final judge of your eye problem is none but yourself. An assistant in the office of Dr. Thomas L. Curtin, president of the county's Specialty Society of Ophthalmologists, said that you seem to be one of those patients so sensitive to changes in vision that you can't find an acceptable prescription for eyeglasses. She said that when some people are fitted with a new pair of glasses, their bodies and minds wince so strongly at the change that it throws off the vision that the glasses were intended to correct. This reaction indicates the strength of the relation between the eye and the brain, for vision is a matter of intricate agreement between the mechanism of viewing, and the blooming, buzzing pool of responses that transform impulses into images. By your letter alone, Curtin's assistant was helpless to discern your problem, and she suggested yet another visit to any ophthalmologist or state-



approved refractologist, with this advice: Lay your problem completely before the specialist you visit, and do not withhold information as a test of the specialist's competence. She added that there is no association of ophthalmologists in the county that specializes in problems apart from eye diseases.

Dear Matthew Alice:  
Now that Highway 163 is being widened near Rancho Bernardo, I have noticed that hills are being flattened and gullies filled in. Last year some heavy rains sent mud sliding down from the hills onto Bernardo Center Drive. It appears that much vision of this land is composed of clay - am I

right? Is such soil really stable enough to be used as landfill in the roadbed, and does the road construction company employ geologists to assay the soil and evaluate its usage as landfill?

Susan Heller  
Del Dios

Just as you guessed, most of the soil in that area is rich in clay. It occurs in layers like a huge deck of cards, called friar's formations, which are prone to swell with water and slip over one another, resulting in mudslides. Still, this soil may be used as landfill, provided that it's capped with a layer of graded, cohesive soil that drains well. The problem last year occurred when the hillside above Bernardo Center

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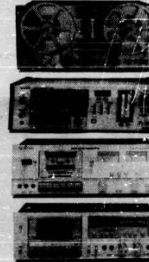


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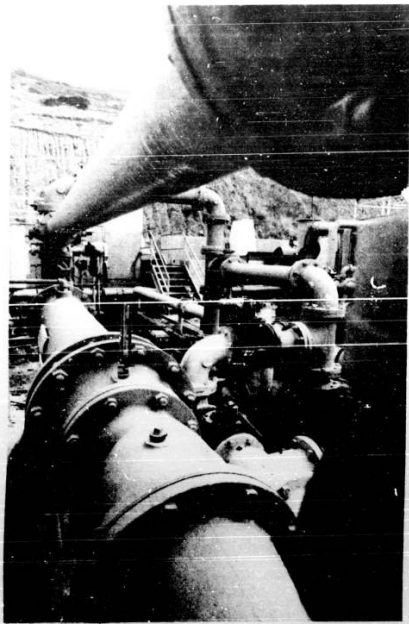
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Point Loma treatment plant

## Pipe It

(continued from page 1)

smallest and most distant lines are in areas like Del Mar, Spring Valley, and National City, where new housing developments planned a few years ago are just now being completed; in actuality the system begins in each individual house, with a single, six-inch-diameter glossy white plastic pipe that funnels the discharges from sinks, toilets, washing machines, and bathtubs into the sewer main buried some ten feet underground. (This plastic pipe is known as a sewer hookup.) The sewer mains feed into larger pipes, known as collectors, that lead in turn to the metropolitan sewer system's "interceptors" — huge cement pipes a full eight feet in diameter. From the beginning of the system to its end, the pipes lie at ever-increasing depths underground, in order to take advantage of gravity as the main source of flow. Eventually, fifty feet below East Harbor Drive, the entire area's sewage is funneled into a single pipe more than ten feet across, and, with the aid of four 2,500-horsepower pumps, is pushed over the ridge to the Point Loma treatment plant.

In September of last year members of San Diego's news media were invited to inspect this pipe, which the water and sewer utilities department had temporarily sealed off in order to complete repairs on another line nearby. The visit took place in the morning, and was attended by City Manager Ray Blair, Councilman Bill Lowery, and Dick King. From the media, only a reporter from the *San Diego Union* and a film team from Channel 10 showed up. The TV station's resulting video tape shows humans walking with ease through the arduous, gleaming pipe, smiling heavily in the face of what must have been a powerful stench through the sewage flow had been stopped, a strong odor remained — a water and sewer utilities department employee had

descended into the pipe first to test the atmosphere for its ability to support life). Don Jones, another department employee who participated in the visit, remembers that the temperature in the pipe, even at that early-morning hour, was "at least eighty or eighty-five, and the humidity must have been close to a hundred percent." In the end, the visit had little significance other than to show San Diegans that their sewage system is alive and well despite the enormous amount of corrosive material that flows through it daily.

Sewage systems were not always so large or sophisticated, of course. The Romans were one of the first cultures to construct sewer systems, but their stone canals were used mainly for drainage and irrigation. It wasn't until the 1800s that the modern concept of citywide sewage disposal systems began to take hold. In London, outbreaks of cholera and typhoid were traced to overflowing cesspools, and by 1847 it was compulsory there for bathrooms to drain directly into pipes which carried the raw sewage to nearby rivers.

The first public sewers in San Diego were built south of Broadway in 1885. Over the next fifty-eight years the city's raw sewage was discharged into the bay and the Pacific Ocean through some twenty separate outfalls. But the health hazards of raw sewage were well known, and in 1943 the city finally put a sewage treatment plant into operation on East Harbor Drive. The area's population continued to mushroom, however, and in 1961 work began on a new \$52 million facility on the seaward side of Point Loma, near the old lighthouse. That plant, expanded somewhat since its activation on August 15, 1965, currently handles nearly ninety percent of the county's treated sewage.

What exactly is sewage treatment?

San Diego's sewage at the Point Loma plant is typical of that of almost any American city: rocks, sand, phosphates, plastic tampon inserters, grease balls, and a lot of organic material that settles out of solution and is known in the trade as sludge. At the Point Loma facility, most of this material is removed from the sewage through a series of settling basins, and the remaining fluid, containing "suspended solids," pesticides, heavy metals such as lead and mercury, and very likely typhus, cholera, and dysentery bacteria — is pumped through a two-mile-long pipe that splits into a "Y" at its end. There, on a sandy stretch of ocean floor 220 feet below the surface, the liquid waste of America's Finest City is released into the ocean.

The treatment that sewage undergoes at the Point Loma plant is known as primary treatment. Secondary treatment involves killing the bacteria and viruses and removing an even greater percentage of the metals and "suspended solids." According to the Environmental Protection Agency, all cities in the United States were supposed to have secondary treatment plants by 1977. But San Diego, as a city with an ocean outfall, may qualify for a waiver from the EPA's regulations. The reasoning behind this is that organisms living in the ocean kill the bacteria and viruses in sewage anyway, so as long as the deposit of potentially toxic materials is not too high, the ocean itself functions as a kind of secondary treatment plant.

"Fecal matter doesn't pollute the ocean," King declares flatly. "A whale has the fecal load of 3000 humans, so if it did pollute the ocean, every time a herd of a hundred whales passed by — say, the equivalent of 300,000 people — we'd be in trouble."

The fact is that the main problems are the toxicity levels of heavy metals, and pesticides and herbicides. No method of treatment will deal with the latter, but in San Diego we're very fortunate — we have virtually no pesticides or herbicides in our sewage. These materials occur mostly as a result of agricultural usage, and there just isn't much agriculture locally that discharges into the sewage system.

"There are also no heavy metals of toxic levels in our local sewage. Again, this isn't due to any brilliance on my part — we're just lucky. There's virtually no industry here." (Nationally, high levels of potentially toxic metals in sewage are traceable mainly to industrial activity. In San Diego, industry accounts for only five percent of the total sewage flow.)

A study conducted in 1978 by the Coastal Water Research Project tends to agree with King's assessment: water and bottom samples taken from the area near the outfall showed no toxic levels of heavy metals or pesticides. But the same study also noted that "municipal wastewater discharges are the principal source of most pollutants entering Southern California waters as a result of human activity." And, as we went on to see at the Point Loma outfall, like others in Orange County and Los Angeles, has affected the marine environment in several ways. Though a few species of plants and fish flourish in the vicinity of the outfall, the number of different species has been mark-

sily reduced; and heavy metals and pesticides are clearly building up, even if not yet to toxic levels (thousands of pounds of heavy metals are discharged through the Point Loma outfall each year, along with several hundred pounds of pesticides). As the San Diego area continues to grow, the levels of these materials in local sewage could increase to the point that the city would be obligated to put in expensive equipment to remove them prior to pumping its wastewater into the ocean.

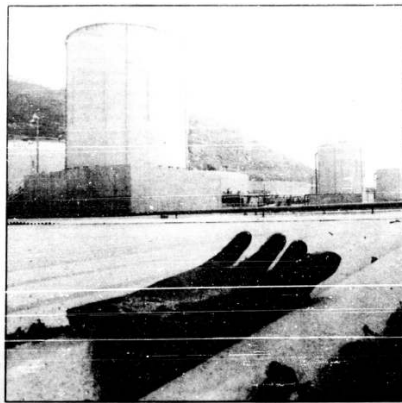
A more immediate concern, however, is overloading at the Point Loma plant that has brought about pollution violations and resulting complaints by several federal and state agencies, including the Regional Water Quality Control Board. The board is "basically a regulatory agency for liquid waste discharges," according to one of its senior engineers, Art Coe. Coe, a stocky, dark-haired man, who, at thirty-eight, might pass for John Belushi's older brother, said in an interview recently that the Point Loma plant has violated the board's regulations on a number of occasions. Most significant among these violations was the discharge of "floatable solids" through the ocean



Dick King

outfall. "These solids were coming to the surface over the discharge area," Coe explained, "and onshore winds and currents were washing them up on the beaches. Earlier this year the violations were getting to be what we consider quite significant." Coe said that the floating material can harbor pathogenic organisms, "so it represents a potential health hazard. But it also looks bad for tourism. The bulk of the material is tampon inserters, and you also get grease balls congealed by the cold water. My guess as to what caused these violations? I'd say they were probably the result of an overloaded settling tank."

Dick King agrees that there were some serious violations of the type outlined by Coe. He also agrees that the Point Loma settling tanks are overloaded. "The system is designed to treat 120 million gallons of sewage a day," he explains in his patient, precise way, "and we're probably



running, oh, about 125 million gallons a day through it." One reason for the over-capacity flow of San Diego's sewage is simply the area's rapid growth — more people means more sewage. Another reason, though, is the fact that since 1965 the City of San Diego has routed ten million gallons of Tijuana's sewage through its Point Loma plant every day. Tijuana has no treatment facility, and pumps its raw sewage into the ocean. According to King, if San Diego were not to accept the current ten million gallons a day, the result is "we get it anyway. The northerly currents wash it up on our beaches."

Whatever the root cause for the pollution violations, the Regional Water Quality Control Board's complaints have resulted in a number of improvements planned for the Point Loma plant. One of these is a rotating screen that should be more effective in capturing the bulk material in the city's sewage. In addition, the plant will begin to treat its sewage chemically. The cost of these and other improvements will be several million dollars, and the question of who should pay most of it has sparked a heated debate among the members of San Diego's city council.

The proposal before the council states that the cost of the improvements will be met by increasing the monthly sewer charge for both homes and businesses. But the council has the option of raising the rates equally for all users, or passing on the majority of the increase to future users. This is because the improvements — in particular the chemical treatment — will increase the overall capacity of the Point Loma plant by fifty percent, and the increased capacity benefits primarily new housing and other developments.

Councilman Fred Schnobelen, who is among those who feel that the future residents and businesses should shoulder the bulk of the cost. "In the past, the residents of the suburbs have been supporting new developments (through monthly sewer charges)," she said recently. "When you're talking about new areas, I feel the people who live there should finance the cost of the improvements." In a recent council debate councilman Leon Williams and Larry Stirling sided with Killea. Stirling commented later, "The basic question is: Who pays? My answer is that those who get the additional services should pay."

Councilman Fred Schnobelen, who is among those who feel that the future residents and businesses should shoulder the bulk of the cost, said that the city's efforts to attract new economic development. "If we were talking about capital improvements, then I would say yes, the cost of the improvements should be borne by the newcomers," Lowery explained. "But the facts are we would have to do these things to the plant whether the capacity was expanded or not. One of the primary

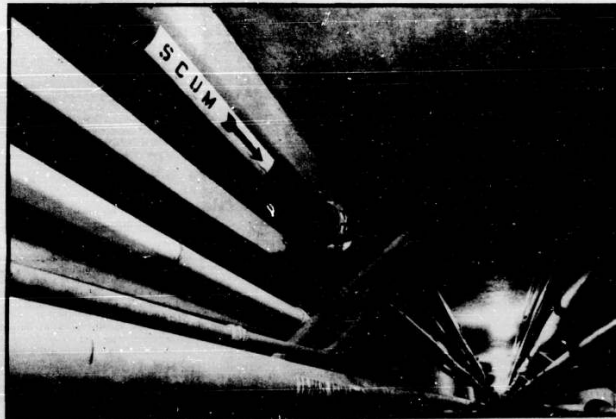
way we can keep people from coming here," Stirling agreed, and added that it was therefore only "responsible" to plan for continued growth. In the short term, he said, limiting sewer treatment capacities, or imposing sewer moratoriums, under which no new hookups are permitted can help to limit new development. But in the long run such measures can lead to short ages and confusion. "As a matter of policy, I don't think a limited capacity should be used as a growth control mechanism," he stated firmly. "Ultimately, it doesn't bug down growth; it just creates problems by overloading the existing systems. It's attractive to say that by limiting sewer treatment capacity San Diego could limit growth, but it's irresponsible. I'd be happy if not one more person moved to San Diego, but the reality is they're coming, and we've got to plan for it."

Along the coastal region of San Diego's North County, a lack of planning is at least partly responsible for a sewer moratorium that has been in effect since April, 1977. The result of that moratorium has been a bitter dispute among developers, local government, and current and would-be users. Last month the ban was lifted in the Leucadia County Water District, which includes most of the exclusive La Costa area, but the debate is not yet over. Although the LWCD says they will now allow new homes to be built, the bulk of

the sewage from those homes will be pumped to the Encina treatment plant in Carlsbad, an arrangement that many Carlsbad residents say stinks.

Under the arrangement sanctioned by the LWCD, a small percentage of the sewage from 3150 new homes approved for development will be treated in a treatment plant near the intersection of El Camino Real and La Costa Boulevard, and then used to water the La Costa golf course. The remainder — some 750,000 gallons a day — will be sent to the Encina plant. (The Encina plant treats the sewage of Carlsbad, San Marcos, and Leucadia county water districts; each district has an allotted percentage of the plant's total treatment capacity.) But according to Anthony Scitnicki, a Carlsbad city councilman and member of the joint advisory committee to the Encina plant, the additional sewage that LWCD proposes to route through the plant would exceed that district's allotted percentage. Scitnicki, an articulate, rather gruff-faced man of fifty-nine, also says that the additional sewage could cause odor problems at the Encina plant, which is already infamous for its odor problems. Residents living within smelling distance of the plant have complained about it for years; last year the Regional Water Quality Control Board ordered the city to control the odor or face

(continued on page 10)



things I'm concerned about is that [passing the cost to new users] will make it prohibitively expensive for new businesses to get sewer hookups here. I find that counterproductive to the city's efforts to attract economic development." (Under the proposal being considered by the council, if the bulk of the expense is passed on to future users, commercial or small industrial hookups — say, for a large housing development or a large laundromat — would increase by \$38,300, approximately double the present cost. If new and future users share the cost equally, the same hookup would increase by about \$11,300.)

For the time being the proposal has been sent back to its original committee, one that prompted Killea to say in an interview that it was being sent back to the committee due to misunderstanding or confusion. "There was some misunderstanding, but not on my part. I'm satisfied with my vote as it is," she added that she expects the proposal eventually to resurface in the council in its present form.

One thing the council members seemed to agree upon is that expanding the area's sewage treatment capacity is an important first step toward accommodating an increasing population. And, in saying this, they all see such an increase as inevitable. "Short of seceding from the capacity," Killea said with a chuckle, "I don't



Anthony Scitnicki

## Pipe It

(continued from page 9)

legal action. The problem, it seems, is that the sewage itself foams up while being treated, thereby releasing noxious fumes. In one almost legendary violation, the sewage foamed up to such an extent that it lifted the floating cover off one of the plant's settling tanks and stopped over into a nearby parking lot. "We've spent thousands of dollars, hired engineers to study the problem, you name it," says Scottick, "and we still don't know what specifically causes the material to foam up. But based on past experience, we know that the more of that stuff we handle, the more risks we take."

Naturally, the lot owners in La Costa who finally stand to gain their sewer permits aren't overly concerned with Carlsbad's potential odor problems. "If [the Encina plant] already smells so bad, how can they say it's going to smell worse now?" asked Howard Shapiro rhetorically. Shapiro, who moved here about a year ago from Aspen, Colorado, bought a lot in La Costa last October. He said he was told by the real estate agent who sold it to him that a sewer permit would be available by the first part of 1979. That estimate proved to be wrong, and Shapiro says that every month of delay has cost him about \$2000 in inflation and spiraling building costs.

"It's been frustrating as hell," agreed Lee Kahn, a sixty-nine-year-old retired businessman from Oakbridge, Illinois. Kahn said he bought a La Costa lot in January, 1978, on which he planned to build a four-bedroom home. He went back to Oakbridge, sold his house and business,

and went on social security. Only when he returned to La Costa in December of 1978, he claims, did he find out that there was a sewer moratorium that prevented him from building at all. At that point the Kahns moved into an apartment in Carlsbad, and they have been fighting ever since for what they perceive as their right to build. "If anyone had told me it would take two years to take care of this, I'd have told them I'd go crazy after six months," Kahn said. "The whole thing was unfair in that I was given every assurance I could build." Added his wife: "It's been a long, tough struggle and it's cost a bundle." The Kahns estimate they lost some \$30,000 as a result of their two-year wait.

Lot owners like Shapiro and Kahn have most recently accused Scottick of misusing his influence to block them from obtaining their building permits (although sewer permits for La Costa are issued by the Leucadia water district, building permits for most of the areas are issued by the

City of Carlsbad). Shapiro further charged that Scottick has been using the issue to build an image as a crusading environmentalist. But as it turns out, the end to the moratorium was also opposed by the 300-member La Costa Residents' Association, who have demonstrated about as much sympathy for the lot owners as the lot owners have for Carlsbad residents living near the Encina treatment plant. The association's primary concern is that the reactivated sewage treatment plant in La Costa will produce odors obnoxious to the surrounding community.

To a newcomer, the La Costa plant might indeed seem incongruous at its present site: less than seventy-five yards away is a small shopping center that includes a night club, a clothing store, and a yogurt shop. On the bluffs directly above it stands a row of two-story tract homes with red Spanish-style roofs; nearby are

(continued on page 14)

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# Restaurants

## Not Good For Openers

ELEANOR WIDMER

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Price Range: Dinners \$6.50 to \$12.95  
Hours: Closed Sunday. Open Monday through Saturday, 5:30 to 11 p.m. Reservations necessary.

Suppose that you are invited to dinner at the home of a newly established couple. They live on a limited budget and hence set a modest table. For openers, they serve a great many raw vegetables in season. The main dish consists of a brown-rice casserole with wings of chicken and a handful of mushrooms. The dessert looks festive: melon balls created with a recently acquired scoop, which is the pride of the young hostess. Fresh mint, which equals the melon, has been grown in the equally young garden in a window box in the kitchen. The meal is light, nutritious, and moderately well coordinated. The frying pan in which the rice was baked almost tipped over and emptied its contents on the floor, only to be miraculously saved by the quick action of the host, who steadied the pan by holding his tennis racket under it. The makeshift table—a three-legged card table propped up by a suitcase on wheels—nearly lost its bearings when the suitcase became dislodged and started to slide across the floor. Small matter. The whole evening is good fun because everyone gets into the spirit of this maiden attempt. Years later, if the couple is still together, much sentimental laughter will be provided by the memory of that evening's events.

Now, suppose you've been invited to dinner by a much more affluent couple, who are lodged in a \$200,000 condominium. For the occasion, a caterer has been hired and a variety of young people in uniform move about with silver trays. If the canapés are soggy, or made from stale bread, the guests will be less generous in their attitude than with the first couple. Moreover, if one of the young waiters inadvertently tips over an expensive teak table, and when righting himself bumps into the maid, there will be less laughter than when the suitcase-on-wheels slid out from under the table. The first couple has little pretense and thus the rules of the game are different from those for the pretentious, well-heeled couple who have servants colliding with one another. The wealthy host and hostess would correctly consider their soiree a disaster because they've expended a great deal of money for an inferior product that was poorly presented.

