

LUXURY CONDO in Mission Valley, month-nominate 2 bedroom pool, jacuzzi, sauna, 2 lighted tennis courts, \$180,000. 960-9306. Evenings & weekends.

PALM SPRINGS, new condo completely furnished, patio, pool, jacuzzi, summer rates. Will lease during fall and winter months. 224-0703 or 224-2098 after 5pm.

BIG BEAR Lake cabin, Moonridge area, 2 bedroom, full kitchen, comfortable. Near water. Ralph 460-3241, evenings & weekends.

WOODY ENCINITAS cottage, 6 blocks from beach. Ocean, employed, organic type indoor-outdoor, 25 desired. \$2500 per month. 942-0718 after 5pm.

\$250 BRAND NEW, 1 bedroom luxury apartment in heart of North Park. Close to everything. Carpets, drapes, refrigerator, stove, dishwasher. 3785 Horton Avenue, 284-2623 or 284-8079.

\$225 3 BEDROOM apartment near SDSU, buses, and shopping. 4318 Maude Avenue, newer building, fresh paint, stove, refrigerator, carpet, drapes and dishwasher. No children or pets. 282-9831.

NEW 1 BEDROOM condo in La Jolla park. Villa of all conveniences plus pool & jacuzzi. 453-6722.

\$245 LARGE 2 bedroom North Park, carpets, refrigerator, stove, and water paid. One offer OK. No pets. 275-0792 or 276-2374.

NEW ONE and two bedroom condos for rent between Highway 94 and Balboa Park, 1 block from bus line. 282-2133.

DELUXE 1 bedroom apartment unfurnished, new carpet, drapes. Close to beaches. Mission Valley. \$220 per month. No pets. 432-2000, 222-3067.

2 BEDROOM, 1 bath, washer & dryer available, pool, good location in Rancho Penasquitos, near view. Must see in person. \$300. 487-0402 or 748-0049.

\$140 For YOU! own apartment in Pacific Beach. Cozy room, private bath and walk-in closet. No cooking facilities. Arden 276-7470.

\$250 MISSION Valley condo, master bedroom, pool & many extras. 288-5171.

NEW 1 AND 2 bedroom condos for rent between Highway 94 and Balboa Park, 1 block from bus line. 223-0204 or 274-3939.

SINGLE MALE looking for a 1 bedroom apartment or studio in Pacific Beach or La Jolla in quiet neighborhood. Don 273-6661, evenings.

2 BEDROOM, 1 bath, condos, east of Imperial Beach, washer, small private patio, pool, jacuzzi, covered parking, close to OK, available October. \$350. 424-3935 mornings.

HOUSE 3 BEDROOM 2 BATH, Linda Vista, near all, no garage. \$300 monthly. 962-7631.

WANTED TO RENT, Clean garage with electricity and hot and cold water for property driveway. 225-8214 before 5pm.

2 BEDROOM CONDO, Genesee Highlands, U.C. pool, recreation area, \$400 per month. No pets. Joyce 560-1061 or 566-4628.

MIRA MESA share 2 bedroom house, quiet neighborhood, with a bright, friendly, responsible, quiet neighborhood. I'm an outgoing professional, 33. \$150 plus utilities. Michael 578-3048.

MIRA MESA, 2 bedroom house, private fenced yard with lots of trees, fireplace, washer, garage. \$375 per month. 273-2582, evenings & weekends.

DOWNTOWN LEASE, 2 STORY STORE. Could lease expand without moving. 700 square feet with huge elevator. 542-6665.

WANTED GARAGE, or shed to be converted into a room for school year. \$125 maximum. 275-7392 after 5pm.

LA JOLLA, 4 bedroom, canyon, semi-furnished, view, garden welcome, laundry, washer, available. 434-2845 or 232-7733.

NORTH RIM condo in Fashion Valley, luxury 1 bedroom, pool, jacuzzi, sauna, tennis. Available September 30. \$365. Craig 270-1782.

FEMALE, 30, seeks garage, attic, chicken coop for storage and drafting studio. Preference in Inland or near park. 281-8500, evenings only.

LA JOLLA VILLAGE, Southpoint, new luxury townhouse, 3 bedrooms, 2 1/2 baths, carpets, fireplace, patio, pool, jacuzzi, pool & garage. 571-43-9822.

GOLDEN HILLS beautiful 1 bedroom, 1 bath in quiet stone setting, apartment with view, amenities. Call for details. Adult please. \$210. 455-0333 or 455-8114.

CAREFREE CONDO, 2 bedroom, 2 bath, fireplace, pool, garage, landscaped yard, views, balconies, near beach, no pets. \$400 month, lease, October 1. 753-7265 or 753-2221 machine. (20)

HOUSE FOR RENT available September 17th, 1 bedroom, garage, carpets, drapes, refrigerator, stove, beautiful patio, gardening furnished, to block from beach. \$220. 222-2881.