In many ways, new restaurants are analogous to these couples. Of necessity, we tend to be more adventurous and more generous with those of modest aspirations, and, particularly in the early stages of a restaurant's development, when the menu is still in transition, we wish the place the best and hope that within a few weeks all the minor knots will be unraveled. With expensive establishments, which lay claim to high quality, we tend to be more critical, and for good reason—truth in advertising. Every aspect of a restaurant is a form of advertisement—from the decor to the performance of the waiters—and if everything is done up in fancy dress but delivers the goods of a carnival, we feel taken in.

Of course, the analogy is exaggerated by one important component: money. When we are entertained by couples or individuals, we give of our time and energy. But when we go to restaurants, we are, in fact, paying to have services rendered. And this brings me to a larger question—namely, when is it fair for a critic to review a new restaurant? If the critic arrives the first week and finds the service poor and the dishes badly prepared, it does not seem sporting to rush into print with the news. About a month ago I had dinner in a La Jolla restaurant in which almost every aspect of the operation was a disaster. But the place had been open barely a week, so I mean to try again later. However, once a restaurant has been open a month, it should be operating at the peak of performance. Martino's, yet another new La Jolla restaurant, where I dined the other night, is such a place.

Martino's is located on the site of the old La Favorita restaurant. When La Favorita opened on Prospect Street more than a decade ago, it bore great promise and was the closest thing to a good bistro restaurant available in San Diego. But time and carelessness took its toll, and

long before I became a restaurant critic I refused to waste my money at La Favorita. San Diego can use as many fine restaurants as possible, and I looked forward to Martino's with great anticipation.

The dining room is quite elegant, with subdued wallpaper and glistening chandeliers as possible, and I looked forward to Martino's with great anticipation. The first thing that put me off was the fact that our reservation had been lost and that no one knew where we should be seated. The second was the menu itself, which bore the disclaimer, "temporary." The waiter explained that the chef was deciding on certain dishes and until he decided, the menu was temporary. Surely the new printing will be an improvement on the old, which spells avocado as "avacado," pesto as "presto," and linguine as "linguin." To make matters worse, the waiter also referred to the linguine in pesto sauce as "linguine in pesto," which would mean instant sauce!

More important than this "linguine" snobbery is the fact that Martino's advertises a temporary menu at regular prices. This is really the mob of it: If the chef is shaking down the menu, experimenting, as it were, with this and that, then the public should not be made to pay for it. If the menu is temporary, so should the prices be temporary. Until the chef has settled upon a final selection, all servings should cost one-quarter or one-half less than usual. No one would quarrel with such an arrangement.

To be more specific, my escort and I ordered raw mushroom salad at \$2.25 and we shared it. It had a lovely dressing and arrived moderately soon after we ordered it. We wondered why the bread was not placed on the table after we were seated, and it became a virtual struggle to obtain

it, and when we asked for more, it took a full ten minutes before it was delivered. I had the scampi provencal (\$9.25), and with it linguine with pesto sauce. In Italy pesto sauce is made from fresh basil, lots of fresh garlic, and butter and olive oil combined. Whereas the traditional manner of preparing pesto sauce called for crushing the basil with a mortar and pestle, the new mode permits it to be made in a blender or food processor. However, in the United States, pesto in restaurants is often made from parsley, which was the case at Martino's. The homemade linguine, however, was the best part of the meal, and the parsley sauce quite pungent with garlic. Though the quality of the scampi could not be faulted, the provencal, or tomato sauce, didn't quite make it. Prepared with chunks of tomatoes and green peppers and onions, the sauce might have had an interesting texture. But the puree did not enhance it. In any event, the sauces clashed, though neither was offensive.

My friend had the veal piccante (\$11.50), or veal in a caper sauce. It had no particular quality, and was a disappointment to my friend, as was the vegetable of peas and onions. (Peas, whether frozen or fresh, lack excitement.) To make up for it, we asked for more bread for my friend's decent clam sauce, but never received it. I had a nice dessert, a cannoli, which is a cylinder of pastry stuffed, in this case, with mocha cream.

Finally, waiting for the bill tried our patience. Waiters and busboys darted back and forth, but they were so badly organized that whether we asked for bread or for our check we had to assume that our request would go unheeded. By count, we asked for our check three times; I even suggested that we attempt to walk out because surely then we would be stopped at the door, whereupon we could make an outraged speech. But my escort did not wish to create a scene. At long last our impatience was satisfied, and we managed to pay our appetizer.

Martino's raises a most important question for diner and restaurateur alike. The restaurant has been open for a month, and, like the newly established couple, it most certainly bears watching. The chef has some interesting ideas, particularly the homemade pasta. But thus far nothing has jelled. The veal dishes range in price from eleven dollars to \$12.95, and the one I tasted was unimpressive. On the night I visited, they were out of ritz toast and out of seafood cannelloni, though we arrived early in the evening and the menu was limited to begin with. The service lacked professionalism; our waiter did not know that the pesto sauce was made with parsley, but each course seemed to be served by a different waiter and the sense of confusion was apparent. For all of this we paid thirty dollars without tip. That was a rather costly experiment. Whatever potential the chef may display, the entire staff will have to do better if Martino's is to be more than a "temporary" restaurant in San Diego.

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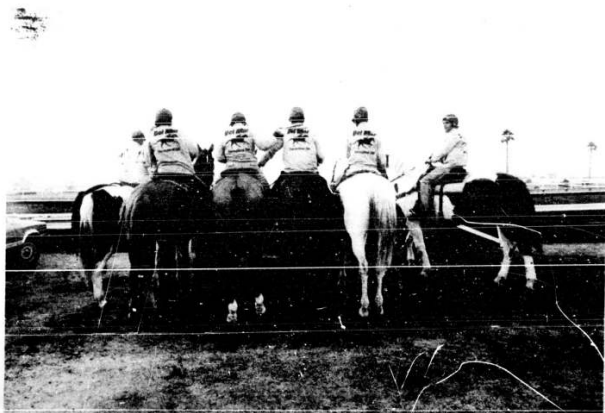
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# DEL MAR: A Season's Stories

By Carol McBride

There were five, sometimes six of them there each day during this fourth season at the track. They gathered at the far end of the grandstand on the second floor. They were in their sixties and seventies, made wise and hard by time, accepting of its whims. Most of all, though, they were horse-players — long-time, hard-core horse-players.

A hudge and a nod were the only formal greetings in the club, and the talk centered mostly on the day's bets and selections. Only occasionally did a personal note slip in among the cigar smoke. "Jeeze," said the youngest of the bunch during one meeting. "Did you hear about old Vinny? Heart gave out on him the other day. Only sixty-four, too." They all shook their heads and clucked. Sad, sad, they agreed. Then, one by one, they excused themselves from the group and headed to the Exacta betting window. Each spoke the same words in hushed tones to the clerk. "Give me six and four."

On another afternoon the tallest of the bunch, a dapper man who always wore a straw hat with a red feather, spoke up. "Remember George? The pipelitter. Didn't make it through that surgery yesterday. Too bad. Led a rich, full life, though. He was eighty-one. Again the heads shook and the mourns grimaced. Again they took turns sliding off silently to the Exacta window. Again the hushed tones went across to the clerk. "Give me eight and one."

Then, one especially sunny day last month, it was Fat Eddie's turn to tell a sad tale. Morris, who ran the grocery store on the corner, had passed on. "They tell me it was in his sleep," said Fat Eddie. "Nice and peaceful." The group went through its mourning routine, then broke into a nervous shuffle of papers and feet. It was the tall, dapper one

who finally asked the question. "How old? Eddie. How old was he?" "Couldn't find out. Tired, but I couldn't. Best I could get was he was seventy-something." The nervous shuffle picked up again. Cigar stems took a chomping. Eyes flicked and hats were doffed repeatedly. Finally, Leo, the retired accountant, stepped forward. "Every one give me a tenner," he said. They hesitated only a second, then exchanged knowing nods; wallets appeared and bills came forth. Leo made the collection, then turned and walked assuredly to the Exacta window. Holding his hat by his heart, he pushed the money across to the clerk and whispered reverently, "Wheel the seven horse."

Then, one by one, they excused themselves from the group and headed to the Exacta betting window. Each spoke the same words in hushed tones to the clerk. "Give me six and four."

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It was his last twenty dollars, and he had bet it all on the nose. As his horse broke on top, the man looked skyward. "Please, Lord, please," came the anguished cry. "let this horse stay in front!" As the field moved to the half-mile pole, his horse had opened up a five-length lead. "Oh, Lord," he moaned again, "keep him going! Keep him going!" Past the quarter pole and down the stretch to home, the horse drew off by ten. "All right, God," was the man's final call. "I'll take over from here."

The trainer's three-day growth of beard was apparent, and so was the wrinkled shirt with one tail flapping over his belt. The hair was spread wily and the whiskey on his breath preceded him by a good three feet. He noticed the look of shock on the face of his straight-backed owner as he entered the saddling ring. "Hold on now. Don't get upset," said the trainer, motioning toward the chestnut horse standing in the stall. "It's him that's running, not me."

He woke in a sweat, dreaming the number five. His clock read 5:55. He shaved and dressed and made himself some eggs. He noticed there were five eggs left in the carton.

At the bus stop that morning he counted five people waiting, and when the driver took his fare, he saw that his badge number was fifty-five. The bus stalled in some traffic, and as he walked into the office he noted that he was five minutes past his usual arrival time.

He sat at his desk slowly and reached and turned his desk calendar with his eyes closed. Then he looked, knowing already what he would find. It was the fifth of the month. The clincher was number four. The man asked him for a ticket on number four.

Following the race, which was won by number four, the clerk again noticed the man staring and grinning. The clerk waved to him. As race time approached again, so did the man.

"Who do you like?" he repeated. The clerk told him number six, and the man asked for a ticket on number six. Though number six was nowhere to be found at the finish, the man was back at his post following the race. He wasn't grinning, however. His stare had turned sullen.

This went on for several more races, grins for wins, sullen squints for losses. The man approached the clerk once more.

"Who do you like?" he said. "I like you," said the clerk, grinning. The man stuttered, flushed, and walked quickly away. The clerk went back to punching tickets.

"Well, come on, now. Just how bad a trainer is he?" "How bad a trainer is he? Look, let me put it to you this way. If the man trained goldfish, they'd drown."

He smoked heavily and drank coffee (finishing five cups) as the day's first four races went by. He never once made a move to the betting windows. But as the field came out for the fifth event, a five-furlong sprint, he turned and marched directly to the window.

With shaky hands he pushed all 5555 across to the clerk and asked for the number-five horse. Then he went back to his seat and waited.

The race went off at five minutes to the hour, and during the fifty-five seconds it took to run, he sat with a blissful smile on his face, a smile that never wavered, even when his horse finished fifth.

They call him Sam. He is the biggest winner and the biggest loser at the track. Before each race, Sam bet ten dollars to win on every horse in the field. Afterward, around the mezzanine, he smiled real proud when he flashed his ten-dollar ticket on the winner. Never mind that it cost him a hundred dollars to cash for twenty-nine.

The eager apprentice had just finished a fast-closing second on the horse and as he jumped down to unsaddle, he breathlessly turned to the veteran trainer.

"Can I ride him back, sir?" "No, son," the old man said. "I walked him over here and I'll walk him back."

They called him Tex, though he'd never been to Texas. He was twenty-two years old, small, wiry, and full of dreams. At six in the morning he'd muck out the first of a half dozen stalls, pitching straw and horse manure as a country tune wailed, woefully from an old radio. Around ten the trainer would peel off several bills and hand them to him, but by the time his debts were paid and Sunday came around, the bills were gone.

In the evenings, when the racing was done, he'd get drunk or stoned with friends, maybe chase a few girls. Mostly, though, they'd sit and tell tales about deeds done and those to come. His were always the same — about that first race, his first ride, the day when he'd finally put on those jockey's silks and show the world what race-riding was all about. Then he'd stumble down among the horses and crawl onto his cot and fall into a heavy sleep.

He'd been chasing the dream for six years now. He didn't think it was getting any closer, but then he didn't feel it was any further away.

Thoroughbreds are categorized and registered by color as follows: bay, dark bay/brown, black, chestnut, gray, toan, and the very rare case of white. Many studies have been conducted to determine if the color of a horse serves to indicate some sort of predominance. Not one of them has ever offered proof. Still, this does not stop hundreds of bettors from investing daily on the gray horse because (a) they are good sprinters, (b) they are good routers, (c) they move up on grass, or (d) they always win in the mud.

The bright-eyed young groom went before the board of stewards to take his test for a trainer's license. He'd spent four years working around the track to prepare for this moment, and many hours of study with his manuals.

"Son," said the senior steward, "we'll start you out easy. Tell us a good time for a three-furlong workout." "Oh, I'd say about seven-thirty in the morning," came the reply.

There are thousands of handicapping rules a horse-player may consider in attempting to pick a winner. Some of them hold water, while others sink like one-pound lead weights. Here are a half dozen that walked more often than not this year.

1. The age of liberation notwithstanding, a good colt will beat a good filly nine times out of ten.

2. A good jockey cannot make a bad horse win. A bad jockey can, however, make a good horse lose.

3. Weight is most important on an "off" track, especially a "muddy" or "heavy" one. The lighter the load a horse has to carry in this sort of going, the bigger its advantage.

4. In a sprint, be happy if your horse is on his toes at post parade. In longer races, be glad if he walks out cool and collected.

5. You don't see this one very often but when you do, perk up. A horse who has been running in a series of stakes and handicaps turns up in an allowance race. All other things being equal, go for the rent money.

6. When you see a horse get incidental by an opponent, then come back and beat him (especially in the final stages of a race), fall in love with that horse. He is going to make you a lot of money if you stay with him. A horse who does this is showing you true courage, which is what class is all about.



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You'll be hard-pressed to get a mutuel clerk to admit to it, but a goodly number of them make a tidy profit each day on what they commonly call "drops." These are money mistakes, such as leaving change behind, made by the bettors in the clerks' favor. In the high-charged, loose-money atmosphere of a racetrack like Del Mar, these kinds of mistakes are common. One clerk tells a story by way of extreme illustration. It was the biggest day of the year at the track and as the big race approached, the huge crowd went into a near frenzy of betting. The clerk watched as a man crossed the floor toward him at a dead run, jerking to a stop just shy of the clerk's stall. The man slapped down a twenty-dollar bill and for one second the clerk could see the crazed look in his eye and the beads of sweat on his forehead. Then the man turned and ran off again into the mob, never having uttered a word. He never came back.

The old man listened as the young man came to pay his race at his side. "Can he do it?" said the young one, asking if a certain speed horse running a distance for the first time could win.

The old man gazed at him. Solomonise, then offered him the gift of all racetrack wisdom based on his many years of searching for the truth. "Bet him and find out, son," he said.



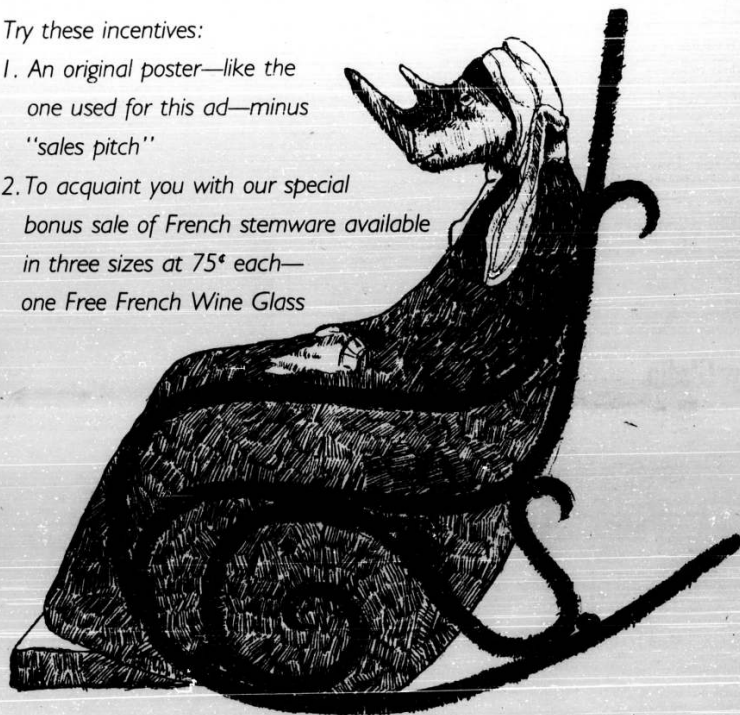


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## Pipe It

(Continued from page 14)

proved and built within a year or so. Water hyacinths, which proliferate in river mouths and stagnant ponds, are essentially natural filtering mechanisms that remove pollutants from water. Their use in sewage treatment holds great promise for the future. And wastewater reclamation could eventually insulate the San Diego area from both spiraling water costs and water shortages that now seem certain to affect the county by the mid-1980s. It could also, not incidentally, vastly reduce our pollution of the ocean.

For the present, though, the area's sewage is funneled through the Point Loma treatment plant. Bob Wileage, an amiable, portly man with glasses and short graying hair, met me at the plant's administration building on a recent afternoon. Wileage is a shift supervisor, and has worked at the plant on and off for seven years. "Say I'm about fifty, give or take a few," he says with a smile.

To begin the tour of the plant, Wileage leads the way to the 114-inch-diameter "influent line," which carries one hundred percent of the area's sewage into the plant. The pipe curves briefly aboveground where it enters the plant's grounds, then heads directly for the grit removal tank. Wileage points out the material removed at the latter—sand,

rocks—some of which is lying in a mound near the tank. "That's typical of what we get out of the grit removal tank," he says. Buckets automatically extract the material from the tank and carry it up to a hopper, from which it is loaded onto trucks. "We take it up there," he explains, pointing to a distant gouge on the Point Loma cliffs, "and dump it."

Next, Wileage heads down toward the sedimentation tanks, known simply as sed tanks. "Do you have a sensitive nose?" he asks as we approach the long, low cement building that houses the sed tanks. "I'm here so much I don't even notice it anymore." But to the newcomer, the odor inside the building is powerful indeed. Oily black water glistens in the six tanks, which are 224 feet long, sixty feet wide, and more than sixteen feet deep. After passing through the grit removal tank, San Diego's sewage sits in these tanks for an average of two hours while sludge settles to the bottom and is scrapped into collecting pipes. Floating material is skimmed off the top, and the remaining wastewater is pumped directly into the outfall line and on into the ocean. "We can control the level of the sed tanks with valves and such," says Wileage. "If you've been in the service, the whole thing works kind of like a ship's engine room." He looks at me expectantly. I shake my head.

The EPA has directed the city to study alternatives to this current method of sewage treatment, and there are three main ones, three possible "scenarios," as Dick King likes to say. The first is that the city would install a secondary treatment plant. This plant, which would likely be located near the junction of I-5 and the Tia Juana River, would cost an estimated \$427 million. A second solution is to simply expand the current treatment plant to its utmost capacity, which would cost in the neighborhood of \$50 million. The third solution is water reclamation through the use of water hyacinths. It won't be cheap, but several members of the city council favor this third solution, and so does Dick King. "In the long run, the cost of a combined water and sewer system using water hyacinths—including operation and maintenance costs, which you really have to look at—would be one-third the cost of a conventional system," he says. "Monthly charges are bound to go up no matter what, but with this type of system we would at least be able to control them. One way or another, we'll have an alternative by 1983."

Wileage leads the way down a cement stairwell into a tunnel below the sed tanks. Here brightly colored pipes—dark red, green, sky blue—line the walls, and the whine of pumps fills the long hallway, where no one is to be seen. No one, in fact, comes down here at all, except to check on equipment or make repairs. One pipe bears a yellow-and-black label that reads SCUM, and has an arrow to indicate directional flow; another has a similar label that reads SLUDGE. "The scum is

what we skim off the surface of the sed tanks," Wileage tells me. "We haul it away in trucks to the sanitary fill at Otay Mesa. The sludge goes to the digestors, and from there we pump it to Fiesta Island. It's dried and used as a fertilizer for the city's parks." (Although it contains higher than normal levels of heavy metals, the sludge is felt to pose no health problems since the levels of these materials in it are below toxic.)

At the end of the tunnel is a long stairway that leads directly up to the control room, where the levels and pressures of all the plant's pipes and tanks are monitored on a huge bank of gauges. Wileage explains that in the digestors—monstrous lime-green tanks that hold four million gallons each—the various bacteria and viruses in the sludge are slowly killed, and additional water is removed. Finally, after about thirty-five days, the sludge is pumped to Fiesta Island.