COZY 1 bedroom house, North Park, partially furnished. Close to park, bus, shops. Available immediately. \$700. Craig 434-9596.

Save San Diego

San Diego must not become another L.A.
Elect a new mayor—Si Casady



Truthful, Compassionate and Vigorous
Your vote for Si Casady is a vote for:

- Improving mass transit
- Supporting fair rent initiative
- Controlled condo conversions
- Preserving Balboa Park
- Keeping big jets out of Lindbergh Field
- Managed growth
- Compulsory arbitration
- Solar energy
- Listening to the people

Who supports Si Casady?

SAN DIEGO POLICE OFFICERS ASSOCIATION
KIMBALL MOORE, former City Manager of S.D., Chairman, Casady for Mayor
LIONEL VAN DERLIN, U.S. Representative, 2nd District
LARRY KAPLOFF, State Assemblyman, 78th District
JIM BATES, County Supervisor
HAMILTON MARSTON, merchant and civic leader
EDMUND G. BROWN, Sr., former California Governor
JOHN REBER, Mayor of El Cajon
LUCY GOLDMAN, businesswoman
F.O.R.U.M., Federation of Retired Union Members
COUNTY, MUNICIPAL & STATE EMPLOYEE ASSOCIATIONS AND OTHERS

Meet Si Casady

T.G.I.F. Garden Party
at
"The Mansion"
• Music
• Celebrities
• Fun
Friday, September 14
5-10 p.m.
RSVP 291-2740
\$10 per person
no host bar
2055 Sunset Blvd.,
Mission Hills

CASADY FOR MAYOR

Tuesday September 18 ELECT
Paid for by Casady for Mayor, 2356 Moore St., Inc., 201 S.D. 92110, Maureen Childers, Treasurer

Real Estate

SHARE, 2 bedroom house in Hillcrest with R.N. Has garage, fenced yard, fireplace, washer & dryer. \$175. 207-4143, keep trying.

UNIVERSITY CITY, 3 bedroom, 1 1/2 bath house. Refrigerator, drapes and water included. No pets or water furniture. Available September 24. \$550 month. 433-4681 or 432-4268.

GARAGE \$30 per month, storage only, no cars. 48th Street, 1/2 block south of O. Canyon Boulevard. Bobbo or Sue 286-9033.

\$450 LA JOLLA Playmate townhouse, 3 bed, room, 1 1/2 baths, modern kitchen, patio. By pool, near Surfers/UCSD. 298-5775 or 498-5495.

PACIFIC BEACH 2 bedroom, 1 bath, fireplace, 2 blocks from Mission Bay. Stove, refrigerator, Franklin stove, no pets. \$400 per month. 523-5842 or 281-1005.

NORMAL HEIGHTS roomy 2 bedroom unfurnished apartment. Stove and refrigerator. New carpeting, laundry. \$290 per month. 3300 Madison Avenue, 283-5083.

CONDO FOR rent, new 2 bedroom duplex, garage, fireplace, patio, air conditioner, available now to 2 single females. Spring Valley Hill, Hills area. \$350. 499-7782.

OCEAN BEACH, Voltaire Street rental, up stairs, 2 bedroom, stove, refrigerator, new carpets, 1 space parking. \$275/month plus deposit. June 27-3118 or 233-0157.

\$400 NEED A HOUSE for 6 months? New 2 bedroom, 2 bath home on a Mission Village canyon at available until May 1990. No pets, discount to seniors. 459-7841 evenings.

DE LA MAR CONDO, new 2 bedroom, 2 bath, stone and refrigerator, dishwasher, fireplace, carpets, drapes, swimming pool, garage with opener. \$475. 222-3987.

1 BEDROOM FURNISHED condominium, 4th & H. Close Vista. Close to all, good laundry, off street parking. Sorry, no children or pets. \$220 month, negotiable. 498-0602.

CAREFREE, duplex with great view and sun deck, clean and casually furnished, swimming or serious student, \$225 per month. 773-7142.

3135 MONTH, utilities paid, La Mesa, semi-furnished duplex, big yard, trees, good view. 460-7595.

HYPER COUNTRY HOME for \$85,000, 3 bedroom, 2 bath, pool, sauna, double garage, home control, large lot. Walker & Lee Real Estate 583-2141.

STATE COLLEGE AREA 2 bedroom condo, under \$80,000. Conventional. Call Val Manning. Call or details. Walker and Lee Real Estate 583-2141.

SKELERS, Share ownership of furnished condo on the slope at Heavenly Valley, South Lake Tahoe. Agent 299-0412 or 498-5058.

BY OWNER, Three bedroom, two bath, fireplace, upgrades, fantastic view. Brand new custom built home on Dictionary Hill. \$75,500. 469-5067.

VENDING MACHINE business at suburban place. Three machines and substantial inventory. Possible locations also. Call 726-4185 around 9 p.m.

NICE JEWELRY BOY with real estate broker's license looking for condominium owners who are interested in selling their units. Call Bob Schwartz (714) 298-8051.

WANT TO BUY 2 bedroom floor house in Mira Mesa from owner. Owner 298-8905 evenings. No pets, no agent.

LA JOLLA dream house, 3 bedroom, 3 bath, landscaped, air floors, single home on tennis court. Call for details. 433-4681.

TWO LOTS, 1/2 acre in Rancho Santa Fe, 1/2 acre in Rancho Santa Fe. See View, price trees \$20,500. Owner 765-1558 or 291-4547.

VIEW MISSION BAY, 2 bedroom, 2 bath, new carpet, new kitchen, pool, jacuzzi, no pets. \$100,000. 291-4547.

BY OWNER for sale or rent 3 bedroom, 1 1/2 bath, new carpet, new kitchen, pool, jacuzzi, no pets. \$100,000. 291-4547.

FOR SALE 1/2 acre of land, 2 stores in prime North Park area, properties only. Terms flexible. 222-2881.

READER

Beginning this week
Reader's Guide to the Theater—See page 27

RENT CONTROL



Tom Kozden, Fred Schnaubelt

Tom Kozden and Fred Schnaubelt go at it

The scene opens in the tiny kitchen of a one-bedroom apartment downtown. Tom Kozden, the prominent rent control activist, and Fred Schnaubelt, the city councilman, are sitting at a small kitchen table. It is afternoon. Through the open window one can feel the summer breeze stirring. The men can look out to see another apartment, a studio, where the rent has climbed nearly one hundred percent in the past two years. Kozden thinks such an increase is appalling.

He has just finished explaining what he would like to see instead: a citywide ordinance that would roll rents back to August, 1977 levels and then adjust them annually for the two years that have since passed. He wants to see neighborhood boards set up which would determine and administer fair rent increases and which would operate until San Diego once again sees a five percent apartment vacancy rate. Across the brown Formica table top, Schnaubelt is bristling with objections. He's protesting that an rent control would be a disaster, that it's an inefficient way to deliver protection for some people. . . . The air is thick with tension.

FRED: According to Department of Labor statistics, in the twelve-month period from July, 1978 to July, 1979, the cost of home ownership in San Diego went up somewhat over twenty-eight percent. The consumer price index for all items went up 16.9 percent. The cost of renting apartments went up 9.9 percent. The consumer price index in San Diego is rising seventy percent faster than rents. So when you put the whole thing in context, even though rents are going up, they are an incredible bargain compared to other items in the consumer price index.

Edited by Jeanette DeWise
Photographs by Jim Cotti

(Continued on page 8)

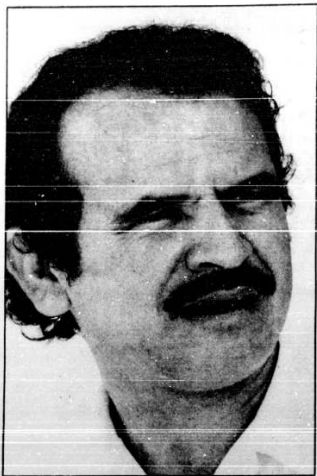
City Lights

Grossed Crosses

Pastor Jorge Castellanos, trim and well-mannered, the "Billy Graham of Tijuana," says the Catholic Church in this Mexican city is out to get him. Pastor Jorge admits that other Protestant denominations have coexisted peacefully with the Catholic hierarchy in Tijuana, but they've all laid low; they've refrained from rocking the boat, he asserts. The minister's critics both within the Tijuana Catholic Church and out of it charge that Pastor Jorge certainly hasn't done that; they say instead he's sought publicity as eagerly as an aspiring starlet. Castellanos retorts that he sees nothing wrong with using publicity to promote the Lord.

The Protestant minister, who last week ran a full-page ad in the *San Diego Union* airing his grievances against Tijuana's Catholic leaders, may have Billy Graham's flair for working with the mass media, but boasts even humbler origins than the celebrated American evangelist. Born of a poor Guadalajara family thirty-four years ago, he moved to Tijuana at nineteen, and was converted by American Protestant missionaries while working at La Misión orphanage. His conversion carried him through seminary studies on both sides of the border. After ordination, he scraped together \$200 for a down payment on an empty lot in La Cienega barrio of the city's La Mesa section, an insubstantial beginning which has grown to a remarkable success.