"We try to pump the best stuff, the heaviest stuff we have, to Fiesta," Wileage says, "but even so, the sludge is only about ten percent of the total volume of sewage we handle here at the plant. Ninety percent of it is pumped right out of the sed tanks into the outfall." He turns in the direction of the outfall pipe, which begins a few hundred yards from the control room. Through it 555 gallons of fluid is roaring out toward the ocean every second.

"Isn't that a waste of water?" he asks.

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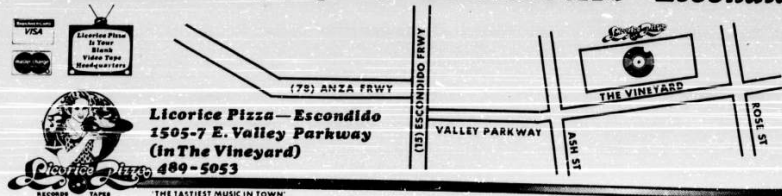
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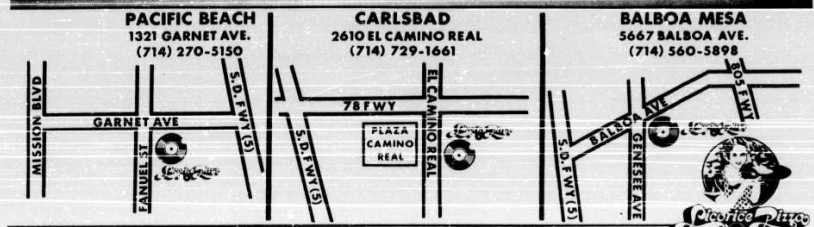
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# READER'S GUIDE To LOCAL EVENTS

## Music

## Special Events

National Hispanic Heritage Week is 100 years old. Celebrate with a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

Mexican Independence Day is being celebrated with a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

80th Annual Celebration in San Diego, featuring fireworks, roller folkovers, a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

El Centro Cultural de la Raza offers a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

Cultural Sports "Viva Mexico" Family Festival, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

Mountain Climbing Film Festival will begin, with three times, "Out of the Shadow, Into the Sun," the spirit of the north face of the Eagle, "Abuse," R. Naranjo's climb of the west peak of Yosemite's El Capitan, and "Solo," about the thrill of the climbing experience, and a lecture by climbing expert Paul Collins on Friday, September 14, 8 p.m. lecture hall 781, Northwestern College, 402 Gray Lake Road, Chula Vista, 421-0252.

Old-Fashioned Quilt Bee, demonstration by the Women's Auxiliary San Diego Company's United States Morning Battalion, and participation by the public, on Saturday, September 15, 10 a.m. to 4 p.m., Casa de Mochales Salvo museum, Old Town, 294-5187.

Bromfield Society's Annual Fall Show and sale will take place Saturday, September 15, 11 a.m. to 4 p.m., room 251, Casa del Prado, Balboa Park, 409-4151.

International Cultural Festival, two days of musical, artistic, and cultural events, will offer an authentic taste of various cultures, including folk dancing, music, and other events, on Saturday, September 15, 11 a.m. to 4 p.m., Mira Mesa Mall, Mira Mesa Boulevard and Camino Ruiz, 291-1552.

Another Point of View: Adventures in Printmaking, "a one-person show featuring the work of printmaker Peter B. Treisman, will continue through September 23, San Diego Art Institute, Central Federal Towers Building, 914 Second Avenue, downtown, 234-3946.

"A Travel Portfolio in Black and White Photography," by Tan Chen, will be exhibited through September 29, La Jolla Athenaeum, 1008 Wall Street, La Jolla.

"Ideas and Impressions From the Artist's Sketchbook," an exhibition of notebooks and sketches by Richard Phillips, will continue through September 23, San Diego Museum of Art, Balboa Park, 232-7901.

"Double, Clutch, Surfaces and Graph Paper Drawings," an exhibit of works by Richard Phillips, will continue through September 23, San Diego Museum of Art, Balboa Park, 232-7901.

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"A House of Branches," Tony Kervick's "A House of Branches," a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

Piano Festival, "a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

The Beatles on Video, all 12 studio albums, will be presented in a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

Metropolitan Music, instrumental and vocal, will be presented by the Ensemble Altona X and members of the Chordman Band, using instruments of the period, on Sunday, September 16, 7 p.m., St. Paul's Episcopal Church, 5th and Nimitz, downtown, 286-3204.

20th Century Music for trumpet and horn will be played by Kenneth Herman and Ralph Sadoun, Sunday, September 16, 7 p.m., First Unitarian Church, 4185 Teard Street, 475-2176.

Full Chamber Music Series continues with a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

"Nocturne Concerts" series will continue with a presentation by cellist Margaret Moore, Wednesday, September 18, 11:15 a.m. to 1 p.m., French Embassy, Janssen Hall, USIS, Alcala Park, 291-6485/4296.

"Recent Works," including drawings and paintings by Miles Farrow, will continue through September 18, Penhouse Galleries, Village Lord of La Jolla, 1110 Prospect Street, La Jolla, 454-2240.

A Retrospective of Photographs by Gene Lyle, including 80 photographs taken between 1945 and 1978, will continue through September 18, Photo Art Center, 6010 El Canon Boulevard, 242-4521.

Surrealist and Traditional Japanese Woodblock Prints by Toshio Yoshida will be on display through September 18, David the Farmer, 1110 El Canon Boulevard, 242-4521.

Two Artists, LaVonne Weston, and Elaine Harvey, exhibit their paintings through Thursday, September 20, La Jolla Art Association Galleries, 2917 Grand Avenue, La Jolla.

"Another Point of View: Adventures in Printmaking," a one-person show featuring the work of printmaker Peter B. Treisman, will continue through September 23, San Diego Art Institute, Central Federal Towers Building, 914 Second Avenue, downtown, 234-3946.

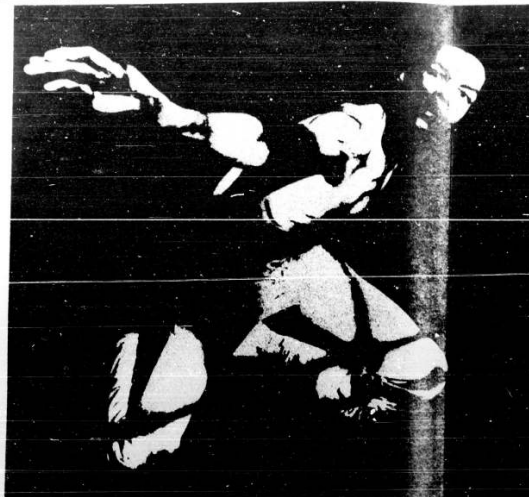
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—Tom Solomon, Jr.

"Dancers occupy more space than other people," said the choreographer. "So the dancers play, wrestle, and members of weight watchers," replied the choreographer.

"I'm not talking about volume," said the choreographer. "I'm talking about influence," said the choreographer. "The choreographer is the most influential person I know."

"A dancer fills a space not just with his body, but with line and design, contrast and tension and juxtaposition. He describes and defines the space around him. In his dance he explores the angles and planes of the body. He uses the body to move, how they change, how they connect. He reveals the relationship of the body to the space around it, and to objects and other bodies. A dancer can walk, move, stage and make you look at walking in a different way because he's not just walking, he's moving, he's dancing. Paul Taylor says walking is locomotion, moving, it's illumination."

"My teacher's teacher more prices than I can mean increase profits, it's just inflation."

Hungarian Surrealist Painter Endre Szekely will have his own exhibit through September 30, Burnett-Juarez Gallery, 7710 Fay Avenue, La Jolla, 459-1940.

Banks from Sri Lanka will remain on display through September 30, "Sri Lanka's Banks," Bank Gallery, 1441 Camino del Mar, Del Mar, 481-0011.

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theatre, the Solomon Company Dance will perform in the Veterans Arts Building Theatre at San Diego State University at 8 p.m. Tickets available at the Anne Green, "see" the phone 265-6947 and S. 401-5010. For further information call 265-6824.

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"Earth Space," "Spot Place," and "The World Within," by Jerry B. Kervick, will be exhibited through September 30, Burnett-Juarez Gallery, 7710 Fay Avenue, La Jolla, 459-1940.

Three Person Show will feature a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

"In Search of the City," a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

"The Handed Years of Archaeology," a lecture by James V. Kervick, will be held on Sunday, September 16, 11 a.m., Solomon Lecture Hall, USIS, 361-7149.

"Changing Styles," a series of events, including a parade, fireworks, and other events at various times, Friday through Sunday, September 14 to 16. Lanes Field Sports Park, San Diego, 428-1555.

"Spirits Inquiries — Prevention and Cure," will be the subject of a lecture by Rajni Randhawa, on Sunday, September 16, 11 a.m., Solomon Lecture Hall, USIS, 361-7149.

"Energy vs. Ecology," will be the subject of a lecture by Rajni Randhawa, on Sunday, September 16, 11 a.m., Solomon Lecture Hall, USIS, 361-7149.

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## READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

September 23, nightly except Monday, 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-rimmed comedy which takes a look at some fans during a Padres/Dodgers game, and "Tartuffe," Moliere's classic comedy concerning a charlatan posing as a holy man, presented in repertory, Wednesdays through Sundays, through September 23, 8:30 p.m., with added matinee on Sunday, 2:30 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue. 231-5585

**"The Time of Your Life,"** a three-act comedy by William Saroyan, will be presented Wednesdays through Saturdays, through September 29, 8:30 p.m., with an added matinee on September 23, Mission Playhouse, 4540 Twigg Street, Old Town. 295-2603 or 295-2604

**"Vanities,"** a comedy by Jack Hoffer that follows the lives of three high school cheerleaders through their college seniority days to a final reunion six years later, will be presented Sundays through Tuesdays, through October 2, 8 p.m., Mission Playhouse, 4540 Twigg Street, Old Town. 295-2604

**"Godspell"** will be presented by the California-Pacific Theatre, Wednesdays through Saturdays, through October 14, 8 p.m. and Sundays, 2 and 8 p.m., Balboa Park Puppet Theatre. 234-7938

**"California Suite,"** a Neil Simon comedy about four sets of Beverly Hills hotel guests, will be presented through October 21, Tuesdays through Saturdays (dinner at 7, curtain at 8:30 p.m.); Sunday evenings (dinner at 8, curtain at 7:30 p.m.), and Wednesday and Sunday matinees (lunch at noon, curtain at 1:15 p.m.), Fiesta Dinner Theatre, 9645 Campo Road, Spring Valley. 697-9977

Lunch Time Theater programs will continue with music, dance, and variety shows on Wednesdays, and improvisational comedy by Spontaneous Combustion on Thursdays and Fridays, all from noon to 1 p.m., Marquis Public Theatre, 3177 India Street. 298-8111

## Film

**"Green Eggs and Ham,"** a film of the Dr. Seuss story, will be shown with "Wilbur's Story" from E. B. White's "Charlotte's Web" and three Disney cartoons, "Little Toad," "Three Little Pigs," and "Peter and the Wolf," Thursday, September 13, 3:30 p.m., National City Public Library, 220 East 12th Street, National City. 474-8211

**Underwater Film Festival,** the 15th annual, will include films on whales, sharks, shipwrecks, the real sea, and a talking Garibaldi, Friday and Saturday, September 14 and 15, 8 p.m., Civic Theatre, downtown.

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

## Sports

**Thunderbolt Unlimited Festivities** will include the hydroplane qualifying heats on Thursday, September 13 through Saturday, September 15, with the trophy race on Sunday, September 16, 4 p.m., on Crown Point Shores, Mission Bay. 239-0143

**Sixth Annual Pindie 16 Nationals** will feature more than 70 Pindie 16 Catamarans competing in six championship races, through Saturday, September 15, Sea Lodge Hotel, La Jolla Shores.

**Charger Football,** the San Diego Chargers will continue with music, dance, and variety shows on Wednesdays, and improvisational comedy by Spontaneous Combustion on Thursdays and Fridays, all from noon to 1 p.m., Marquis Public Theatre, 3177 India Street. 298-8111

**Padre Baseball,** the Padres come back for the final home game and face the Atlanta Braves on Friday and Saturday, September 14 and 15, 7 p.m., and Sunday, September 16, 1 p.m., the Houston Astros on Monday, September 17, 7 p.m. and Tuesday, September 18, 6 p.m. (unmanned ticket night, when any unused ticket left over from any other game can be used for admission), and the Cincinnati Reds on Wednesday, September 19, 7 p.m., San Diego Stadium. 283-4484

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

## Radio/TV

**National Hispanic Heritage Week** will be celebrated in a series of programs, including "Contemporary Art from Both Sides of the Border," Friday, September 14, 9 a.m., and "El Dia de la Independencia," a celebration for Mexico's Independence Day on September 16, Friday, September 14, 1:30 p.m., Channel 15

**"Frankie and Johnny,"** America's first ballet, recently recreated, will be televised Thursday, September 13, 7 p.m.; repeating Friday, September 14, 2 p.m., Channel 15

**"Holocaust,"** the NBC docudrama, will conclude on Thursday, September 13, 8 p.m., Channel 39

**"Sal II Debate,"** last of a three-part series on the arms control question, with Herbert Scoville, George Kintakoway, Jeremy Stone, and William Van Cleave, will be shown on Thursday, September 13, 9 p.m., Mission 24, Southwestern 16

**"Kean,"** Jean-Paul Sartre's farcical comedy revolving around the antics of 19th-century English actor Edmund Kean, stars Anthony Hopkins in the title role, and will be televised Friday, September 14, 10 p.m., Channel 15

**"Summerfest '79"** presents "Gala Night From the Vienna Opera," including Brigit Nilsson, Monserat Caballe, Placido Domingo, Sherrill Milnes, and Leonie Rysanek, on Saturday, September 15, 9 p.m., repeating Sunday, September 22, noon, Channel 15

**"Focus,"** a program of interviews and profiles of music personalities, hosted by Gary Beck, will continue with Ray Charles, Sunday, September 16, 9 p.m., KSDT-FM (cable 95.7)

**"Superintendent's Annual Report to the Community,"** an interview with San Diego City Schools Superintendent Thomas Goodman on this year's major school issues, on Sunday, September 16, 4 p.m., Channel 15

**"Murder Most English,"** a whodunit series, continues with "The Nine Tailors, Part 2," and the urban sleuthing of one Dorothy Sayers character Lord Peter Wimsey, Sunday, September 16, 10 p.m.; repeating Monday, September 17, noon, Channel 15

**"NFL Monday Night Football"** pits New York against the Washington Redskins, Monday, September 17, 8 p.m., Channel 10

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

**"The Prisoner,"** this 17-episode series, starring Patrick McGoohan as a man abducted from his London home and taken to an unknown destination, will be repeated in its entirety on Sundays, at 11 p.m., Channel 15

**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

# Face the Music



JONATHAN SAVILLE

Greek pop singer Nana Mouskouri gave a charming concert in the Civic Theatre last Sunday evening. Along with my pleasure in it, I was stimulated to various thoughts about the peculiar mixture of brilliance and defectiveness in the stars of the pop world. On this theme, and as a prelude to a discussion of Miss Mouskouri's singing abilities, I have a few things to say about her looks. Anyone who pays attention to international pop music is familiar with that extraordinary face, which has been visible in concert appearances and on record albums

for close to twenty years: the exquisite modeling of the features, the high, delicate cheekbones, the pale luster of the skin, the warm, sensual lips, the long, straight, dark hair parted in the middle, the large, sparkling brown eyes, and the big, square, severe eyeglasses that frame them. Nana Mouskouri possesses the miraculous thing called beauty — no doubt about that. There is only one unusual characteristic in this beauty, and that is the spectacles. A friend of mine who is engaged in research on the sociology of beautiful women — whatever that may be — posed the question decisively: "Why is Nana Mouskouri the only beautiful woman in

public life who appears regularly in glasses?" I don't know anything about the sociology of beautiful women, but I do know something about beauty itself, and here is my answer to the question. If you look carefully at Nana Mouskouri's face, you will see, first of all, that her beauty has a certain blandness to it, an ordinariness, like that of a fashion model, and — second — that she has a number of features that do not conform to the conventional canons of beauty: a rather long and pointed nose, a rather long and pointed chin, and a rather overly sharp jaw line. The glasses solve both these problems marvelously. They give her a special, unusual quality, a quality that makes her beauty distinctive and memorable. At the same time, with their sharp and severe shape, disrupting the smoothness and delicacy of cheeks and forehead, the glasses provide aesthetic justification for the unattractive characteristics of the nose, chin, and jaw. They integrate these features into a pattern, giving them aesthetic significance, and making us aware that the usual criteria for beauty are inadequate to explain or even identify the varieties of living beauty in living faces. All this is done by the unexpected presence of the glasses.

The glasses have another function. Along with the straight hair they tend to give Miss Mouskouri the look of a studious intellectual or a self-effacing school teacher. At the same time, they look unnatural, as though the character they impart to the face is not at all in accord with the real character of the elegant, sophisticated singer. At times, Miss Mouskouri in her glasses looks exactly like one of those bespectacled schoolmarms or corporation secretaries in romantic-comedy movies, who, at a specific moment in their pursuit of a young man, take off their glasses, get a sexy new hairdo, and reveal themselves as Marilyn Monroe. The contrast between the artificial addition to the face, the glasses that suggest excessive intellectualism and standoffishness, and the radiant natural beauty underneath — it is this contrast that provides the ultimate aesthetic excitement in Miss Mouskouri's beautiful appearance.

We now come to her way of singing, which is not essentially unrelated to her beauty and what she has done with it. Critics writing about effective female singers (whether pop or operatic) sometimes have a tendency to lose all their critical faculties when they have been won over by a performance. Thus, the critic of the *Boston Post Gazette* has written of Nana Mouskouri's "perfect singing voice"; the critic of the *Edmonton Journal* has declared that she has "the power, clarity, and gentleness of the female voice at its best"; and the enthusiastic reviewer for *Montreal's La Presse* has characterized the Mouskouri voice as "a voice that is mastered to perfection." In fact, none of these statements is at all true, and at bottom they are not really complimentary, for they show that the critics have not listened carefully to Miss Mouskouri's singing or discerned where her real excellence lies. What

counts in a pop singer like Nana Mouskouri is, precisely, the success she has in overcoming her flaws of vocal technique: it is not her "perfect singing voice" that makes her a sensational performer, but rather what she does to make us forget how very imperfect her singing voice actually is.

This is the case with all accomplished pop singers. Deficiencies in vocal technique, of one sort or the other, are virtually *de rigueur* for anyone who goes into the profession of singing pop music. That is because the only way of singing that makes use of the total human voice and that demands a highly perfected technique is opera singing, and I have never known of a singer who has mastered that demanding technique and who nevertheless has decided to devote himself or herself to pop. If you have the skill and mastery to be a champion tennis player, you do not choose to dedicate your career to ping-pong. Consequently, it turns out that every pop singer has significant vocal flaws, of greater or lesser severity, and therefore it is just as foolish to talk about a pop singer's vocal perfection as it is to demand such perfection from a singer the very nature of whose profession makes it superfluous.

Nana Mouskouri studied operatic singing for a number of years before she turned to the pop music that has made her famous. It is evident that one of the reasons for her change of plans was an inability to master certain elements of technique absolutely necessary for a career in opera. She has an extremely pleasant midrange, when she is singing softly, but it is a very light voice, with no weight to it at all, and with a strong tendency to brassiness when forced. In the upper range, she produces soprano tones partially remembered from her classical training, thin as paper and without a trace of chest resonance. Her lower range, in contrast, is all in the chest, with a coloration similar to that of a foghorn. A flaw that comes and goes throughout the range of her voice is a breathiness accompanying the pitched note, the result of a stream of unmodulated air being allowed to escape the vocal chords without helping to make them vibrate. She is often under pitch, and especially in the low register her support is inadequate.

If you are an ardent fan of Miss Mouskouri's and think I am being cruel or stupid in pointing out the so blatant vocal flaws, I would have to reply that at least I have done her the courtesy of listening to her, and if my ultimate experience of her performance was one of great enjoyment, it was an enjoyment based on what she actually did, not on some fantastic publicity puff of self-deception. Nana Mouskouri triumphs over her vocal defects in a number of different ways. She begins by using them for musical purposes, just as though they were intentional devices rather than errors due to incorrect technique. The foghorn low notes, the weak, light top, the breathiness — these are armed into artful means of vocal coloration, as though a dancer with an injured leg

(continued on page 26)

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## Letters

(continued from page 4)

Sometimes I try to count the blessings of being alive at this time and place. These blessings range from the general things like being an American (relatively free, relatively self-sufficient, not starving) to the more specific things like being around to experience the Sixties and the Beatles. Now I am thankful to be in San Diego at the same time Duncan Shepherd is writing. C.D. Malone San Diego

## Critical Mass

This letter is intended to express my utter disbelief in the existence of Duncan Shepherd. No decent and forthright critic with any understanding whatsoever of the great responsibility implied by that description would dare do the things perpetrated regularly by the alleged Mr. Shepherd. Without fail, Duncan (the critical community's answer to Devo) continues to batter away the already endangered respectability of the profession with which he attempts to identify himself.