Paying off the property at the rate of twenty-five dollars a month, Castellanos slowly began to lack away at the land and to attract listeners. "I used to have a little tiny PA system and I used to put it so the whole neighborhood could hear me whether they wanted to or not," he recalls, a tactic which convinced some of his neighbors that a *merced* (a



Jorge Castellanos

street hucker) had moved into the barrio. As the years passed, the minister's construction efforts proceeded so gradually that today he can't say when the nondenominational chapel was "built"; he says he still hasn't finished working on it. The building is a cool, clean sanctuary from the dust and heat of La Cienega, a neighborhood beset by poverty and scarred by nature (savage floods destroyed thousands of homes last winter immediately in back of the pastor's Templo Centro Cristiano). Today crowds pack the Sunday services at the temple and Castellanos counts about 200 congregation members. When

he began taking his evangelical efforts city-wide, the current religious tensions began to crackle. He discovered then that citywide publicity brought results. When he advertised a preaching session for which he rented the Aztec Palace Hotel, for example, he drew a crowd which overflowed the 300-plus seats. And Castellanos says at first his relations with Tijuana Catholics were friendly. He says the Bishop of Tijuana, Juan Jesus Posadas, received him warmly on four different occasions, and even finally invited him to bring a Christian choir group to the Catholic church of Sagrado Corazón, an

invitation which Castellanos understood to include permission to preach at the church. "The bishop put his arm around me and said, 'You do whatever you think is best,' George," the minister recalls in his excellent self-taught English. So Castellanos purchased newspaper ads announcing that the Billy Graham of Tijuana would be enlightening the city's Catholics; at the service, notice which drew not only record crowds but also a number of Tijuana newspaper reporters. The unexpected throng shocked the parish priest, who told the *maverick* Protestant minister immediately before the service that Castellanos couldn't preach after all. "So I left, and everyone left the church after me. One minute it was packed, and then it was empty."

The incident seemed to touch a nerve, and Castellanos says the first real attack on him soon followed. On May 30 of last year, a Catholic priest named Eduardo Martínez, generally acknowledged to be a spokesman for the bishop, wrote a column for Tijuana's daily *ABC* newspaper. The article denounced Castellanos as a religious fanatic and an instrument for foreign (American) influence in Mexico; it warned readers of the evils of "false prophecies cloaked in foreign skin who are worth millions of dollars." Since then, Castellanos has heard a range of personal slurs, including the charge that he is another Jim Jones.

Castellanos says he's also begun to receive more than mere verbal attacks. He reports that about six months ago he was tried to rent the Aztec Palace auditorium again, only to be refused for no reason. He says vandals have been stoning his windows, acts which he attributes directly to the interdenominational conflict. Recently, he's received a number of death threats, which

he says he takes very seriously. "The Mexican people are extremely fanatical and have records of many missionaries who have been killed because they are not Catholic," he says. "Many people have come to me and told me I am in great danger."

Worry about that danger partially prompted Castellanos to place the American newspaper ad, which he says cost him his life's savings. By Sunday he had collected about fifty replies, with thirty containing donations amounting to a total of nearly \$400, less than one-fifth the cost of the ad. However, that response deflected the reaction which greeted the *Union* ad both in San Diego and the San Joaquin Valley. For his single-handed efforts at making San Diego the capital city of the sport, he was dubbed King of the Racquetball. It was 1977 and he was twenty-eight years old.

Now that kingdom is near total collapse. The million-dollar mansion on the hill is near foreclosure. He is being sued for hundreds of thousands of dollars by the equipment companies that leased him weight and exercise machines. The consumer fraud division of the city attorney's office is investigating a recent complaint against him. He is apparently uncommunicative with his family. He was unavailable for comment on this story because, frankly, no one seems to know where he is. His father, George Brown, Jr., a prominent East County physician for more than twenty-five years, is

unavailable for comment, but told a reporter last year that he and his son are "sort of estranged." Another relative, who asked not to be identified, said, "He's made no contact with his family, at least not that I know of. Whenever he does call it's one of those 'Don't call me, I'll call you' type of things. He moves from place to place. He calls me up and leaves me his new number sometimes. He's very secretive these days."

Brown began earning his royal appellation in 1970 after leaving San Diego State and the college grounds, he took two years of sweet talk, but finally he convinced his father to furnish the money for the first of many racquetball courts. The construction began on the condition that if the venture failed, the building would be converted into a mini-warehouse. Within eight years Brown had expanded beyond even his megalomaniacal dreams. He had clubs in El Cajon, La Mesa, Kearny Mesa, Chula Vista, and Vista Park. But the plans didn't stop there. With several investors from Los Angeles he formed a partnership called Racquetball Associates I. Using the Brown name, the group built court-spas in Bakersfield, Fresno, and Visalia. In 1977

interview, Brown, then at the peak of his wealth and fame,

Alas, King George

George Cummings Brown III was once a king. He lived in a castle of his own design which commanded a panoramic view from atop Shadow Mountain in El Cajon. In the driveway could be found two Cadillacs and a black Rolls-Royce, bearing personalized plates that said, "GEORGE III," "THMAN I," and "UCB III." He was a man about town, a most eligible bachelor, estimated to be a millionaire twice over. A chain of racquetball spas bore his name both in San Diego and the San Joaquin Valley. For his single-handed efforts at making San Diego the capital city of the sport, he was dubbed King of the Racquetball. It was 1977 and he was twenty-eight years old.