Consider his recent review of *The Selection of Joe Ryan* ("The Political Animal," August 30). Of the forty-five and a half column inches of material, Duncan spent twenty-five and a half—well over half the article—in giving us his rendition of the old Nixon-talking-to-the-presses scenario, complete with camera and voice directions. He then goes on even to admit that the connection between this mini-script and the movie under consideration is "minimal." Nonetheless would be a more precise term. If Duncan wishes to embark upon a scriptwriting career, let him do so on his own time. It wouldn't have been so altogether idiosyncratic if the scene had evidenced some skill in handling dialogue. But as a practiced and produced writer for television and radio, I must say that the cringingly amateurish sequence left much to be desired. Ominous, for instance. Give it the infamous black dot.)

Then, horror of horrors, comes the latest blow to the credibility of Duncan (the critical community's answer to Devo) continues to batter away the already endangered respectability of the profession with which he attempts to identify himself. Shepherd's perspectives on the movies he has not seen ("Endless Summer," August 6). Of the many films mentioned in the article, Duncan—obviously relying upon opinions other than his own (a smart move)—inflated upon the

reading public a tedious rundown of the twenty-eight movies he had "evaluated," "checked," "avoided" or "steered clear of." How fascinating, in examining the list, to realize that such filmatic endeavors as *The Wicker Man* and *The End of the World in Our Usual Bed* on a *Night Fall of Rain* are actually beneath Duncan's notice. What incredible conceit, particularly from a man whose sole contributions to society are a series of highly questionable reviews in a local—though otherwise top-quality—free newspaper. Had he even given some indications of intelligent or critical forethought in his decision-making process, he might be forgiven his critically myopic indiscretion. But what were his rationales? The fact that the films were not sufficient, for example, to overcome Duncan's "dread of hospitals," or his "personal resistance" (italics mine) to *Lina Wertmüller* and *Eastern Promises* (Lina, I understand, is inescapable.) The whole affair is disturbingly reminiscent of Bill Murray's running parody of critics on *Saturday Night Live*. I, and I'm sure many others, have absolutely no interest in Duncan's personal idiosyncrasies, personal predilections, or religious xenophobia. Such are the currencies of the therapist; they should not be forced upon a public who does some soliciting, objectively derived examinations of filmatic entertainment. Duncan is far too enamored of himself, and with dimly little in the way of justification.

The public has no further interest in Duncan's explanation of why he could not attend certain films. To say that they were not worth his precious time is the act of a spoiled, petulant, peevish child, while claims of third-row-on-the-scale blindness are ridiculous. His responsibility as a critic is to critique, not to give excuses. The same, after all, applies to the actors a reviewer examines: the audience doesn't care if the actor has a hangover or a staid director, the show goes on regardless. That is called artistic commitment and responsibility, two terms with which I can only assume Mr. Shepherd is unfamiliar. No one is holding a gun to Duncan's head, forcing him to attend the showing of films and then to inscribe his dubious comments about them in the pages of the *Reader*. If anything, I'm surprised that no one has yet undertaken that action with just the opposite goal.

If Mr. Shepherd is incapable of fulfilling his responsibilities as a critic, and of executing his obligations to the public with understanding, intelligence, and a modicum of pompous self-aggrandizement, then perhaps he should consider another line of work. His cavalier actions and incomprehensibly capricious attitudes are a slap in the face to filmmakers themselves and to everyone in the business of reviewing the works over which (generally) so many creative and talented people have labored so mightily to produce.

It is also unfortunate that this has been allowed to go on to the point where a fellow critic must break his own code of journalistic ethics and openly review the work of another critic. But when things get this bad, somebody has to slap Duncan down to earth a bit, and maybe if those with professional credibility do so—as did a brother critic from another medium in recent weeks—then perhaps, just perhaps, Mr. Shepherd will take the hint.

*J. Michael Straczynski*  
Theater and film critic  
The Midway Show — KSDO  
Newspaper  
Special Correspondent/drama critic  
The Daily Californian  
Contributing entertainment writer  
Los Angeles Times

## Record Review

Secrets  
Robert Palmer  
Latest Records

No More Fear of Flying  
Gary Brooker  
Chrysalis Records

Robert Palmer does not, and most likely never will, fit into that hazy category known as "a critic's favorite." Most of the reviews I have read regarding his records and stage performances depict him as an effeminate dandy who has no business playing rock and roll, the names most often invoked to put him in his place are Johnny Mathis and Robert Goulet. A common flow of reviewers (myself included) that manifests itself on occasion is the assumption that glamorous elegance, and sobriety, are sure signs of some insidious form of decadence. Palmer is clearly confident, suave, and a romantic to boot, but I don't understand why that automatically marks his work as the antithesis of rock's "essence." His live albums, including *Secrets*, his latest, are

some trouble with my former affection for Rod Stewart and Paul Rogers. Perhaps because of his close association with Frankie Miller (who is also signed to Chrysalis), Brooker was able to deduce, finally, what his greatest strength was—his voice. This album is far from being a masterpiece, but no one should deny the pleasure to be had from a former idol showing that he still has the power to conjure up a bit of unexpected magic.

Steve Emsedina

A Little New York Midtown Music  
Nat Adlerly  
Loud Records

Water Sign  
Jeff Lorber Fusion  
Arista Records

Eyes of the Heart  
Keith Jarrett  
ECM Records

Warm Tones  
Zoot Sims  
Pablo Records

Since the death of his brother, noted saxophone player Julian "Cannonball" Adderly, Nat Adlerly has experienced some difficulty establishing himself as an artist in his own right. Nat, as a member of the durable group led by Cannonball, calmly held his own by supplying solid support

for the group's sound. Since the death of his brother, noted saxophone player Julian "Cannonball" Adderly, Nat Adlerly has experienced some difficulty establishing himself as an artist in his own right. Nat, as a member of the durable group led by Cannonball, calmly held his own by supplying solid support

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## Saville

(continued from page 2)

were to use her limp as an expressive part of the choreography. Then, like most good pop singers, Miss Mouskouri knows how to divert attention from the actual sounds she makes to the way those sounds are connected—in short, she relies heavily on her gracefulness and expressiveness of phrasing.

Expressiveness is, in general, the chief component in any pop music performance, and it is interesting to see the way Miss Mouskouri achieves it. Sometimes there are overt signs of intense passion in her singing—as, for example, in the choked tears of her "Autumn Leaves," or the dramatic heroism and suffering of "Le ciel est noir." All in all, however, she is not a strongly impassioned singer of the type of Spain's Maria Dolores Pradera, France's Edith Piaf, Portugal's Amalia Rodrigues, or Miss Mouskouri's fellow countrywoman Maria Faraonidou. The difference between Nana Mouskouri and Edith Piaf—as interpreters—was evident last week in Miss Mouskouri's performance of the English-language version of Piaf's famous "Les mouchoirs," the life history of a simple everyday item named variously "Jean-François Nicaud" or "Jimmy Brown." Piaf's nasal intensity, throbbing judger, and coarse pronunciation combined to give this song a sense of solid, earthy, grand religious truth—the univer-

sal tragedy of life and death; Miss Mouskouri does it all much more tenderly, lightly, pathetically, scarcely ever coming out of her sweet little-girl midrange. Miss Mouskouri's performance was touching, but emotionally small scale—and this seems in general to be the tone of much, though not all, of her singing.

One of Nana Mouskouri's most striking characteristics is the international flavor of her repertoire. She sings Greek music, of course, but she is equally at home in French and American pop songs. It is intriguing enough to hear a single singer coping on the same program with songs by Hadjidakis, "Le mois de mai," and "On Top of Old Smoky." But what is special about Miss Mouskouri is that she has mastered so perfectly the appropriate national styles for each of these kinds of music. The possession of flaws in vocal technique may be a universal characteristic of pop singers, as is the reliance on artful phrasing and on expressiveness, but each national style has its own particular device of phrasing, of expressiveness, and even of preferred vocal flaws. The way Miss Mouskouri has absorbed the various national styles is uncanny. It is no surprise that she sings Greek popular music as though to the manner born, but there is an exactly similar authenticity in her French singing, where she sounds as though she had grown up next door to Juliette Greco and Patachou. The tiny inflections, the characteristic modes of attack, the or-

nammentation, the way of treating the words, even the kinds of tone color French singers prefer—all these, so different from their analogs in Greek vocal music, have a stylistic perfection and unity that many a native-born French singer might envy.

Miss Mouskouri is equally effective in English, where she shows herself in total and easy control of all the traditional stylistic tricks of the romantic ballad, soft rock, and even country-western. To hear this singer from Athens, Greece, rendering "Love is a Rose" with the flawless vocal cooing of Athens, Georgia, is quite a remarkable experience, made all the more savory by Miss Mouskouri's slight, charming Greek accent. Miss Mouskouri's mastery of these various national styles is so perfect that she even knows where the appropriate vocal defects belong; and a defect that so completely conforms to tradition rapidly ceases to sound like a defect. In a similar manner, she has absorbed and can re-mit the typical kinds of expressiveness found in each national style, so that when she is singing French or country-western she not only sounds like a Frenchwoman or a Tennessean, she seems actually to be experiencing the type of emotional life characteristic of Paris or Memphis.

This brings us back to expressiveness, and also to Miss Mouskouri's physical beauty. Her most effective means of conveying feeling is not, in fact, her voice,

but her face and her body. She is a slender woman, with an almost incredible elegance and grace of body. Her face—that beautiful bespectacled face—is remarkably mobile and expressive, with its radiant smile and quick, vital eyes. And perhaps most expressive of all are her hands, long, flexible, exquisitely shaped hands that she uses to describe and shape the musical phrase and to convey the emotional meanings that sometimes are not completely evident in the voice alone. The expressiveness of these hands inevitably puts me in mind of another famous Greek woman singer, Maria Callas, some of whose characteristic gestures (the protective self-embrace, the lyric arabesque, the pathetic touching of the face) seem to be reproduced with microscopic exactitude in Nana Mouskouri's singing of a very different kind of music. As to Miss Mouskouri's attempt to approach Callas vocally—her pop arrangement of "Casta diva" from Bellini's opera *Norma*—an admirer of this fine pop singer can do nothing more courteous than simply express his regrets that such an idea ever came into that lovely and talented head.

Where she understands the musical style, however, and where her musician-ship and physical grace can make up for what is wrong with her singing technique, Nana Mouskouri is a splendid performer, better in person than on her records, and one of the best of the current generation of international pop stars. □

## An Idea Whose Time Came Twenty-four Years Earlier

DAVID LIPSET

Loren Eiseley, the late anthropologist and historian of science, did not compile the essays which make up *Darwin and the Mysterious Mr. X*. He did write them, however, mostly between the mid-1950s and mid-1960s, and mostly about the main actors who contributed to the making of the theory of evolution by natural selection. As a whole, the posthumously assembled collection attempts to remind us that all great accomplishments build up from—and sometimes cause—the failures which preceded them, and it attempts to persuade us that Charles Darwin read an article by an obscure English naturalist, forget it, but then amended it as he worked out the theory.

Under the close scrutiny of Eiseley's eye, the formulation of Darwinian theory becomes a story in which unconscious deceit and competition play crucial roles. The crux of the book describes the rise of evolutionary theory in nineteenth-century England in terms of four men: Charles Lyell, Edward Blyth, Alfred Russel Wallace, and, of course, Darwin. Lyell, the founder of modern geology, contributed to the acceptance of the belief that organic change was the result of natural, and not supernatural, forces. Alfred Russel Wallace provided Darwin with significant impetus. Having hallucinated, during a severe bout of malaria, the notion of species evolving by natural selection of advantageous mutations, Wallace sent Darwin his formulation for critical reaction. Jealous that the credit would go to Wallace, although he had sat on Wallace's idea for twenty-four years, Darwin reluctantly allowed Lyell, his mentor, to convince him that the *Origin of Species*, the book which has come to underlie so much of modern secular culture, should be published.

The history of the idea of evolution in terms of these three men is today the commonplace of undergraduate biology. But who was Edward Blyth? According to Eiseley, he is the key figure to the whole story, and one of the forgotten parents of the classic. Blyth was approximately the same age as Darwin, but unlike the great naturalist, he was born poor. Self-taught, he became an avid zoologist and published widely. In 1835, while Darwin was on board the *Beagle*, an article of Blyth's appeared in which the idea of natural selection was discussed as a conservative force in nature. That is, Blyth considered competitive struggle to be a means by which mutated individuals who were unfit for their niche could be weeded out. He did not understand that natural selection was both restrictive and creative, because, according to Eiseley, Blyth had had very little experience outside the carefully cropped hedges which divide the English countryside. Darwin was able to modify



Illustration by Bob Lasky

Blyth's view for this very reason. During his travels to the Galapagos Islands, he had observed a better-skilled world in which species did survive very well outside of their indigenous habitats.

Sifting through his clues like a literary detective, Eiseley builds up a case, not to diminish Darwin or to humiliate him, but more to celebrate Blyth, his mysterious Mr. X. The claim, in short, is that Darwin read Blyth's articles in 1835 and 1837, was influenced by them, but never said so in any of his publications. Eiseley marshals partly convincing evidence of this scenario. Darwin cited articles from the very issue of the magazine in which Blyth's articles had appeared; he used a great deal of Blyth's other work; he used the archaic word "innoculate" in his private journal after Blyth had used it in his 1835 article; he illustrated his ideas with identical lists of mutated monsters which appeared in Blyth's work; and he even made similar arguments. But by merely listing some of Eiseley's evidence, I don't do justice to the appetizing suspense of his essay. The point in all of this is that Blyth nearly solved the riddle of evolution. "We can see the closing of the gap in thought between Darwin's forerunners and the author of *The Origin* himself," Eiseley writes. "Blyth is the missing key that makes the entire transition so smooth as to

be almost imperceptible."

The material flash of genius, says Eiseley, arouses our pride in human achievement. But total independence does not exist in scientific advance because the great innovations are necessarily expressions which creatively synthesize previous conceptions. This moral, strange to say, jans with the excellent sketches Eiseley draws of the personalities of his protagonists. In these essays, Darwin, Wallace, and Blyth come across as familiar men made timid by the company of their fellow naturalists. (Evidently, they did not criticize each other, which is why Blyth never demanded or got his due.) To Eiseley, we must see their ideas as capable of interaction in which they, as withdrawn intellectuals, could not join.

Darwin's own version of how he thought of his theory makes no mention of struggle for existence which promoted the survival of advantageous variations. Fearing the celebrity and antagonism which he anticipated, Darwin did not publish this conception until 1859, when Wallace, the competitor, appeared, having thought of it all by himself. Eiseley argues that Malthus, the twenty-four-year pro-

crustation, and Wallace are all parts of why Darwin omitted any reference of Blyth. Darwin, after all, did not need Malthus to point out the struggle for existence. The idea was widespread in a number of other works which he had surely read. Darwin fixed on Malthus at the last minute because Wallace had read his work, and "a natural rivalry dictated a desire to show that he was no less aware of Malthus than Wallace was." The catalyst on Darwin's mind was really the forgotten Blyth, and Eiseley contends that the anxiety which prevented the publication of *The Origin of Species* arose from the deception.

At this point the argument, which is otherwise clear and compelling, begins to wobble. Eiseley asks the natural question, why did Darwin never acknowledge Blyth? The impression he gives in response is that the founder of modern biology was something of an unwitting opportunist. On the one hand, Eiseley calls the omission "grudging and secretive." But on the other, he portrays Darwin as a supremely unconscious man who could conveniently but sincerely forget a predecessor.

The reticence of Darwin's memory for fauna and for flora is faded, but apparently self-interest was the base of his flaws as regards Blyth. In England, to acknowledge Malthus and not Blyth, among others, was tactically beneficial to the scientific reception of the idea of evolution by natural selection. "There was also a genuine and understandable hunger to possess the theory as totally his own." We might well ask, however, why it took more than one hundred years to exhumate Blyth, and why nothing was said at the time. It is true that professional criticism of Darwin was very limited in the years following publication of *The Origin*. In fact, with the exception of Samuel Butler, who was not a biologist, it was nonexistent. Nonetheless, Eiseley's conclusion, given the tone of exposure in which it is reached, is a disatisfying capitulation. "There will always be an indestructible mystery," he says, "concerning the origin of the theory of natural selection, just as there will always be a shadowy veil surrounding the real Charles Darwin."

A common response, I suppose, to reading about Victorian competition might be to seek a simple who cares? and dismiss the book. After all, *Darwin and the Mysterious Mr. X* is not about joggng or taxes. Neither is it about saints or geniuses, nor about panacea or millennia. Rather, some of the essays speak of the foibles of a man whose science rose above the spurious culture which surrounded him, but who himself did not. Reading about the fate of his forerunners does not lessen Darwin's great achievement; it merely confirms what we would prefer to conceal—that there is no escaping from membership in our own imperfect species. □

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CHRISTOPHER SCHNIDER

Max Frisch's *Firebugs* is an intelligent, amusing play. I found the current production of it at the Lamb's Players' Theatre very likeable. And yet, much as I liked it, somehow the play didn't quite work for me.

Earlier this year there was a production in New York of another Max Frisch play: *Biography*. I remember one reviewer saying that it was suggestive of a witty, adult comedy of amorous intrigue similar to Noël Coward's *Design for Living*. The problem was that *Biography* only brought the idea of such a comedy to mind. It never became that comedy, and, according to the reviewer, you would have needed players as skillful as Coward himself, Alfred Lunt, and Lynn Fontanne (the original stars of Coward's *Design for Living*) to persuade audiences that Frisch's *Biography* was what it suggested.

I had a similar reaction to *Firebugs*. Based on an idea beautifully suited to a grim comedy of morality, Frisch's play is clever, filled with things to excite the interest of a responsive viewer, and frequently witty. I acknowledged this mentally throughout the evening, but I seldom laughed. For all its wit, *Firebugs* isn't terribly funny.

The play's plot concerns the upper-middle-class household of Herr and Frau Biedermann (played in the current production by Patrick Kearns and M. Sue Hiatt). There has been a plague of fires in their town. Any unknown person is suspected of being an arsonist. Herr Biedermann thinks all such "firebugs" should be hung. A stranger appears — an indigent ex-wrestler named Schmitz (Chick Rapoport) — and praises Herr Biedermann's righteous indignation. Here, says Schmitz, is someone who knows right from wrong. Schmitz uses his background of poverty as an instrument of moral blackmail to obtain food and shelter from Herr and Frau Biedermann. Soon his friend Willi Eisenring (Andrew A. Adkins) has moved in as well. Gradually the two of them take control of the Biedermann family.

Biedermann is not a terrorized innocent. We learn that his callousness to work has driven one of his subordinates to suicide. This does not affect his conscience, however. His conscience is reserved for a highly sentimentalized sympathy for the poor, although he prefers to think of them in the abstract rather than have any actual dealings with them. Schmitz and Eisenring learn of this suicide and it becomes one more weapon to be used in shaming the Biedermanns. How could they, with something like this on their conscience, be in a position to criticize poor and deserving Schmitz and Eisenring?

Schmitz and Eisenring are, of course, the firebugs. Herr Biedermann has suspected it from the beginning, but he has not dared to confront them with his suspicion. He tells himself that if he's friendly and does what they want, Schmitz and Eisenring won't want to burn down his house. The pair's efforts to fool the Biedermanns



Chick Rapoport, Patrick Kearns, Andrew Adkins

into thinking that nothing is wrong become more and more minimal. Small, disconcerting details become evident to Herr Biedermann, such as waist-high barrels in his attic labeled "gasoline." Biedermann is like the *commedia dell'arte* cuckold who assists his wife in betraying him. The attempts of Schmitz and Eisenring to cover up their criminal activity are utterly transparent. The play's comedy develops from Biedermann's willingness to go to outlandish lengths in order to convince himself that everything is all right.

Frisch has also written into *Firebugs* a chorus of firemen. They represent public morality, ever vigilant for any mishap. Their commentary upon the play's events, although seriously expressing many of the author's moral concerns, is pronounced in a style parodying the choruses of the old Greek tragedies.

The first of Frisch's several versions of *Firebugs* was written in 1951. It was first a radio play, later to be adapted and then revised for the stage. It's easy to see the play as an allegory of pre-World War II Germany and the Nazis. The Biedermann household equals the Weimar Republic and the firebugs equal the Nazis. Surely this was Frisch's intention. But to say that this A-B theory explains *Firebugs* would be overly simplistic and an excuse not to think about the work. Lord knows, its demonstration of our capacity knowingly to embrace evil is always pertinent.

In fact *Firebugs* is a highly moral work.

# Getting Warm

criminals who wanted to get rid of moneyed sorts like the Toppers. We'd see the Kirbys telling Cosmo a fair portion of whose livelihood comes from those slum properties his wife knows nothing about) that they want to destroy his way of life. Cosmo would laugh as they planted the dynamite sticks under his easy chair, taking it all to be a light-hearted joke.

One of the reasons I think of *Topper* as a point of comparison is the marvelous performance of M. Sue Hiatt as Frau Biedermann. She has a strong resemblance to Billie Burke, as well as a gift for the same type of light comedy. Actually, I was more reminded of Billie Burke's mortal struggle with the kitchen help in *Dinner at Eight* than of her performance in *Topper*, but the two roles were similar. It's wonderful to watch Ms. Hiatt's face as she's visibly revolted by Schmitz's social grossness and presumption and yet trying her hardest to be gracious.

Patrick Kearns is better at the dramatics than the comic side of Herr Biedermann. He makes the character's befuddlement quite touching. What I missed was the sense that, although he is pathetically vulnerable when taken advantage of, when the odds favor him he has the capacity to make somebody else's life hell. This is, after all, a man who has driven one of his fellow workers to suicide.

Chick Rapoport and Andrew A. Adkins are very funny as Schmitz and Eisenring. Their parts don't have quite the variety of the Biedermanns, but the two of them — particularly Rapoport — handle these parts well. My one complaint is that they don't fully convey the sense that they are both in on an obscene joke, the destruction of the Biedermann household. Repeatedly in the play the firebugs are supposed to draw Herr Biedermann into sympathy with them through their infectious laughter. The playing of this device seemed forced.

The only actively annoying performance was that of Grace Johnson as the maid Anna. She uses a whiny nasal voice which apparently is meant to sound funny. It falls very quickly. I thought Anna was supposed to be like the maid Dorine in Molière's *Tartuffe*, a woman of the people who is immune to the attempts of scoundrels to make her masters feel guilty. Frisch's Anna is angry throughout most of the play, but Ms. Johnson plays her as a dithering ninny who's afraid of her own shadow.

The program isn't clear about who designed the sets for *Firebugs*. It's the best looking production I've seen at the Lamb's Players' Theatre. The others were serviceable, but this one is really handsome. R.J. Parish, who designed the lighting, and Marj Deardruff, who did the costumes, deserve praise.

*Firebugs* is a difficult play. The right balance must be achieved between the frivolous and the tragic. Steve Terrell's production never seems to coalesce. I'm sure that Frisch is to blame as well as the people at the Lamb's Theatre. In any case, even when the production seems slightly askew, it still offers enough intelligence and entertainment to make it worth the audience's time.

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only an occasional chance to show the amusing, winking side of comedy he nurtured on SATURDAY NIGHT LIVE. He shows instead that comedy means not to force his laughs where there is no force. Heller's themes are raised by Dudley Moore in a way that would be swingeer who has acquired his technique from the movies and adult book stores, and by Burgess Meredith when he faces off against Rachel Roberts in a scene of death karate du. With Grotto Hawn, Eugene Roche, and Billy Barty written and directed by Colin Higgins. 1978. (Claremont, from 914)


**The Front** — An extremely complex subject: the blackness in New York television, circa 1963 — is brought up, bravely, and said aside, healthily, by two victims, director Martin Ritt and scriptwriter Walter Bernstein, who should be able to tell us a good deal about it. They do not attempt to gloss over the political persecution of the blackest victims, but neither do they dwell on the matter. Rather, they rest on the convenient supposition, twenty years after the fact, that all the communists were marjays and saints while all the red-baiters were tyrants and fanatics (the latter group can be recognized in this movie by their absence


from arising) and they have catered to their story on an unkindest of all, apocalyptic scheme who is used as a stand-in by three banished writers. In the first act Barnstone has elected to wriggle through the narrow straits between enemy camps, without engaging either side in battle, while the stealthy mission they ride the narrow waters of Woody Allen. With him in the last role, they seem quite content to harvest laughs from his familiar persons — alternately blinding and blushing — without making any particular point. A surprisingly tight, restrained

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ding a long Latin American director. The jagged, occasional, scence, parodied color is constant. With Peter Falk, written by Andrew Bergman, directed by Arthur Hiller. 1979. (Claremont, from 9:14 Village)

**Invasion of the Body Snatchers** — A conscientious, not disgraced remake of Don Siegel's science-fiction classic about creeping conformism in the Eisenhower Era. It's a bit sad how much the motivation for the remake appears to be based on adding more expensive, expensive, and special effects to the economy-sized original. And anyone acquainted with the previous version will be a little ahead of the most delicious plot revelations. If not always ahead of the cheap thrills you are expected to leap in your seat when a clock chimes or an anonymous hand reaches for the hero's shoulder from offscreen. As it is not an action and a romance on the venture, Kevin McCarthy, the star of the 1956 version pops up in this movie in the same parts, he was in when the earlier one ended, and Don Siegel himself takes a cameo spot as a sub-driver. With Donald Sutherland, Brooke Adams, Leonard Nimoy, directed by Philip Kaufman. 1979. (Claremont, from 9:14 Village)

**A Little Romance** — Two mortally glibled pre-sets from opposite sides of the social scale, and of the Atlantic Ocean, recognize one another as kindred spirits through their mutual interest in the philosophy of Hegel, ger (whom the slightly more woman boy has, however, outgrown). There is little else in this ingenuously romantic comedy to appeal to the fans of Hegel, though, as the two young lovers run away from their respective homes, charmed by a perfunctory con man (Laurence Olivier, finer than even), and head for Venice, where they hope to seal their love for eternity with a kiss beneath the Bridge of

Sighs, exactly like Murnau, and Lucille Ball, Barrett Bracha, George in France captures the action with power in jokes of the kind in favor with French cinéastes of the 30s, a can of a class. With Fredrickson, a commercial director (mostly aided by David Duke), who is in the midst of a \$12 million production, starring Boudewijn Crawford, an imitation of Crawford's super punch of Ward Bond in SIN TOWN, auditions from Hungary, Bogart, hero worship of Robert Redford (this from the boy who has outgrown Heddegger), and a soft, congenial, subtle to George Ray Hill's own THE STING. With Theodosius Bormat, Diane Lane, Arthur Hill, and Sally Kellerman. 1979. (Vineyard Drive)

**Love and Bullets** — Action film with Charles Bronson, Jill Ireland, and Rod Steiger, directed by Stuart Rosenburg. (Vine Valley Drive Im. University Towne Centre)

**The Main Event** — A deeper dimension, Fred a whole new definition, has been added to the word, best, by Barbara (Babushka) Streand as a successful perfume manufacturer (her nose is her fortune), who, for far-fetched financial reasons, assumes management of a reluctant prizefighter. She reads him lips from a boxing-for-boys manual during his sparring sessions, she butts 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 Streand were doing them. We are awarded a wide variety of views of the star's hindquarters, but these are not enough to compensate for the long, never rests, the nose that knows, and the new reddish hair tint that does not go at all well with the rose and red roses Streand is always wearing or standing in front of. With Wynne O'Neal.

directed by Howard Zief. 1979. (Claremont, from 9:14 Village)

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

never hit a note so sour or so low. The director that chimes the melody of a flower child, in a WOODSTOCK-style split screen (even a simple two-shot of a couple seated in a car is cut in half by a thick black bar). And Ron Ho

small, grainy 16 mm image. Candy Clark pursuing the melody of a flower child, in a WOODSTOCK-style split screen (even a simple two-shot of a couple seated in a car is cut in half by a thick black bar). And Ron Ho



That's Entertainment, Part II

Bond books (no sexual conquests, not a foot set out of England) is buried deep, deep beneath unrelenting bed-hopping and globe-hopping from Mother England to California, to Venice, to Rio, and ultimately to outer space. The production values remain as high as ever, especially the set design by the ever-present Ken Adam, but there is no evidence of a guiding intelligence or even of a respected tradition (this is, after all, the eleventh installment in the 007 series). The self-deprecating movie-makers seem to have no sense of either mission or decorum. They mislead are irresistibly and fatally attracted to such sophomoricisms as naming the heroine Holly Goodhead (it's true that Fleming himself went in for this sort of thing — e.g., Pussy Galore — but he

and Cindy Williams, striving for middle-class normalcy in a normal-sized image. (When this movie is cropped for TV showing, each of these four distinct images will be presumable and up looking pretty much the same.) A complete and irreparable shambles. Written and directed by B.W. Norton. 1979. (Cinema Plaza 5, Loma)

**More American Graffiti** — Most of the important members of the AMERICAN GRAFFITI gang, including Richard Dreyfuss, are reassembled and then scattered into independent and alternating storylines, each set on New Year's Eve in consecutive years from 1964 to 1967, and each equipped with a custom-sized image. Paul Le Mat drag racing in wide, wide Panavia, Charles Martin Smith fighting the Vietnam War in a

and Cindy Williams, striving for middle-class normalcy in a normal-sized image. (When this movie is cropped for TV showing, each of these four distinct images will be presumable and up looking pretty much the same.) A complete and irreparable shambles. Written and directed by B.W. Norton. 1979. (Cinema Plaza 5, Loma)

**Movie Movie** — Somebody's bright idea was to make a self-contained "double bill" in the 1930s Warner Brothers manner, the first half a light film called DYNAMITE HANDS (led in dishwater black-and-white) and the second a backstage musical called BAXTER'S BEAUTIES OF 1933 (shot in premiere color). It's an idea to make the movie nostalgic long for a

perfectly straight treatment. But what the movie-makers have in mind, of course, is a "spoof." It demands, in the movie-maker as well as the movie-maker, only the vaguest acquaintance with 1930s movies and a solid conviction that these things (possibly having burst like soap bubbles upon contact). The thematic elements — British upper class and lower, adolescent sexuality and Victorian repression — never do crystallize. With Rachel Roberts, Dominic Guard, directed by the Australian Peter Weir, prior to his THE LAST WALTZ. 1977. (Quid)

**The Muppet Movie** — Strictly for kids and the younger the better. The simplicity of the images, the quiet 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 — come to think of it, several of the songs, and countless, pointless cameos appearances by the likes of Don DeLuise, James Coburn, Madeline Kahn, Milton Berle, Bob Hope, Richard Pryor, Steve Martin, Mel Brooks, and Orson Welles. Directed by James Frawley. 1979. (Century Twin 2, Cinema Plaza 5, Plaza Twin 1, Sports Arena 6, Vogue)

**North Dallas Forty** — Peter Gent's roman-a-clef about the Dallas football organization is as large-voiced on the screen as on the page — a defeat of the collaborative possibilities 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 directed 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 aging pass receiver played with an infinite repertoire of grunts and groans by Nick Holt, might have appeared to coaches and teammates as a hot dog and a cry baby (why does this guy suffer so much more than anyone else on the team? It's 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 at bedtime) and not brawn ("Gee!" she squeaks. "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 films of their last week's game), but they never add up to a very complete or a very convincing view of pro football. Mac Davis, G.D. Sorelen, Charles Durning, Dayle Haddon, directed by Ted Koscheff. 1979. (Cinema Cinema 4, Valley Circle)

**Rocky II** — The rematch between Rocky Balboa and Apollo Creed may be demoted by the unwillingness of boxing, but not by those of fiction. Many's the movie that ends with the hero and heroine saying "I love you" and "I love you too," but few are the sequels that feel it necessary to fill in the exact details of the marriage proposal. The church ceremony, the wedding night, the new home, the economic pinch, the pregnancy, and the traumatic birth. This family scrapbook sort of storytelling appeals not to the viewer's critical judgment, but rather to his feelings of friendship for the characters. The very impatiently awaited championship fight has a good first round and a grotesque thirteenth, with Sylvester Stallone

ton photo essay in its slaying over Cammy complexioned teenage girls, who seem to wear high voices or insubstantial whispers, recite poems, bask in sunlight, move in slow-motion, and disappear without trace amid the crags and crevices of Hanging Rock (possibly having burst like soap bubbles upon contact). The thematic elements — British upper class and lower, adolescent sexuality and Victorian repression — never do crystallize. With Rachel Roberts, Dominic Guard, directed by the Australian Peter Weir, prior to his THE LAST WALTZ. 1977. (Quid)

**The Promise** — A free reworking of RANDOM HARVEST by screenwriter Garry Michael White, who cannot be held accountable for the unendurable bedrock of absurdity in the thing, but only for his own doings, which, among which is the use of plastic surgery in place of amnesia as the gimmick that separates two is rated

lovers. This gimmick is an apt metaphor for the whole movie, inasmuch as the original material was badly in need of a facelift. The final result is just about the closest thing to 1958, and to the Universal Studio tearjerkers of that era, that you are likely to get these days, and it has as much, if not more, to offer the true nostalgist as do the more overt appeals to the time-tripper, such as GREASE and AMERICAN GRAFFITI. Written, directed (by Gilbert Cates), and acted (by Kathleen Quinlan and Stephen Collins) with total sincerity and earnestness, this movie can certainly be said to have the courage of its own convictions. 1979. (Pam)

**Prophecy** — Sermonizing schlock allows director John Frankenheimer to show his knitted brow concern for liberal causes (housing problems in the urban ghettos, Indian rights, industrial pollution), while he amuses himself with the unities of this HELLO ANU

STREAM nightmare (a frenzied race across a ventilated landscape, and a murderous, Mithraic (all mutant that looks vaguely like a barbecued bear). The liberal stuff seems to be for the sole purpose of helping Frankenheimer get to sleep at night and race himself in the mirror the next morning. There is nothing distasteful about making a movie of course, except when it is executed with the crude, telegraphed scare tactics of this one. Robert Foxworth, Talla Shire, and Armand Assante. 1979. (Pam)

**Richard Pryor** — It's not a movie in the larger sense, but it's a lot of laughs, however you slice it. This live-in-concert, one-man, performance, not even especially well timed or edited, sets Richard Pryor to more himself (as he can in any fiction film, let him say more than he can on television, and let him show more than he can on photograph record). There is

no better way to convey his standup style to the people of St. Cloud, Minnesota or Bloom, Minnesota or Sheffield, England or fifty years hence. Directed by Jeff Margolis. 1979. (College)

**Rocky II** — The rematch between Rocky Balboa and Apollo Creed may be demoted by the unwillingness of boxing, but not by those of fiction. Many's the movie that ends with the hero and heroine saying "I love you" and "I love you too," but few are the sequels that feel it necessary to fill in the exact details of the marriage proposal. The church ceremony, the wedding night, the new home, the economic pinch, the pregnancy, and the traumatic birth. This family scrapbook sort of storytelling appeals not to the viewer's critical judgment, but rather to his feelings of friendship for the characters. The very impatiently awaited championship fight has a good first round and a grotesque thirteenth, with Sylvester Stallone

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lone, Tala Shih, Chli Weathers, But Young, and Burgess Meredith, written and directed by Stephen 1979. (Center 3 Cinema 1, Teda Twin)

**Saint Jack** — Peter Bogdanovich trespasses on Graham Greene territory, a story of life in exile, a wallow in waywardness, and an undoubted treat for the alienated and the sullied. The narrative exposition in general, and the badly recorded Orson Welles-analogue in particular, is like slush, but the movie achieves a certain virtue by virtue of its rock-solid titular 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 BOOKER performance, is so monotoned and dull. Bogdanovich's classically "invisible" direction seems to be a bit repetitious, 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 inappropriate, and could just as easily be taking place in the period of Sternberg's SHANGHAI EXPRESS. Photographed by Wim Wenders' regular cameraman, Robby Muller. 1979. (Fine Arts)

**Same Time, Next Year** — Bernard Slade's two-character play about an

adulterous motel romance carried on one weekend a year for twenty-five years. Robert Mulligan orchestrates it in basic two-shots, smooth, easygoing. Part of the reason it doesn't bog down is that the characters undergo such drastic changes during the five-year skips in the action that you mostly have the feeling you are watching separate one-acters. PLAZA SUITE-style, with the same actors taking on different roles, the biggest switcheroo comes when the woman metamorphoses from a sloppily Berkeley activist into an extensively groomed high-class caterer, and the man goes from a three-piece-suited "Republican" businessman to a mellowed-out cocktail-party pianist. These drastic changes also save the author from having to do any subtle and turgid delineation of character growth. The memory-lane mood of the thing is effortlessly caught by the historical montages which bridge the time jumps. Mulligan finds a spot in there for a still from his own TO KILL A MOCKINGBIRD and, by having Johnny Mathis croon the theme song, With Ellen Burstyn and Alan Alda. 1978. (Glossom, from 9/14)

**The Seduction of Joe Tynan** — Written by and starring Alan Alda, this profile 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. Its general tenor is much in

line with the sort of conciliatory alibi one would expect of any phlegmatic, both of which descriptions fit our hero here, is obliged to concede from time to time when confronted with the inevitable accusations at home. As with all such alibis, even the most sincere of them, this one seems a little odd, defensive, and unconvincing, but as with only the most sincere, it seems also soul-searching, gut-spilling, and self-accepting. Very sensitively acted by Alda, Meryl Streep, Barbara Harris, and Blanche (daughter of Carroll) Baker, directed by Jerry Schatzberg. 1979. (Cinema Plaza 5, College; Fashion Valley; University Towne Centre)

**Shoot the Piano Player** — This Francois Truffaut circus, by turns comic, pathetic, and acrobatic, reveals what is most self-indulgent in this director's output and in the French New Wave's as a whole. In telling the tale of a doctored pianist (Charles Berling) sliding downhill from concert halls to honky-tonks, Truffaut shows immense confidence in individual moments, each one invested with a special wit or heart-tug; a cinema buff's joke, an entrancing cigarette trick, a bit of technical razzle-dazzle, an outburst of joyism. These overwrought moments are held high above the head like trophies or held close to the breast like litters, and the overall impression is of slapdashery or schizophrenia. 1961. (Ken, 9/18)

**Siddhartha** — Classic Comics on screen. A paper-thin travelogue through Northern India, lushly photographed by Sven Nykvist, it slides over a sea of pain, struggle, intellectual conflict contained in Hesse's novel about a man's search for spirituality. Directed by Conrad Rooks. 1972. (Strand, 9/13)

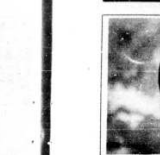
**Silent Running** — This ecologically concerned outer-space fable, directed by Douglas Trumbull, taps the audience's fondness for household plants and for cute, pint-sized robots. The use of Joan Baez songs as morality boosters is facile but at least understandable; the casting of Bruce Dern in the lead role is less understandable, as he transforms the lone defender of plant life into a sort of junkie-astrophut, jittery, bleary-eyed, chowed-up. 1972. (La Palma, 9/16 through 18)

**Small Change** — Francois Truffaut's lollipop monument to all the children of the world. The cluster of LEAVE IT TO BEAVER-style anecdotes, centered around the student body of a boys' school in Thiers, France, is designed for general appeal; the content is mid-twentieth-century, patronizing, and perfectly suitable for consumption by children. The single trace of the mean-minded stringency which characterized Truffaut's more aloof, unapproachable movie about childhood (WILD CHILD), and which

once characterized his haughty auteur criticism, is the intimidation implicit in this crowd-pleaser. You don't like this movie? You mean you don't like kids? 1976. (Ken, 9/16 and 17)

**Star Wars** — George Lucas's homage to Flash Gordon embraces, too, some of the beloved clichés of cowboy, western, 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 except Hollywood hokum, and it can be recommended warmly to anyone with a mental age of under twelve. The miniatures 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 anthropomorphized robots, especially the minutely non-when taken 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 benefited for giving the audience such blissful, innocent, simple-minded thrills, or primarily cynical for deciding the audience requires nothing more? With Alac Guinness. Came

out



**Wanda Nevada**  
Fisher, Peter Cushing. 1977. (Ape Drive In, from 9/14. Ape, from 9/14. Cinema Plaza 5, UA Cinema 2)

**Stephenwolf** — The grating music at the outset establishes the tone as something severe, serious, edifying. But this adaptation of the Hesse novel develops into an easily digestible lesson in humanity, along the same lines as ZORBA THE GREEK, about self-destructive, stuffed-shirt intellectual learning to embrace life — learning to lust, for example — under the tutelage of Dominique Sanda. The thick, uncertain, English-language pronunciations of the European cast (Sanda, Vivien Lyndon, etc.) tend to bog down the journey to enlightenment. Directed by Fred Hens. 1975. (Strand, 9/13)