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interview, Brown, then at the peak of his wealth and fame,

was asked to explain his success. "I'm not a real intellectual person," he said, "but I can deal with anyone because I like people and I'm interested in them. It doesn't matter if they're a lot older than me or if they've been in the business for thirty or forty years. I adapt easily." As the crowning glory to his edict, he erected a sumptuous chateau on a mountain. The massive, golden mansion offers a 360° view from the El Cajon Valley to the Coronado Islands off the Mexican coast. To say the four-story residence was opulent would be an injustice. Luxurious fawn-colored carpet covered not only every inch of floor space in the house, including the kitchen and garage, but also the walls of the circular stairwell. In one area, the 7000-square-foot house was nearly sixty feet high. Closed circuit television monitors guarded the place from intruders and announced the arrival of guests, of which Brown had many. He gave parties for up to 200 close friends at a time. He described his palatial structure modestly as "a great place for people to have a good time," whether it be in the indoor jacuzzi, the recreation room, one of the six bedrooms, or the pool. The huge, rounded fortress was modeled after, of all things, the health services building at San Diego State, which Brown admired. He had carved himself a niche in the comfortable realm of the American Dream.

But then things began to turn sour, as a tax assessor's history of the house indicates. In 1975 the 2.86 acres of undeveloped property at 600 Calle de la Sierra were listed under the sole ownership of George C. Brown III. On the 1978 tax roll, after construction of the mansion was completed, ownership was listed as Brown and his father. Now, in 1979, as the younger Brown's empire lies in ruins, the monstrous accommodations are owned exclusively by Brown the elder. The house was put up for sale in August, 1978, for \$990,000 through Trafficante and Associates of La Mesa. Extensive advertising was carried out nationally and in Arab-owned newspapers and magazines. "One Arab made us an offer, but it was too low," said one of the realtors. The house is now going through foreclosure. Notices of default on the mortgage have been filed. Brown's mountain of debts and insufficient cash have lured lien holders out of every cranny to stake claim on

the abode. An agent for Trafficante and Associates said the house probably will be sold before it is foreclosed, but that the new sale price of \$825,000 will have to be reduced still more before the place is purchased. The agent also said, "Some people are trying to do something to get the place out of default," but would give no details. The house will be listed with the La Mesa realty firm until 1980, unless it is sold first. When the mansion went to market one month after Brown's July, 1978, marriage to Susan Perry, the reason given was that Brown planned to sink the money into his sports empire. The next week a Trafficante agent told a reporter the reason was because the house was "too large" for Brown and his bride. The house is presently occupied by a young caretaker couple.

What seemed to be the coup de grace came last November when Brown was forced to sell all five local clubs; three to former Charger great Lance Alworth and two to Richard and Mary Newman of Poway. Then, on a Saturday afternoon in mid-November, Brown and two San Diego cohorts journeyed to the farming



George C. Brown III

community of Visalia and loaded up the expensive exercise equipment from the George Brown spa there. He told staff members that the equipment was going to be replaced, but on November 21 those same staffers received a call from San Diego ordering them to shut down the club. Soon after that episode, Brown's partners in Racquetball Associates took control of the Bakersfield and Fresno racquetball spas and removed his name from the buildings. By the end of 1978 Brown was without a single club to his name. In January of this year Brown gathered enough capital to regain ownership of the La Mesa club at 7171 Alvarado Road. But even that swift taste of a second rise to power was preempted by trouble arising in the form of two lawsuits. One of them, against Brown and his father doing business as Racquet and Handball Club, Inc., and subsequent owner Richard Newman, was filed August 31 by Heritage Leasing Corp. as a claim to recover \$250,000 property — namely, \$46,532 worth of exercise equipment. The equipment was leased to the Midway Drive club at a monthly rate of \$1094. Brown signed a five-year lease March 6, 1977, and transferred it to Newman last January 3 when Newman took over that club. The defendants have made some payments, but are now in "serious default," according