**Stolen Kisses** — Francois Truffaut updates us on the no longer worrisome Jean-Pierre Leaud character from THE 400 BLOWS, who, posed in a private eye's job, has developed into a sort of young Bob Hope, bumping and failing but always in effectual in a world of lambs, over which Truffaut hovers protectively, cackling, and a bit bird-brained. Moments — for instance, the tracing of the path taken by a letter through a network of pneumatic tubes — reassure the director's defense, but they are wrong. With Delphine Seyrig. 1969. (Ken, 9/19 and 20)

**That's Entertainment** — A truckload of highlights, over the decades, from the MGM musicals. In the heap, there are plentiful pleasures to be found. Notably Fred Astaire dancing with a hat rack in ROYAL WEDDING, Donald O'Connor running up the stairs in SINGIN' IN THE RAIN, Clark Gable doing a rowdy song-and-dance in DOTS OF DELIGHT, Esther Williams or Mickey Rooney doing anything in anything. However, there is a certain sense of anxiety about savoring the goodies on display, because of the sudden, sometimes premature fade-outs, and because of the big-name narrators who sometimes talk right over the film clips (of these, Mickey Rooney and James Stewart are the most trustworthy, while Liza Minnelli and Liz Taylor, even though playing themselves, reaffirm their eminence among the world's worst actresses). The information dispensed is in



**Wanda Nevada**  
Fisher, Peter Cushing. 1977. (Ape Drive In, from 9/14. Ape, from 9/14. Cinema Plaza 5, UA Cinema 2)

eyewitness doses and is composed of equal parts clichés, generalities, and brazen untruths. We are to understand out of all this that the crest of the MGM musicals belongs first and foremost to the studio itself, second to the stars (especially Fred Astaire, Gene Kelly, Judy Garland, Judy Garland and Judy Garland) and third to a few household-word directors (a "genius" such as Busby Berkeley). The studio's self-congratulation seems a bit excessive — for instance, the inscription "Beginning Our Next 50 Years" next to the MGM emblem — for a movie rooted so deeply and distantly in the past. The selected clips never come near to the year, nor to the raunchiness and snailiness of Elvis and Ann-Margret in VIVA LAS VEGAS, one of many slighted MGM musicals. Indeed, second-guessing the selection of clips is probably the most interesting pleasure of this grabbag movie. For the most part, in keeping with the MGM image and the salesmanship tone of this salute, the standard for selection seems to have been "the bigger the better." 1974. (Strand, 9/16)

**That's Entertainment, Part II** — It was predictable that a second selection of highlights from MGM musicals would look somewhat dimmer than the first. But the impression of scraping-the-bottom is needlessly underlined by padding PART II with irrelevant, an homage to the musical team of Tracy and Hepburn, Gabor's clumsy dance in TWO-FACED WOMAN, a Mark Brothers clip (not, thank God, a musical number) from Harpo or Chico, but rather the musical scene from A NIGHT AT THE OPERA, and the more pater written for the fatigued "hosts." Fred Astaire and Gene Kelly (Fred, who you remember those wonderful parties when Judy would get up and sing this song?), in order to protect MGM's standing as the mecca of musicals, this movie bans all mention of other studios, which is perhaps understandable but it also, whenever it can, takes credit for stars who properly belong to those unmentionable other studios (as in the first THAT'S ENTERTAINMENT, there are two songs from Paramount's Bing Crosby, who appeared in a grand total of two MGM musicals, twenty-five years apart). Overall, the movie is bad on organization and sloppy on information, but in spite of everything, it contains a number of memorable moments: Gene Kelly on roller-skates in IT'S ALWAYS FAIR WEATHER, Rooney and Garland at a dude ranch in GILL CRAZY, Eleanor Powell in the battling thrash of BORN TO DANCE, and the two giddiest of the so, Esther Williams water skiing in EASY TO LOVE and Betty Hutton sharpshooting on horseback in ANNIE GET YOUR GUN. 1975. (Strand, 9/16)

**Tommy** — Ken Russell is ringmaster to a head-spinning series of gaudy tableaux. London in flames after a Luftwaffe raid, a pagan religious service paying frenzied tribute to a pagan icon of Marilyn Monroe, a smashed TV screen spewing a mixture of baked beans and lurchy studs into an ivory-white bedroom. All the while, Peter Townend's rock opera is going full-blown, non-stop, smothering these tableau visuals like a blanket. For all their bravado, Russell's images remain incidental, illustrational, and they seem, in comparison with most of his movies, almost subdued. Ann-Margret, Oliver Reed, Roger Daltby, Jack Nicholson, Elton John. 1975. (Globe, 9/14 through 17)

**Up in Smoke** — Cheech and Chong's marijuana puff piece is simply a stoner (or a stinkier) a stinkpot? Gas masks are advised. With Sazzy Keach and Tom Skerrit, directed by Lou Adler. 1978. (Ripco, Cottage; Del Mar Drive In; Flower Hill Cinema 2, Mira Mesa Cinema, New Valley Drive In, Plaza; Powers Area 6, from 9/14)

**Wanda Nevada** — Tall tale, told flat, about a cardsharp and a barely pubescent Grand Ole Opry aspirant following a crazy old minstrel's treasure map to a gold mine in the Grand Canyon. It takes little effort to imagine how this, with slight retouching, could be made over into a Disney film. The Apache ghost with his animated fireballs and luminous arrows

**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 up a detour sign and then watching the would-be victim disappear into the parted tunnel, with Kirk Douglas as a human incarnation of Willie E. Coyote. A few of the virtues of the cartoons, missing here, are no plot, no psychology, no secondary characters, and a running time no longer than seven minutes. With Ann-Margret, Arnold Schwarzenegger, and Paul Lynde, directed by Hal Needham. 1979. (Center 3 Cinema 3, Cinema Plaza 5, Pacific Drive In, Parkway 3, Poway Playhouse)

**Wanda Nevada** — Tall tale, told flat, about a cardsharp and a barely pubescent Grand Ole Opry aspirant following a crazy old minstrel's treasure map to a gold mine in the Grand Canyon. It takes little effort to imagine how this, with slight retouching, could be made over into a Disney film. The Apache ghost with his animated fireballs and luminous arrows

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would be suitable as is. The comic villains, colorfully played by Ted Markland and Lyle Askew, would have to refrain from throat-slitting, certainly, and perhaps tone down the psychopathic rancors as well. And the slowpoke pace would have to be speeded up so as not to annoy any one too young to have the good grace to doze off. Directed by and starring Peter Fonda (wearing the same fed-style of cowboy hat as in his Hired Hand, only in newer condition), with Brooke Shields, 1979.

\*Fiesta Town: New Valley Drive in UA Cinema 1, University Towne Centre

**The Wanderers** — An Italian street gang in the Bronx (Oh, no, in the type-a guy who-a likes to roam about...?) is treated with a degree of excess characteristic of the Italian cinema, the Fellini division — over-inflated caricature, dramatic geography, dizzy camerawork. If you doubt the seriousness of writer-director Philip Kaufman's elegy to the rock-and-roll generation, ca. 1963, you are to be addressed to the TV news announcement of the Kennedy assassination and to the wistful finale in which one of the Wanderers wanders up to the window of a coffee house in Greenwich Village and sees Bob Dylan, photographed in a halcyon silhouette worthy of Jesus Christ, warbling "The Times They Are a-Changing." With Ken Wahl, John Fiedler, Karen Allen, and Linda Manz, 1979.

\*Harbor Drive in: Sports Arena & State, University Towne Centre

**The Warriors** — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious kinship with the hostile-territory branch of action films, including both the STABCOCH-type western and the OBJECTIVE BURMA-type war story. It also owes a special debt to the samurai films of Akira Kurosawa for its conception of the feudal cleanliness of New York youth gangs and the strict martial-art hierarchy that sets apart the true "sol-

ders" and "boppers" from the mere "wimps" and "raggats." A simple problem in logistics (how to get from here to there), it offers no more character or plot development—but then again, no less drama and color and precociousness—than the annual Golden Gloves tournament. The otherworldly feeling is established

Beck, James Remar, Dorsey Wright and Deborah Van Valkenburgh, 1979.

\*\*\*\* (Biju, College, Del Mar Drive in: Flower Hill Cinema 2, Mira Mesa Cinemas, Plaza Sports Arena 6; from 9-14)

**Who Is Killing the Great Chefs of Europe?** — Fluffy ham and cheese

**Wild Child** — Francois Truffaut's factual, unembellished re-enactment of the events set down in a French doctor's journal, having to do with the capture and gradual domestication of an adolescent found roaming the forests as a beast. The plain, semi-documentary style sits a bit strangely amid the quaint 18th-century trap-

ing and closing of a door, the scotch-scratch of a quill pen. Truffaut's tendency toward reckless sentimentality is held in harness here, thanks partly to Nestor Almendros's calm gray images, partly to Truffaut's stiff, unemotional acting as the doctor, and partly to the unflattering sense of rhythm. 1970.

\*\*\*\* (Ken, 9-19 and 20)



The Warriors

omelette. Robert Morley 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-placing practiced by the Venus de Milo (in other words, she is a stiff). The high point is the Sears catalog-style display of fine jewelry during the credits. Directed by Ted Kotcheff, 1978.

\* (Spring Valley, Village, Vineyard Twin 2)

pings (ruffled shirts, horsedrawn carriages, etc.) and the silent-movie affectations (iris shots, static camera-work). The movie is alternately about denying its actual date, which is rather a surprise from a fashion-plate like Truffaut, and it pursues a scrupulous exactness about the physical properties of the bygone period: the starched collars, the antique household objects, and the commonplace sounds heard around these cramped old houses — the footfalls, the open-

**The Wiz** — Broadway's blackface version of THE WIZARD OF OZ. Ugly in design, dreary in lighting, chaotic in dance, inspired in song — what less could you ask? The major area of fascination is in scrutinizing, up close, the monster-ish makeup on the Scarecrow, the Tin Man, and the Cowardly Lion. With Diana Ross, Michael Jackson, Nipsey Russell, Ted Ross, and Richard Pryor, directed by Sidney Lumet, 1978.

• (Cineplex, from 9-14)

## Off the Cuff

What have you regretted losing?



Ruth Capers  
Videographer  
Windansea

In the twelfth grade of American government class, I had a diesel tank for a teacher named Hazel Jones. All she lacked was a broom. Well, one day we were sitting around in a circle; we were talking about something in class. I said some innocent remark, "That sounds like war profiteering to me." All of a sudden she ripped open her blouse and snarled, "Does this look like war profiteering to you?" It must have been a wound; I was hysterical. I didn't see anything. That day I completely lost my cool. I lost the lid and I've been out of control ever since.



Sol Lubin  
Formerly Retired  
Del Mar

It's certainly not my youth, 'cause I'm having a terrific middle-year experience. I really have no regrets. I've been having experiences that supposedly belong to the young people. I've had an opportunity to make friends with people who would not normally have been part of the usual pattern of my life. I thought of my life as a pyramid — you worked your way up to the top. I've found that it's a very isolating experience. If you're really inside, your options close down. I'm glad I quit that part of my life. I'm right in the center of the universe right now. San Diego is absolutely fantastic!



Martha Sempliner  
Tourist, San Francisco  
North Park

That part of pants in the sixth grade. My high school year book. That's terrible. I'm sure when Ralph helped us move he misplaced it, that it's still in his trunk or his suitcase somewhere. Now, Ralph would say it was the time he lost his car and couldn't figure out what happened to it. He had left it parked at a BART station and had taken BART home from work. The next morning he went out and said, "God, someone stole my car." I went over there once and found a bag of rotten green peppers in his bathroom.



Kipp Berry  
Illegal Alien  
La Jolla

"A leaf, a rock, an unfound door." That's a tough one. When I was a child I had this cat named Chichirone's Truck. One day I gave him a bath and put him in the refrigerator to dry. He survived but... he died ten years later. I lost my sentimentality that day. I lost, God... I lost. Tough. Tough. My mind's a blank. That sounds silly. How does it go so far? I am an illegal alien. That doesn't mean I'm from another country. I did lose something once but I forgot what it was.



Alan Sargio  
Rental Agent  
Ocean Beach

I was just thinking about this the other night. I had an old collection of Fillmore East tickets, and when I moved out to California, I lost them. That's a heavy one right there. I went back East and I couldn't find them. Those times there are some of the best memories. They were priceless to me. One thing I can't get back is time to do things. I guess you could say I parted a lot in the past. I turned twenty-eight in August. I've been through a lot. I have to get something together now, 'cause it's getting late.

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**Boon's**, 1888 Pacific Highway, downtown 281-5555. Bill Bracken, contemporary, Tuesday through Saturday. Steve Voss, contemporary and mellow rock, Sunday and Monday.

**Botsford's Old Place**, 1208 Prospect, La Jolla 451-8252. Steven Voss, contemporary, Wednesday through Saturday. Suzanne Igou, variety, Sunday through Tuesday.

**Cafe Del Rey**, 1501 E. Prado, Balboa Park 234-4011. Nova featuring Jamie Valle, Larry Logan, and Paul Breyer, jazz, contemporary, and Latin, Tuesday through Saturday.

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

**Caliph's Piano Lounge**, 3102 5th Avenue, Hillcrest 295-1585. Gil Warner, piano, Wednesday through Saturday.

**Caslin's Charlie's**, 2630 La Jolla Boulevard, La Jolla 454-0378. Disco, nightly.

**Casa Salsa Restaurant**, 625 H Street, San Diego 531-0187. Salsa, Mexican, contemporary, Wednesday through Saturday.

**Cash and Cleaver**, 140 South Street, Boulevard, San Diego Beach.

481-8238. Barry and La. contemporary, Wednesday through Saturday. Terry Schmitt, Thursday and Saturday. Monday and Tuesday.

**Cash and Cleaver**, 2309 Center City Parkway, Escondido 741-2441. Sarah Coffey, original, vocals, and guitar, Thursday through Saturday.

**Catalways**, 10757 Woodside Avenue, San Jose 409-0703. Light rock, Tuesday through Saturday.

**Cherelle's**, 5286 Balboa Drive, La Mesa 461-0531. Steve Johnson, disco, contemporary, and swing, Tuesday through Sunday.

**Charlie Horse Lounge**, Winners Circle Lodge, 500 Via de la Valle, Del Mar 756-6666. Dan, Mar, and Rick, country, boogie, and older, Tuesday through Saturday.

**Chateau**, 3623 College Avenue, College Grove 562-5820. Versa-bella Trio, contemporary, Wednesday through Saturday.

**Chuck's Steak House**, 1750 Prospect Street, La Jolla 454-5325. Joe Martello with Ron Satterfield on vocals, jazz, Monday through Thursday. Zig with Anissa on vocals, jazz, Friday through Sunday.

**Chuck's Steak House**, 1403 East Valley Parkway, Escondido 744-5100. Timepiece, contemporary, Wednesday through Saturday.

**Comedy Store**, 940 Pearl Street, La Jolla 454-9176. Mike Bricker, Howe Mandel, and Larry Himmel, comedians, Thursday through Saturday.

**Comedy Store**, Ramada Inn, 2151 Hotel Circle South, Mission Valley 291-4000. Glenn Super, Michael Rapoport, and Howe Mandel, comedians, Thursday through Saturday. Jimmy Alcock, John Fox, and Larry Beezer, comedians, Tuesday and Wednesday.

**The Corporation**, 380 North El Camino Real, Pacific Beach 424-1676. Disco, nightly.

**Coultury Bumpkin/Annes**, 1462 Palm Avenue, Imperial Beach 424-1676. Country, Contemporary, Thursday through Saturday. Duck-tail Revue, nostalgia, Monday and Tuesday. Feelings, disco-rock, Tuesday through Saturday, disco, Tuesday through Saturday.

**Crystal TV Emporium**, 500 Hotel Circle North, Mission Valley 291-7131. Disco, nightly.

**Daisy's Lounge**, 4706 Claremont Mesa Boulevard, Claremont 272-5661. Roland Klatz, zither, Monday and Tuesday.

**Da Viner's**, 526 E Street, Chula Vista 427-8880. Bar, folk, contemporary, Tuesday through Saturday.

**Dick's at the Beach**, 327 North Highway 101, San Marcos 755-7672. Bill Bess, rock, Thursday through Saturday. Thursday through Saturday. Monday and Tuesday. Neely habits, rock, Tuesday and Wednesday.

**Disco Heaven**, Executive Hotel, 11 and C Streets, downtown 233-4844. Disco, Tuesday through Saturday.

**D.O. Mills & Co.**, 425 Camino del Rio South, Mission Valley 298-1801. Disco, nightly.

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

**Etano's**, 7950 La Jolla Village Drive, La Jolla 459-0541. Red Camer, contemporary, Tuesday through Saturday. Dave Rogers, contemporary, Wednesday through Saturday.

**Fat Cat's**, 650 First Street, Encinitas 751-2578. Archie Francis Band, country, Thursday. Duffy Rose, country swing, Friday and Saturday. Carolyn Jaffe and the Cowbirds, country rock, Tuesday. Archie Francis Band, country, Wednesday.

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

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

**Fogcutters**, 2858 Carlsbad Boulevard, Carlsbad 729-3189. Favorite San featuring Russ Knappick, rock, Wednesday through Saturday. Fluke, rock, Sunday through Tuesday.

**Galalectia**, 4240 West Point Loma Boulevard, Loma Pointe 224-8262. Disco, nightly.

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

**Haley's**, 4250 West Point Loma Boulevard, Loma Pointe 225-8599. Rio, rock, Thursday through Saturday. Blue Wind, rock, Monday, Rio, rock, Tuesday and Wednesday.

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

**Humburguesas**, 4016 Wallace Street, Old Town 295-0584. Two the Max, variety, Wednesday.

through Saturday. Sarah and the Chel Bluegrass, Thursday through Saturday. Melissa McCracken, guitar and vocals, Sunday through Tuesday.

**Honolili**, 2270 Hotel Circle North, Mission Valley 297-1101. Madrigal, contemporary and Latin, Wednesday through Saturday. Jannah Williams, contemporary, Monday and Tuesday.

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

**Hill House**, 2730 Via de la Valle, San Marcos 755-6664. Rock, contemporary, Wednesday through Saturday.

**Hilton Cargo Bar**, 1775 East Mission Bay Drive, Mission Bay 276-4050. People Movers, disco and pop 40, Tuesday through Saturday. Moonance, contemporary, Sunday and Monday.

**Horse Shoe Tavern**, 7654 Broadway, Lemon Grove 469-6344. "Knock, knock and roll, Thursday through Saturday.

**Hungry Hunter**, 2446 Hotel Circle Plaza, Mission Valley 291-8374.

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, Coronado 433-2633. Nighting.

contemporary, Sunday through Tuesday. Harmony, contemporary, Wednesday through Saturday.

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

**Ivy Room**, 911 Camino del Rio South, Mission Valley 299-6329. Gary Shewood, contemporary, Tuesday through Saturday.

contemporary, Sunday through Tuesday. Thursday, contemporary, Wednesday through Saturday.

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Friday and Saturday 9:30 p.m. - 1:30 a.m.

## The Nieves Brothers

Featuring jazz singer  
**Marguerita Pagé**

**CROSSROADS**  
San Diego's Original Jazz Club  
345 Market Street  
Downtown on the Gaslamp Quarter  
on the Corner of 3rd and Market 233-7846

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TONIGHT! September 13 - 10 p.m. 8 & 10 p.m.

## COUNT BASIE

and his Orchestra

Fri. & Sat., September 14 & 15 - 2 shows, 8 & 10 p.m.

## FREDDIE HUBBARD

Sun., September 16 - 2 shows, 8 & 10 p.m.

## BLUES PROJECT '79

with AL KOOPER... and the BLITZ BROTHERS

Wed., September 17 - 8 & 10 p.m.

## DON McLEAN

Thurs., September 20 - 8 & 10 p.m.

## JOE PASS

Fri. & Sat., September 21 & 22 - 8 & 10 p.m.

## TAVARES

Wed., September 26, 8 p.m. only  
COMING!

## SAN DIEGO NEW WAVE

Thurs. - Sun., September 27 - 30 - 8 & 10 p.m.

## B.B. KING

Thurs., October 4 - 8 & 10 p.m.

## TAJ MAHAL

Fri. - Sun., October 5 - 7 - 8 & 10 p.m.

## WAR

WITH LEE OSKAR

Fri. - Sun., October 12 - 14 - 8 & 10 p.m.

## STANLEY TURRENTINE

Wed. Oct. 17 - 8 & 10 p.m.

## RICK DANKO & PAUL BUTTERFIELD

Thurs. - Sat., October 18 - 20 - 8 & 10 p.m.

## TOM SCOTT

AT THE **Catamaran**  
HOTEL & RESTAURANT  
3999 Mission Boulevard, San Diego, California 448-1081  
Advance tickets at Sears, Wards, 3rd St. News Station, and all TICKETRON OUTLETS, call 565-9547

**TALKING HEADS**

Saturday, September 22 - 8:00 p.m.  
Montezuma Hall, Aztec Center, SDSU  
SDSU Students \$4.50  
General Public \$5.50  
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KING THE GRATEFUL DEAD  
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Sports Arena

## ABBA

Sat. Sept. 22  
Sports Arena


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Los Angeles

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24 hour phone

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Nine Lives Your 1979

Special Guest Star

## BLACK FOOT

TUESDAY, SEPT. 18 - 7:30PM

## SPORTS ARENA

All seats reserved. \$7.75 & 6.75  
Tickets available at Sports Arena Box Office,  
Back Street House Stores, Eric the Red's Car Stereo Stores,  
and Arena Ticket Agencies. Information (714) 224-4176.

PRODUCED BY WOLF & RISSMILLER CONCERTS

**KPRI FM106**  
WOLF & RISSMILLER CONCERTS ANNOUNCE



## FOREIGNER

THURSDAY, SEPT. 20 - 7:30PM

## SPORTS ARENA

All seats reserved. \$7.75 & 6.75  
Tickets available at Sports Arena Box Office,  
Back Street House Stores, Eric the Red's Car Stereo Stores,  
and Arena Ticket Agencies. Information (714) 224-4176.

PRODUCED BY WOLF & RISSMILLER CONCERTS





**O' Hungry's**, 6955 Golfcrest Drive, San Carlos, 697-3232. Larry Burtone, originals, easy listening, and oldies. Thursday, Charles Welton, easy listening, mellow, and ballads. Friday, Ken and Clarence, pop, jazz, and rhythm ballads. Saturday.

**Old No. 7 Distillery**, 140 South Santa Avenue, Seaside Beach, 755-6733. Disco, nightly.

**One Night Stand**, 4710 Village Street, Ocean Beach, 222-2145. Tom Cat Blues. Thursday, Andy Byron, country rock. Friday, Paul Shaw, folk rock. Saturday, duck/funk. Sunday, Donna Beasley, folk. Monday, folk, soft rock. Tuesday, special attractions. Wednesday.

**Organ Power Pizza**, 5375 Kearny Villa Road, Kearny Mesa, 563-8958. Tommy Staps, contemporary and pop. Wednesday through Monday.

**Outpost**, 482 Grand Avenue, Spring Valley, 464-9007. Live country music. Saturday.

**Pai Joey's**, 5547 Waring Road, Allied Gardens, 286-7873. Nuxon and Downhome, country western. Thursday through Saturday. Wednesday, Out country and bluegrass. Sunday.

**Palmating Star**, 3008 Main Street, Chula Vista, 427-8889. Jack Reynolds, Robert Lopez, country, rock, and swing. Thursday through Saturday.

**Pavilion Lounge**, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 298-1111. Merrill Moore, contemporary and swing. Tuesday through Saturday.

**Pelican Club**, 7828 Broadway, Lemon Grove, 464-9284. Sadistic Soul, soft rock and country. Thursday.

**Porthole Lounge**, Holiday Inn, 1355 North Harbor Drive, Embarcadero, 232-3861. Eddie Preston, unlimited rock and roll. Monday through Saturday.

**Posidon**, 1678 Coast Boulevard, Del Mar, 755-6345. Bob Miller, disco. Tuesday through Saturday.

**Prophet Vegetarian Restaurant**, 3461 University Avenue, East San Diego, 293-1448. Lori Bell and Pam Soper, mellow jazz. Lori Bell and Pam Soper, classical flute duet. Thursday, Saturday, and every other Sunday. Onyx, guitar duo. Wednesday, Friday, and every other Sunday.

**Rain Tree**, 10450 Friar Road, Mission Valley, 280-1147. Classified, contemporary. Tuesday through Saturday.

**Raspberries**, 6230 West Point Loma Boulevard, Loma Point, 223-1693. Disco with Ron J., nightly.

**Red Candle Lounge**, Mission Valley Inn, 875 Hotel Circle South, Mission Valley, 298-8281. McRoberts 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, 465-3464. Jim Holly, contemporary. Tuesday through Saturday.

**Reubens Harbor Island**, 880 Harbor Island Drive, Harbor Island, 291-1880. Don Livingston, country rock. Tuesday through Saturday.

**Reubens Plankhouse**, 7637 Babcock Avenue, Claremont, 298-8281. McRoberts Bros., variety. Monday through Saturday.

**Rib Cage**, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937. BSC, contemporary. Tuesday through Saturday.

**Royal Vista Inn**, 636 E. Street, Chula Vista, 426-2500. Marianna Tabor, contemporary. Tuesday through Saturday.

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

**Sandy's**, 501 W. Mission Avenue, Escondido, 743-0920. Ambegio, top 40 and disco. Monday through Saturday.



**FREDDIE HUBBARD**  
Shearson Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Light, contemporary. Monday through Saturday.

**Show Biz**, 1421 University Avenue, Hillcrest, 291-1501. Female impersonation. Wednesday through Sunday.

**Sponky's Saloon**, 2856 Midway Drive, Loma Point, 223-3154. Disco, nightly.

**Spirit**, 1130 Buena Vista Avenue, Bay Park, 276-3993. New Wave Show. — Carlos Kido, punk. Thursday. Tamara Thomas, rock. Friday and Saturday. Foreman, rock. Tuesday. Gents, rock. Wednesday.

**Springfield Wagon Works**, 3555 Kearny Villa Road, Kearny Mesa, 565-2772. Midnight Flyer, contemporary rock. Thursday through Saturday. Kevin Brown, flavorful guitar. Tuesday and Wednesday.

**Springfield Wagon Works**, 3555 Kearny Villa Road, Kearny Mesa, 565-2772. Midnight Flyer, contemporary rock. Thursday through Saturday. Kevin Brown, flavorful guitar. Tuesday and Wednesday.

**Starlight**, 1551 University Avenue, Hillcrest, 295-2195. New Wave, jazz, and disco. Sunday, disco, nightly.

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

**Tavern**, 1298 Prospect Street, La Jolla, 484-9587. Butch Lacy and Guests, jazz. Wednesday through Saturday. Rose Flores, rock and country. Sunday and Tuesday.

**Tiburon**, 1st and Date Street, Imperial Beach, 459-8000. Window Pane, acoustic folk rock. Thursday through Saturday.

At the  
**Calamarian**  
HOTEL & RESTAURANT

# Blues Project '79

with  
**AI Kooper**  
Special guest

Andy Kuleberg, Danny Kato, Roy Blumenthal, Brian Cumming

**The Blitz Brothers**  
Sunday Sept. 16 - 2 shows 8 & 10 p.m.  
3999 Mission Boulevard, San Diego, California 438-1081

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**Cocktails - Ice Cold Beer**  
All sports on cable T.V.'s  
Charger bus trips  
**Pool - Darts - Stereo Sounds**

1200 GARNET AVE. PACIFIC BEACH  
Corner of Garnet & Everts, across from  
Chicago Mining Co.  
OPEN 11 A.M. DAILY

# O'HUNGRY'S IS FUN BY THE YARD!

Soup Salad Sandwiches

Feet, half yards and yards of your favorite belly wash

Continuous music  
in Old Town

1547 San Diego Ave  
Old Town  
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Open 'till midnight

Jerry Herrera's

# SPIRIT

Thursday (tonight)  
**New Wave Show**  
Featuring  
**The Cardiac Kidz,  
The Stand Bys,  
The Exterminators**

Friday **Super Glide**  
Saturday **Surprize Band!**

Tues. Sept. 18th Auditions  
Wed. Talent Night  
Coming: Thursday Sept. 20th  
KPRI 106 Night featuring The Blitz Bros.  
(all well drinks 1.06)

1130 Buena Vista & W. Morena Blvd. Club Rentals Available  
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Cocktails, food, dancing, 21 and up

**Dining at  
The White House.**

For over three generations La Casa Blanca has provided both "locals" and "tourists" meals they return for. Stop in either of our two locations in Old Town... we'll treat you royally.

The original La Casa Blanca, in the center of Old Town's state historic park.

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**BEA'S**  
Mexican Food

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Come visit Bill...  
crests, delightful  
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lunch, dinner or late  
evening dining we  
open Tuesday thru  
Saturday 11:00 til  
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\* Hot Bro. smothered  
with White Almonds  
\* Chicken Melon  
\* Chicken  
\* Chicken  
\* Chicken

**La  
Petite  
Cafe**

# DICK'S AT THE BEACH

DINNER, DANCING & ENTERTAINMENT

## NOTICE

The condition of "Dick's at the Beach" is improving with nightly doses of live rock & roll music administered by the below named bands.

## WARNING

This condition is infectious.

**THURSDAY 50+ HAPPY HOUR 7-9 P.M.**

**THURSDAY  
FRIDAY  
SATURDAY** **BLITZ BROS.**

**SUNDAY  
MONDAY** **THUNDERBOLT  
THE WONDERCOLT**  
BELLY DANCERS LINDA & AHVA

**TUESDAY  
WEDNESDAY** **NASTY HABITS  
BAND**  
OLD & NEW ROCK & ROLL

327 N. HWY. 101 SOLANA BEACH 755-7672  
2 BLKS. NORTH OF LOMA SANTA FE  
OPEN FOR LUNCH AND DINNER

# 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 Grits, 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 Avenue Blvd.  
(between Black Angus & Dixieland Lumber)  
226-0442  
Mon.-Fri. 6 a.m. - 9 p.m.  
Sat.-Sun. 7 a.m. - 9 p.m.

# THE FIREHOUSE DELI Restaurant.

Come as you are.

7 A.M.—9 P.M. Weekdays  
Dinner begins at 4 P.M.  
Brunch 7—2 Weekends

722 Grand Avenue  
Pacific Beach  
272-1999

**LIVE FROM THE**

# BACCHANAL

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BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.


EVERY TUESDAY THRU SATURDAY

## BRATZ

SAN DIEGO'S CRAZIEST ROCK BAND

TONIGHT! THURSDAY  
**DISCO SUCKS NITE**  
BRING YOUR DISCO RECORD &  
BRATZ WILL DESTROY IT ON STAGE.

TUES. & WED. - 85¢ DRINK SPECIALS  
EVERY SUNDAY & MONDAY  
**MAGIC IF**  
SPECIALISTS IN ORGANIZED CHAOS!




**THE ARCHIE S. FRANCIS BAND** Goos Old Country  
**DUSTY ROSE** Hot rockin' Country Swing  
Almost All Girl Band

**CALAMITY JAYNE and the COW-PUNKS** Country Rock

**THE ARCHIE S. FRANCIS BAND** Good Old Country

Happy Hour 5-7 Mon.-Fri. 35¢ hot dogs \$1 pitchers 25¢ glass  
656 First St., Encinitas  
753-3578

**TONIGHT!** Jerry Herrera & Lub-Dub Productions present



Thursday, September 13 at 8:30 p.m.  
With special guests:

**THE STANDBYS and THE XTERMINATORS**

Tickets \$2.50 at the door



1130 Buena Ave. & W. Morena Blvd.  
Cocktails, dancing, 21 and up. (must have I.D.)  
Power by Doctor Sound

**Top of the Arc**, 1960 Harbor Island Drive, Harbor Island 291-6770; Jack Constantino and Gene Wood, Tuesday through Saturday.

**Triton**, 2530 South Highway 101, Carlsbad 436-8877; Don Rottion Group, jazz rock, Tuesday through Saturday.

**Trojan Horse**, 4179 University Avenue, East San Diego 582-1070; Ram Band, rock, Wednesday through Sunday.

**Undisco**, 4473 30th Street, North Park 452-1971; Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

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

**Voyager Kona Club**, 1901 Shelter Island Drive, Shelter Island 222-0421; Disco, Wednesday through Sunday.

**West Coast Production Company**, 1444 Hampshire Street, midtown 295-3724; Disco, nightly.

**Windsong**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577; Karen Nelson, contemporary, Tuesday through Saturday.

**Wrangler's Roost**, 6008 Mission Gorge Road, Mission Valley 280-6263; Lanny Pruitt, country western, Tuesday through Sunday.

**Zard's**, 1310 Morena Boulevard, Bay Park 276-5637; Disco and top 40, nightly.

**Los Angeles Concerts**

**Kenny Rogers and Dottie West**: Universal Amphitheatre, Thursday, September 14 through Saturday, September 16, 8:15 p.m.

**Stephane Grappelli and Dave Griesman Quintet**: UCLA Royce Hall, Saturday, September 15, 8 p.m. (213) 325-2963.

**Stanley Clarke**: Laguna Beach Irvine Bowl, Saturday, September 15, 1 p.m. (714) 556-0788.

**R.I.O. Speedwagon and Backstreet**: Long Beach Arena, Wednesday, September 19, 8 p.m. (213) 436-3567.

**The Dils, The Lost, The Flugs, S.V.T., and The Rubber City Rebels**: Stratus Ballroom, Friday, September 21, 8 p.m.; Sunset and Western (213) 442-5700.

**Whitesnake and The Scooters**: UCLA Royce Hall, Sunday, September 23, 8 p.m. (213) 825-2963.

**Talking Heads**: Stratus Ballroom, Monday, September 24, 8 p.m.; Sunset and Western (213) 442-5700.

**EXTRA!**

# The News

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## THE NEWS

Special guest stars

## PRESENCE

EVERY FRIDAY NIGHT  
NORTH PARK LIONS CLUB

Admission: \$3.00. Doors open at 7 p.m.  
3927 Utah St., just north of University Ave.  
(next to the Palisade Gardens Roller Rink in North Park.)

92.5 FM presents

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With Special Guests

**THE GAP BAND • Sun., Sept. 30**  
**GOLDEN HALL • 202 C St. • 8:00 pm**

ALL SEATS RESERVED \$9.00



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Fish and fowl and meats and vegetables and fruits and wines and bread. You'll love the Spice Rack.

**SPICE RACK**  
A GARDEN RESTAURANT  
Mission Blvd. Near Grand, Pacific Beach

## 25¢ HOT DOGS

During Monday night football



**TUBA-MAINS**  
Grand Slam and Sports Nostalgia

Cocktails, Beer and Fine Food Families Welcome

**-FOOD TO GO-**  
2551 University 295-9426  
(just east of Texas St.)

A most cordial welcome to the ALL NEW

# W.D. Fabst & Co.

Purveyors of Fine Food & Spirits

Our dinners (5-11 p.m.) feature  
**Live Maine Lobster at \$11.95**  
**Special Prime Rib at \$6.95**  
...to name a few.

All our entrees include:  
Chef Barbara's special cheese-crackers with your favorite cocktail.  
Complete salad bar.  
French onion soup topped with melted cheese.  
Baked or French fried potato or rice pilaf.  
Homemade dessert.

**Butler Luncheon** is close to homemade cooking as you're going to get! 11 a.m. - 2:30 p.m.

Reservations accepted  
Located at the Roadway Inn  
2901 Nimz Blvd.  
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Underground Parking

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**"Outstanding Cantonese Cuisine"**

Tues.-Sat from 11 a.m.  
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2229 Morena Blvd. (Just North of City Chevrolet)

**Since 1973 276-6344**

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# TODD RUNDGREN

..SEPT 23..

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OPEN-AIR AMPHITHEATRE

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Beach (213) 379-4998; Jon Hendricks, Thursday through Saturday.

**Comedy Store**, 8433 Sunset Boulevard (213) 556-5225; Buddy Rich, Thursday.

**Dante's**, 4269 Lankershim Boulevard, North Hollywood (213) 759-1566; Dave Popp and Keith Saunders Quartet, Thursday; Akiyoshi and Tabackin, Friday and Saturday.

**Golden Bear**, 305 Coast Highway, Huntington Beach (714) 536-9600; Let's Eat, Friday; Lenny and Shaggy, Saturday and Sunday; Hoyt Axton, Monday.

**Lighthouse**, 30 Pier Avenue, Hermosa Beach (213) 372-6991; Joanne Graue Trio and Jim Stewart Trio, Thursday and Friday; Telle Montoya, Saturday and Sunday; Pharoah Sanders, Tuesday.



STANLEY CLARKE

**Patamina**, 4707 Lankershim Boulevard, North Hollywood (213) 765-9256; The Rollers, Friday and Saturday.

**Roxy**, 9009 Sunset Boulevard (213) 878-2222; Walter Egan, Thursday.

**Anita Ward and Edwin Starr**: Friday and Saturday; Marda Gray: Mambo, Tuesday.

**Starwood**, 8888 Santa Monica Boulevard (213) 656-2250; Blues Project '79 with Al Kooper, Thursday through Saturday; The Weitz and The Timmings, Tuesday; Southsayer and R.O., Wednesday.

**Sweetwater**, 264 North Harbor Drive, Redondo Beach (213) 372-0485; Rodney Crowell, Friday and Saturday; Nana Sola and Ruckee North, Monday.

**Troubadour**, 9081 Santa Monica Boulevard (213) 276-8669; Rubikins, UJA, and Ivy and the Eatens, Thursday; Cowell and Green, Friday; Blueford and Negusa, Saturday.

**Whisky a Go Go**, Sunset Ship (213) 652-4202; Robert Stockard and Gary Nylock and the Figures, Thursday; Gears of Fourment, Friday; Axis and Eulogy, Tuesday; The Scooters and Nick Smiley, Wednesday.



**TOWER RECORDS**  
We've got your music

# 8th ANNUAL Motown Month 4.88 Sale

No way around it — Motown is still the number one R&B label. There's the greatest music of the past. The Temptations, Miracles, Jackson Five — the hot and recent. The Commodores, Ronnie Peterson, High Inergy — and those that bridge the gap: Diana Ross, Smokey Robinson, Marvin Gaye, Steve Wonder, And all of it — everything on the Motown. Tamla, Gordy & Soul labels — is on sale at Tower at 4.88 per LP disc or tape (7.98 list). Three recent releases from Diana Ross, Rick James, & The Commodores are 5.44 (8.98 list). Check it out.

<p><b>Diana Ross</b> The Boss</p> <p><b>COMMODORES</b> Midnight Magic</p> <p><b>TATA VEGA</b> Try My Love</p> <p><b>Tina Turner</b> Wild and Peaceful</p> <p><b>SHADE</b> I Just Need More Money</p>	<p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>THELMA Houston</b> Rak To The Rainbow</p> <p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>DR. STRUT</b> I Just Need More Money</p> <p><b>PLATINUM HOOK</b> In Time</p>	<p><b>THELMA Houston</b> Rak To The Rainbow</p> <p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>DR. STRUT</b> I Just Need More Money</p> <p><b>PLATINUM HOOK</b> In Time</p>	<p><b>THELMA Houston</b> Rak To The Rainbow</p> <p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>DR. STRUT</b> I Just Need More Money</p> <p><b>PLATINUM HOOK</b> In Time</p>	<p><b>THELMA Houston</b> Rak To The Rainbow</p> <p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>DR. STRUT</b> I Just Need More Money</p> <p><b>PLATINUM HOOK</b> In Time</p>	<p><b>THELMA Houston</b> Rak To The Rainbow</p> <p><b>APOLLO</b> Shoulda Gone Dancin'</p> <p><b>DR. STRUT</b> I Just Need More Money</p> <p><b>PLATINUM HOOK</b> In Time</p>
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# TOWER RECORDS

**San Diego** 3601 Sports Arena Blvd. Across from Sports Arena

**El Cajon** 790 El Camino Parkway Across from Parkway Plaza

**College Area** 1400 El Camino Parkway Next to Art Stop Office

## READER FREE CLASSIFIED ADS

### Notices

IF YOU KNOW you're not ready to be a partner, you are uncomfortable with abortion. Add to it, another choice. San Diego County Adoptions 560-2136.

### UNDERSTANDING HUMAN VIOLENCE

7:30pm September 19 Wednesday 4:30 hour seminar that explores the obvious forms of human violence and how they operate in our lives in such a way as to poison and destroy human relationships. 234-5667.

### HELP US AT Balboa Naval Hospital cheer up patients.

Contact: Terry or Deborah at 234-2747 afternoons and evenings.

### PHILOSOPHY: psychology and Science of Mind with love and happiness.

That's what's happening Sunday mornings, 11am. New Thought Episcopal Church, 304 Parkway Church Vista, 427-6225.