to the suit. Heritage is demanding the return of the equipment. Brown and his father are also being sued by Crocker Leasing Equipment, Inc., for recovery of personal property — again, exercise equipment. Brown initially leased equipment from Crocker for five years in September of 1977, and went into default last April. That suit, filed in August, asked for \$105,000 compensatory damages and \$100,000 punitive damages. Both cases offer the leases signed by Brown as evidence. His signature on those forms is nearly illegible — a child's scrawl, like that of a man on the go — or a man on the run. The exact causes of Brown's misfortunes are unclear, but certainly the rapid growth of competing racquet clubs was one factor. There are now estimated to be between thirty and thirty-five facilities scattered throughout the county. And the fact that Brown "overextended" himself financially and had a "cash-flow problem" has been reported by observers. The debacle has taken its toll on thirty-year-old Brown. Still dressed in a flashy silk shirt and white pants, he was seen eating a prime rib dinner at Shelter Island's Chateau restaurant recently. He was described by a waiter as looking like "a guy who used to lift a lot of weights and then stopped. His face is getting sort of puffy." It has also been said that Brown's opulent lifestyle and mismanagement of the clubs have put him on the outs with his father. A recent telephone conversation with a Brown employee at the La Mesa club may give insight into the status of management in the Brown company. When the employee answered the phone, he explained why during the previous days no one at the spa would confirm that it was indeed a George Brown club. "We got word yesterday that escrow had cleared and that the place was sold," he said. "That's why we weren't answering by saying George Brown's. We even put up a sign on our cash register saying it was no longer a George Brown club. Then we got a call saying escrow hadn't cleared like expected so I had the sign down and answer the phone by saying George Brown's." The manager of the spa wasn't available for comment. When asked at what time the manager would be coming to the club, the employee answered, "Well, it's kind of hard to say. He comes in once a week and it's really tough to catch him." Getting hold of George Brown III has been just as tough. Said one of Brown's relatives, "George has kind of gone underground."

Problems Pull Into Passion Pits

Leaser days are looming for San Diego drive-in lovers. Three of the outdoor theaters have closed within the past year, and at least two others are headed for destruction, victims, at last, of San Diego's persistently climbing land values. Prior to the closing of the Tu-Vu on Kearny Villa Road last November, drive-in operations could boast that no local drive-in had ever closed for lack of customers. (The only previous casualty, the Lemon-Dine, had yielded to the advance of Highway 94.) Cal Tyler, general manager for Eldorado Enterprises, which operates four of the county's remaining outdoor theaters, says even the Tu-Vu had steady

customers before the light-industrial complex replaced it. "It wasn't a lack of business," he explains. "It was just a lack of enough business to maintain twelve to fifteen acres." Eldorado's Pacific Drive-in, still operating on twelve valuable Pacific Beach acres, also has suffered a similar problem and so has been sold, although movies will continue to screen there until developers finish acquiring permits for the townhouses scheduled to rise on the site.

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The Mann Theatres on August 15 closed its only drive-in (the Alvarado in El Cajon Boulevard) and the only other company which operates a chain of drive-ins in town, the Sero Corporation, unloaded the Rancho at Federal and Euclid to a member of the prominent Alessio family about ten months ago. This summer Sero also sold the Del Mar, the newest drive-in in the county, and the screen went dark until the sale ran into problems, whereupon the drive-in began showing movies once again. Now the theater has apparently been sold successfully and tonight should see the last movies shown there; appropriately, the bill features *Up In Smoke*.

Surviving local drive-ins seem to be following the industry's trend to multiple screens. The New Valley in Oceanside recently quadrupled, the Frontier and Sante have both become twins, and Tyler says one of Eldorado's remaining drive-ins (the Ace, the Harbor, and the Campus) may soon gain either one or two more screens. Explains South Bay Drive-in manager Mark Modine, whose 1100-car facility recently divided into three lots for 200, 250, and 438 cars, "Three little grosses are better than one little gross. This will probably keep us open another ten years before they whomp us."

Although economic pressure is mounting, spokesmen insist that there's life in the industry despite the Del Mar Drive-in's apparent woes. Tyler even says his company is thinking of building a new twin facility in the North County within the next few years, probably in an area with a younger population than the relatively sad Del Mar.

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—Jeannette Dewise and Mark Orsoli



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Concife Of Power

Letters like the one I, Michael Straczynski, wrote (Reader 13) make me cringe. I think his criticisms are unfounded. How can he question Duncan Shepherd's ability and integrity? In all the years I've read Shepherd's articles, that thought has never crossed my mind. And after this was Straczynski signed off, I think it's hilarious that he should dare to say that Shepherd is conceited.

I am asked that, from his many seats of critical employment (what song does he play musical chairs to?) "Green Eyes," he should take it upon himself to speak of wrongs done to the public. What does he know about the public? I notice that the letters from the public that week showed nothing but appreciation for Shepherd.

I wish Straczynski would have listened to his mother when she told him, "If you can't say something nice, don't say anything at all. Now get out of here!"
Frankie Simpson
Golden Hills

Disguised As A Mild-Mannered Straczynski

Oh my God, that was close! Duncan Shepherd, that insidious thief to life, love, and journalistic ethics, slipped down in the very nick of time by J. Michael Straczynski!

Look, up there in the sky—it's Gene Shalit—no, it's Rex Reed—no! It's Superette!

Superette, Superette, you have made the world safe for us again. How can we possibly repay you?
Jim Ockholm
La Mesa

In Hom's Way

Now I know how the phrase "no news is good news" came about. It's news media reporters like Neal Matthews representing the Reader who negligently write unorthodox articles, simply, I suppose, to make news. I'm referring to your article titled "Bazaar Way to Make a Buck" of the September 6 issue ("City Lights").

The article gave the impression that all the stall owners of the Farmer's Bazaar seem to be suffering terrible times and losing money. If in fact that is the case,

it is appropriate manner, but equally important, they are thorough in their content. Poor reporters, on the other hand, are those who choose bits and pieces of a subject matter and blow that up into an article.
Incidentally, you mistakenly reported Basilio Nieto as paying \$610 a month for forty square feet of space, when in actuality he pays \$610 for four hundred square feet.
Phyllis Hom
San Diego

Rich Kid

Where did you ever come up with the most biased critic San Diego has ever known? You must know I'm referring to Steve Esmedina (this letter is long overdue). I really look forward to the Reader every week as I enjoy the music section very much. But I can't believe Esmedina can say Buddy Rich "seems to have been much more potently than he plays drums." And that Jean-Luc Ponty is only a sideman who depends on his devices. If Esmedina is in love with the new wave, that's fine, but he has cut down many musicians and bands that deserve much more credit. The bottom line is obvious.

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(continued on page 24)

Letters

why is it that one woman who rents out a food booth selling everything from scallop parmagina to smoothies is doing so well she wishes to expand her booth? And why is it that one fellow was overlooked in the article who rents a small, narrow booth selling fruit poppicles? He is happy doing better business there than at the first popular location, which he still operates. And how is it that your newspaper reporter failed to mention the fact that the Italian Village specializing in cheeses of all kinds and fifty-cent-a-slice pizza seems to be doing quite nicely? These are but a few people blatantly overlooked by your supposedly investigative-type report. It so happens that after the printing of your article, many stall owners at the Farmer's Bazaar were appalled by the fact that you did not print any of their statements, all of which were favorable.

In my opinion, good reporters are not only selective in choosing their subject matter and presenting

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

Our office at San Diego State has had a problem with cockroaches taking walks down the aisles and under desks. Whoever one is, it is usually crusted underfoot and kicked outdoors. We have one employee who swears they are a creature of the devil. Unlike most of the office force, I can't help feeling sorry for the ugly little bugs. What I'd like to know is, what is the purpose in life's ecological balance for their existence? They must be good for something.

Richard V. Lushhead
El Cajon

Cockroaches are scavengers. Their ability to eat practically anything, from fingernails to cotton, helps keep the globe's biological engine from clogging in its own debris. In evolution, being good for something and being good at something are the same thing. The cockroach is good at eating, breeding, escaping, and hiding. By these characteristics it might be said that the roach's ultimate purpose is passive survival.

They are one of the oldest insects and were probably the first creatures to grow wings and fly (though few of the present-day species have retained this ability; the American cockroach is one, it flies when there is no other means of escaping an enemy). About 300 million years ago, when much of the earth was covered with fern marshes, cockroaches were probably the most abundant form of animal life. They lived on the floor of the wet forests and scavenged fallen leaves and other dead matter — hence the muddy color of most species and their instinct of inhabiting low, humid places. Most of the 3500 species have remained in the forests; a few have invaded the cities, where they are gener-



Illustration by Rick Green

ally hated for their supposed filthiness. The Oriental cockroach, a shiny black species which is common to cities throughout the U.S., Europe, and Asia, "is considered one of the filthiest household pests," according to the *Encyclopedia Britannica*. But Joanna Cole, a *Newsweek* correspondent who wrote an educational children's book on cockroaches, says that these insects are as clean as cats in their personal habits. They wash their feet, they slide their antennae through their jaws to knock off debris. It's only their surroundings that make them dirty. In any case, cockroaches are not as harmful to humans as the common housefly, which carries diseases. Cockroaches carry no human diseases, so far as anyone has been able to tell. They don't even need a filthy place to live in. For mere survival, a library will do — cockroaches eat the paper in books. In detergent factories, they eat soap. In kitchens, of course, they eat food

intended for humans, and they excrete a foul-smelling substance (a defensive spray similar to that of skunks) which contaminates more food than the cockroaches actually consume. They do not attack living things, but hunger can force them to eat the eyebrows and fingernails of a sleeping human — as old-time sailors knew too well. Humans, conversely, have been known to eat roaches. Dried and pulverized, cockroaches were a popular medicine for dropsy in the last two centuries. They have also been eaten whole, when fried in oil and garlic, as an aid to digestion.