### YOGA CLASSES: Stretching, strengthening, concentration, deep relaxation.

Beginning and intermediate classes to begin the week of September 17, 282-2111 or 280-0633. Nataraja Yoga Center.

### ONGOING WEEKLY support group in La Jolla.

459-2246.

### DEVELOPING new singles programs for fall.

Need people to help lead discussion groups, give lectures, demonstrations, performances. For more information, please call 583-3300/425.

### J. KRISHNAMURTI: Alan Anderson video cassette tapes are played in a 6 week class entitled, "Dynamics of Inward Transformation."

7pm Thursday, September 13 Mission Bay High Room 226. Fee information 273-3221.

### MEMBERSHIP in travel club and chance to make added income in the travel industry.

Business. Small investment required. 583-1809.

### MANTRA MEDITATION: Do you understand the what, how and why of this powerful technique?

Class begins September 18, 680-2111 or 683-0633. Nataraja Yoga Center.

### SINGLES HOSTESS parties, every Friday.

Companionate, safe, casual way to meet people. 30-55. BYOB, nibble, looks, dancing. Parties for people free newsletter, 286-3.

### THE QUEST to Truth is a quest for self.

Meet your Shadow Self on a weekend retreat and overnight campout. 284-5495 5-8pm.

### MARRIAGE: And family counseling workshop.

4 hour intensive seminar for couples, interns, professionals and agencies exploring the new MFC, life, satisfaction, experience etc. Information 287-7121.

### STREET ROLLER skating group would like new members.

Enthusiasm is the key. No commitment. 460-6827 or 461-0729 for details.

### SINGLES TOFF house parties, all ages.

Imagery 20s and 30s, formed by Unlabeled (humanistic) literally. BYOB. Mel 287-7039.

### SINGLE WOMEN: Free dance service.

San Diego's newest color video dance service. Meet other singles who share your interests. Introductions made by video tape interviews. All information is confidential. 1 year membership fee, limited offer. Call Video Partners 385-8557.

### BALBOA PARKS' Future: Voters decide September 18.

Would you like to walk by a canyon stream in the city center? Balboa Park a Florida Canyon could some day have canyon trails, bike paths, and picnic areas. Building the new Hays medical complex in the aircraft approach path is bad for the Hays Park, and San Diego. Vote No on Proposition D, September 18. Paid for by the Hays Park. San Diego, September 13, 1345 El Prado, San Diego 92101.

### THE MALE/FEMALE CRISIS: An all-day seminar which explores the roots of the current crisis in male/female relationships.

Topics include fear of involvement, our inability to communicate, moving beyond egoistic motivations, intelligent bases for attraction, seeing and choosing, available to help you move beyond your depression. 234-5667.

### ANDROGYNY REVIEW has been born!

The world's only magazine on androgyny, which explores the relationship between the sexes. 32 pages, professionally edited, graphicly designed. Sample recent issue \$2 for 1 year quarterly. \$6. PO Box 7479 San Diego, 92107.

### RISQUEALITY: Come out of the closet and join others who want to be free of pre-assigned sex roles.

Play sessions and weekend workshops. Call 233-5328 for no record. 24-hour calendar of events.

### AUTISM: PCHC Fall, September 23.

10am to 7pm. United Spiritual Church of San Diego, 3936 Iowa Street, 280-8744. Free admission, free hearing.

### WEEKEND WORKSHOP: September 14-16.

Modern astrology and preventive medicine with Bob Magan M.A. on our Friday 1914 introduction to medical astrology, uses of astrology in diagnosis and preventive medicine. Al. Academy, Hall, 6-9:30pm, 1830 Ray Street, North Park, San Diego. Saturday and Sunday is 10 to 12 noon and 2-5pm, both days, at Orena Hall, 4444 Highway Street, 1 block south of Adams.

### INTERESTED IN SPACE technology?

Join a space research organization. Membership fee, \$10. U.S. P.O. Box 17059 San Diego, CA 92117. Include phone is possible.

### SINGLE, NONSMOKING man and woman.

For charming, intelligent singles who appreciate each other. 433-7817 for information.

### WORKERS-SLAVES: Hear Frank Nolan.

Freedom Fighters, Historic Main, Jr., 7:30pm one October, gas to go or a 1 per person and proposed new IRS tax. 280-0708.

### THE COMMUNITY: Be the formerly married.

Visit us any Friday evening at 7:30 for free, handouts, and fun. 6850 Monmouth, Queens, 284-1455 weekdays.

### SAN DIEGO County Mental Health Services.

volunteers to work with adults and adolescents inpatient units. Minimum 16. Contact Shirley Rosenblatt at 560-3078.

### WE CARE: Divorced, widowed, separated.

Divorcee and Widowed: come to dance with Fall Festivalers 7:30pm, September 8, 1110 Rosemead, San Diego Federal Building.

### MOVIE BUFFS: Interested in going new film.

and meet once a month. Steve 460-2757 after pm.

### WATCH THE SKIES: Spend evening at new.

magical desert vista experiencing through large telescope scopes, star charts, meteor, galaxies, nebulas. Sept. 22, 286-2919.

### A MYSTICAL STUDIES group.

The Theosophical Society will meet on Sunday, September 8 at 7:30 p.m. The public is invited to attend. 239-4576.

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### NUDE SUNBATHING: men and women.

optional beaches guide. Complete maps with directions and phone numbers. Call 445-5241 or send \$2 to Points West Enterprises, P.O. Box 12140 El Cajon, CA 92071.

### SEXUAL TANTRIC: Can be unlocked.

showing you fully experience the joy of sex. Weekend with Margi Woods. Sexual Energy Seminar. Call 233-1171. Confidential. 4807 Santa Monica, Suite 2, San Diego, 92107. A beautiful, safe experience for both men and women.

### REHABILITATING: men and women.

psychic and physical. 286-2919.

### RENEWAL WEEKEND: for individuals who have had problems with any of life's many addictions (alcohol, pills, other drugs, etc.) in October.

For more information, call 773-8070, Ryerson Associates.

### LIFE ENERGY: You have inexhaustible sources.

Learn, through a step-by-step method, how to tap into, direct and focus your energy for expression of full potential in every area of life. Health, relationships, career, finances, business. Introductory experiential lesson in Aqueduct La Jolla Saturday 2pm, 459-6716. North County, Sundays 3:30pm, 741-STAR 82.

### IN TRANSITION: Recent major changes or personal crises in your life?

Or feeling disoriented, confused and unable to make necessary changes? Professional counseling for individuals and couples, available to help you move beyond your depression. 234-5667.

### P.O. BOX RENTALS: Phone lockboxes 24-hour lobby.

Call-in service. \$8 per month (monthly 20s and 30s, formed by Unlabeled (humanistic) literally. BYOB. Mel 287-7039.

### CREATIVE TOUCH: enhances your ability to communicate with, soothe, and heal those you love.

Therapeutic massage and Oriental energy balancing will be the focus of this workshop. Saturday, September 16, 10am-5pm. Class fee is \$45. Lynne Marini, 286-7868 for information.

### THE MALE/FEMALE CRISIS: An all-day seminar which explores the roots of the current crisis in male/female relationships.

Topics include fear of involvement, our inability to communicate, moving beyond egoistic motivations, intelligent bases for attraction, seeing and choosing, available to help you move beyond your depression. 234-5667.

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### MANORE TWO

### SWITCH II

### MANORE TWO

### MANORE TWO

### MANORE TWO

### MANORE TWO

## PICTURE YOURSELF ON A T-SHIRT

Imagine wearing yourself or someone you like! We print anything on anything! Bring in your favorite photo, slide, artwork you name it. When you want! Open Tuesday-Sunday 10:00am - 6:00pm

**WE COPY TOO**  
4967 Newport, Ocean Beach  
225-8411

## CAPEZIO san diego carlsbad

dance theatre shop

3010 5th avenue, carlsbad 92008  
578 elm avenue carlsbad 434-4807

**Dancewear is going Back to School CLEARANCE**

Tights \$3.99 Tap Shoes \$14.50  
Children's Leotards \$5.00  
Toe shoes reduced.

Lots of surprise specials & lots of good styles.

52 SEPTEMBER 13, 1979

SEPTEMBER 13, 1979 53







**GUITAR LESSONS:** Our instructors are graduates of Guitar Institute of Technology and of your teachers. Can't play? Let us fix it. All levels. Call for free introductory lesson. **Trade Music Workshop** 272-0386.

**DRUM LESSONS:** All levels, taught by experienced instructors. Share and drum set light reading taught. All lessons are taught in my studio and will include rock, disco, country western, jazz instruction. **Greg** 279-8988.

**CLASSES IN THE MARTIAL ARTS:** New beginning classes now forming. Vietnamese style with emphasis on philosophy and technique. Contact David Holsby at 277-2788.

**FLORAL DESIGN SCHOOL:** Classes now forming. Choice of day or evening also Saturday. Personalized instruction in a workshop atmosphere. **264-0156** or **617-0360** (24 hours).

**FLUTE LESSONS:** experienced qualified teacher. **283-4666**.

**PSYCHIC DEVELOPMENT:** class now forming. Course available to those desiring to study for the ministry. Psychic readings by appointment. Call **262-1557** 4-6pm and weekdays.

**DANCE:** Combine jazz dancing, exercise and disco steps. Day and evening classes now forming. Inland area. Hourly and regular now. **239-6555** early morning, late evening.

**PIANO LESSONS:** All levels, experienced instructor with master's degree, in residence. University. Sight-reading, theory, technique, repertoire suited to individual. **459-8916**, **297-7881** or **427-1102**.

**SAN DIEGO ACTORS STUDIO:** Improvisation, scene study, cost readings, audio techniques, acting technique. **Weeks**, Tuesday 7-9pm or Saturday 10-12. All levels. **Patricia Elmore** 276-0705.

**ACTING CONSERVATORY:** at San Diego Recreation Center. 3 week Saturday session begins September 22, with beginning and intermediate acting, improvisation and advanced voice and movement workshops. Advanced acting begins Wednesday pm. September 26, 27-28.

**TUTORING:** Reading, spelling or math problems? Pre-school through adults welcome. Evening classes available. To register, call Tom O'Brien. Learning Center, 276-3333 or 420-6202 now.

**PHOTO SILKSCREEN:** class just starting. Small informal group for beginners. **225-290-074**.

**ROOMMATE TO share 2 bedroom house in Golden Hills. Non-smoker. Pool, \$100 plus 1/3 utilities. Mail 229-2956.**

**VEGETARIAN NONSMOKER:** share Cardiff home with 3 others. Large private yard, organic garden, meditation area, full trees. No dogs, adults only. **753-0267** or **436-0539**.

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## Roommates

**STABLE, QUIET, CHASTE:** non-smoking, employed woman (student) considered 21 to 25 who can cook, clean and may work with you. Located in a quiet, safe area. 2 bedroom, 2 bathroom house in La Jolla, complete with fireplace, pool, gym, jacuzzi, swimming. October 1. \$350 per month plus 1/3 utilities. **Phil** 276-7687.

**FIRST in a series of physician-instructed home care instructions on taking blood pressure, listening to heart and lungs, examining ears, and other basic fundamentals of home health care.** Thursday, September 20, 7:30-9:30pm. 12267 Oak Knoll Road, Poway. For further information call 748-3360. Classes limited to 15. Fee \$10, payable in advance.

**LADES:** Are you unfilled? Desire a life something exotic and sensual in your room? The art of Erotic Eastern dance may have the answer. Call Athena 264-6568.

**KEYBOARD AND MUSIC THERAPY:** instructor. Jazz, classical, rock, blues. 276-7548.

**PSYCHIC DEVELOPMENT:** class now forming. Course available to those desiring to study for the ministry. Psychic readings by appointment. Call **262-1557** 4-6pm and weekdays.

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**MISSION BEACH:** need 2 responsible roommates in quiet area. Private studio, room or bathroom. Call **John** 488-6836 after 3:30pm.

**HOUSEMATE:** want large private house with yard in Laramie Grove. Non-smoker. \$1100 plus 1/3 utilities. \$350 deposit. **Call** 282-1096.

**ROOMMATE, PREFERABLY:** female, wanted to share 3 bedroom furnished house above station. Quiet nonsmoker preferred. \$185 a month plus 1/3 utilities. **George** 483-7186.

**2 FEMALE STUDENTS:** wanted for Del Mar house, 2 bedrooms, 2 bathrooms, 2 cars. \$250 per month plus 1/3 utilities. **Call** 483-7186.

**SMOKELESS, PLEASANT:** female needed. \$200 per month plus 1/3 utilities. **Nancy** 753-7165 evenings.

**MISSION BEACH:** on bay. 2 bedroom, 1 bath apartment. Mature, responsible female needed to share with male. \$250 per month plus 1/3 utilities. **278-2956**.

**PROFESSIONAL:** or graduate student wanted to share 2 bedroom, 2 bath house in Claremont with 2 others. Non-smoker, no pets. \$150 plus 1/3 utilities. **277-6544**.

**FEMALE:** ONE room available in nice 2 story, 5 bedroom southeast Chula Vista house. Open room, kitchen and pool privileges. **3125-480-8929**.

**PROFESSIONAL WOMAN:** and daughter (6) have 4 bedroom house to share with same or single responsible female. Reasonable rent. **Normal Heights** 283-7556.

**NEED RESPONSIBLE, career-minded:** roommate to share three bedroom house in El Cajon with one other person. Must be neat. **Call** 488-6836.

**HOUSEMATE TO SHARE:** 3 bedroom furnished house in Claremont. \$1100/month plus 1/3 utilities. Good homemaker, responsible, employed, modest. No cigarettes. **Call** 488-7600 or 277-6041.

**FEMALE ROOMMATE WANTED:** Lady to share exquisite Del Mar home with 3 other people is needed immediately. \$150 per month. **Andre, Boby or Jen** 481-8605.

**ROOMMATE TO share 2 bedroom house in Golden Hills. Non-smoker. Pool, \$100 plus 1/3 utilities. Mail 229-2956.**

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**FEMALE ROOMMATE:** wanted, mid-20's, nonsmoking to share new, comfortable 3 bedroom house in Poway. \$125 plus 1/3 utilities. **Call** 488-1031 or leave message with **Callie** 483-6670.

**HOUSEMATE:** need responsible female to share 3 bedroom house in Poway. \$125 plus 1/3 utilities. **Call** 488-1031 or leave message with **Callie** 483-6670.

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**RESPONSIBLE**, sharing female seeking same for 2 bedrooms. 11 bath, two-car garage. Prefer non-smoker. Call 24 hours. 223-4016. **DRIVER** 1982-1984. 2400-4000.

**HOUSEMATE** wanted male or female. 1982-1984. 2400-4000. **DRIVER** 1982-1984. 2400-4000.

**FEMALE** roommate needed at quiet country home in Lakeside. Great room \$140 plus 1/2 utilities. \$50. 2400-4000.

**VEGETARIAN** wanted. Male, plastic, non-smoker. For semi-private room. 2400-4000.

**FEMALE** roommate needed 2 bedroom 2 bath Pacific Beach apartment. \$115 plus utilities. 2400-4000.

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**ROOMMATES** for 4 bedrooms in Santee. 4 miles from Grossmont. 15-20 minutes from San Diego. 2400-4000.

**PRIVATE** bedroom, private parking, laundry facilities. Housekeeping service. 2400-4000.

**ROOMMATES** needed. Three bedroom apartment, near USO. 2400-4000.

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**1970 DODGE CHALLENGER**. 440 HP. R.T. no catalytic converter. 2400-4000.

**1976 INTERNATIONAL**. Metal shop van. 2400-4000.

**1976 DODGE VAN**. School bus. 2400-4000.

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**1962 VW BUG**. 2400-4000.

**1969 EL CAMINO**. 2400-4000.

**1975 FIAT**. 2400-4000.

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**1972 DATSUN 280Z**. 2400-4000.

**1974 DODGE VAN**. School bus. 2400-4000.

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**B.O.C. BABY** Give me the love I have! Don't Laguna, P.O. Box 554, Spring Valley 92077.

**SINGLE MALE** 29, desires an attractive, younger lady. Weekly dining, companionship. Reply with recent photo, name, phone to: **HARRY RUFF** P.O. 1421, Imperial Beach 92032.

**HAPPY BIRTHDAY** Kathy. See you and the rest of the W in New York. (Sat).

**SENTIMENTAL** Scourin, if feels good to see you, with you, and relax in the pleasure of both. You have some back issues to look up. Gentle Giant.

**CANDIDA** No phone numbers in the Reader. Tell me where to send it. Space Age P.O. Box 17052, San Diego, CA 92117.

**I WON'T** look for love. Baby, I share it. You don't have the game and have to check backs, names or numbers again. Alena.

**LADY LOVE**, sorry, not born a poet. Update reply would sound reassuring. Beautiful thoughts will meet Sam. Send me.

**FRIDAY** Oh Saturday what does that mean? Short space of time needs a heavy kiss. Monday's coming like a fall on wheels. 48 hours needs 48 thrills.

**STRAWBERRY FIELDS** Haven't seen you in ages for months. Take a trip? Your savings are good. Warm Seeker.

**RAY** Farrow watching me wait? Wait the watching! As me if I like you, since for I all see you selling tools, or using them. KJ.

**TRY TO AVOID** bad expectations. Happiness is brought only by thought. Good perception, both, independence of thought and giving, inspirational readings and prayers help also.

**WATERMELON LOVER** I know what you like my desire to pleasure you in many ways keeps me from no reason.

**STRAWBERRY FIELDS** It's been quite a while! From 9th grade to now. Good luck at USC. Hope you like San Diego.

**DON QUICHOTE** I really need you. Your girls have been often used by others. Perhaps to tell but remain in constant contact of others like you. Sisy Girl.

**CHRISTINE** The Kuester's dreams came true, they accomplished something you didn't. You're too young for me anyway. Remember? Kissed Number 4.

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 appliances. Rags, clothing, newspapers, books.  
 Call for pick up. 276-8114.  
 RECYCLE: rag, old pictures of any un-  
 wanted rags, clothes, drapes, rug, usable or  
 not. 574-5683 call the Rag Man.  
 WANTED: German and Japanese war  
 souvenirs and military stuff. To District or  
 Japanese relic also a display. manquin.  
 260-7018 or 70m.  
 NEED STUDY: partner for graduate entrance  
 exams. Nice dinner in exchange for help in  
 math. Cynthia 286-7154.  
 ANTIQUES ON COMMISSION: in new  
 Kensington coffee, tea, gift, antique store. Let  
 me display your furniture for sale. Susan's  
 260-5153.  
 SCUBA GEAR: used 70 to recent for rent  
 or sale. Jim Tel. 5mal. 724-7326.  
 REASONABLE.  
 TOP DOLLAR for war souvenirs. Especially  
 German and Japanese. Swords, daggers,  
 medals, bayonets, helmets, flags, uniforms, or  
 national, caricatures, etc. Call 423-1094 for top  
 offer.  
 USED PORTABLE: electric typewriter in good  
 condition. Need now 274-5170.

**Aerobic Dance**

**Calistone Aerobic Dance**

Boasting 20 to 30's  
**FREE CLASSES**  
 297-7770

Enjoy the benefits of exercise  
 and the fun of dance.  
 Specially designed for the  
 non-dancer, this class will  
 strengthen the heart, trim  
 your figure.  
 Can't for a class in your area  
 182 per class in your area

**Studio One  
 unisex  
 Hair Styling**

(Formerly El Cortez Hairstyling)  
 presents "Studio One For You"  
 by Ernesto and Suzanne  
 Precision Haircutting for men & women

Easy care layered cuts  
 curly perms  
 Permanent Waves  
 4000 West Pointe Lane Blvd.  
 (next to Windmill Farms)  
 If your hair isn't becoming to you  
 you should be coming to us!  
 No appointment necessary  
 \$10 Blow Cut Special—mention this ad  
 \$25 Permanent Special—mention this ad  
 Offer expires Jan. 1, 1980

Trade  
 WANTED: 2nd hand car of engineer with apart-  
 ment to decorate, seeking woman to teach the  
 sewing and plant arranging. Exchange serv-  
 ices. 763-4574.  
 KODAK EK6 instant camera with flash at  
 auction, new, in original box. \$100. Offer  
 for four-drawer, full suspension, steel  
 filing cabinet. 763-7362.  
 STRAIGHT TRADE: United to American  
 coupons? Call Cwe or 272-8250.  
 WILL TRADE one American half price coupon  
 for one United half price coupon. 281-5913.  
 2 AMERICAN Airlines 1 fare coupons for 2  
 United Airlines 1 fare coupons. 459-6566.  
 WILL TRADE my "Wings of War" for "War  
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