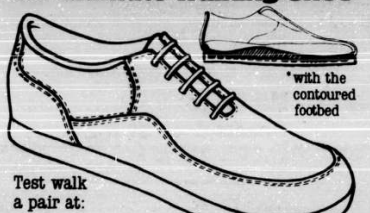
Getting rid of a housefly (or officefly) of roaches is no easy job. There's hardly a natural way to do it, since the cockroach's natural enemies turn out to be no more appealing than the roaches themselves. The centipede eats young roaches, but bites people, too. And there's a spider called the huntsman that preys on roaches,

but lives, unfortunately, in the Antilles. One of the least expensive poisons for roaches is boric acid, which costs about four dollars a pound at most drugstores. Putting one's foot down on roaches is probably the most popular way of controlling their population, but the insects have been around too long to let this method get the best of them. A roach has feelers at the back of its abdomen that detect sudden shifts in air current, and warn the insect of an object falling to crush it. In addition, roaches are fast runners, with good eyesight and flattened bodies that enable them to spy the tiniest crevice and wriggle into it. As for strength in numbers, an Oriental roach produces about 800 offspring during its eighteen-month lifespan, as does the American roach, a light-brown species common in the Southwest. (The predominant roach in the Northeast is the German cockroach, also called the Croton bug, after being discovered in the Croton Aqueduct of New York City.)

On the whole, cockroaches are almost incredibly hardy. They can live for hours without oxygen. They survive freezing. And while a human can withstand a gravitational force only twelve times as strong as earth's, it's estimated that cockroaches can stand up to 125Gs, a characteristic that once led scientists to consider the cockroach for space travel. The roach's earthly durability is beyond question, and its future seems unlimited. It withstands a hundred times more radiation than a human.

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

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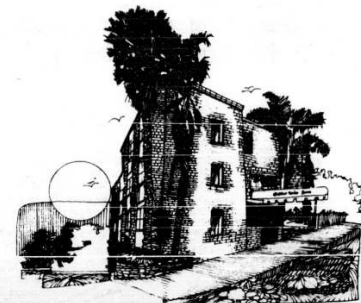
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SEPTEMBER 20, 1979 7



RENT CONTROL

(continued from page 1)

The consumer price index is a measure of inflation that affects everybody — including the renters who have to pay just as much for all those goods and services — whereas in reality the landlord's principal on his apartment building doesn't go up with the consumer price index. The only area of the landlord's cost that could justifiably be said to correlate with the consumer price index is maintenance, the workman who comes to fix the plumbing or whatever — that is probably going up with the consumer price index. But ask tenants when was the last time the landlord did maintenance on their building?

FRED: Let's talk about the school teacher, who saves and saves, and she buys an apartment building. She pays it off over thirty years. She retires. Social Security is not enough for her. She can't eat her appreciation and she can't eat her depreciation. All she can eat is what can be purchased by the cash flow that comes in. So she has this apartment building and she has an income coming in, and it gives her

\$10,000 or \$12,000 a year. Now, you're saying that this lady should not be able to raise her rents.

TOM: I didn't say that. I say what is the rent increase going to be? Should she be able to raise the rents a hundred dollars?

FRED: Yes. She should.

TOM: See, that's where we draw the line.

FRED: She should raise it \$200, \$400, \$1,000, \$10,000. If she wants to charge \$10,000 a month for her apartment, she should be able to charge \$10,000 a month.

TOM: (Shaking his head incredulously) Do you see housing as a right, Fred?

FRED: The right to compete, yes.

TOM: But you don't say a person has a right to a house? A person doesn't have a right to live in an affordable, decent place?

FRED: You don't have the right to force people to supply you housing.

TOM: If there is a supply of housing, do people have a right to it?

FRED: You do not have the right to force somebody else to supply you a house that you don't want to pay for, and that's as simple as you're talking about.

TOM: Who has said I don't want to work, that I don't want to pay for it? We're

willing to pay for it. We're willing to work for it.

FRED: But you want to set the price. Why should you set the price?

TOM: We're not setting the price. We're saying two landlords, two tenants, and one homeowner set the price.

What are you afraid of? There are three property owners on each board. Why are you so afraid of a fair price being set?

FRED: Because you have no right to tell me what I can do with my property, Tom. If I save my money and invest it and buy an apartment building, if I want to keep that apartment building vacant, that is my business. And you have nothing to say about it.

TOM: This is the total difference. Now we're getting down to the root of it. You believe that housing is just for profit?

FRED: Of course it's for a profit. That's right. Everything is for a profit.

TOM: It's not a right that people have?

FRED: They have a right to bid for it.

TOM: They bid for it. And if they don't have enough money to have it, then what?

FRED: You don't punish the people who produce because some people are in need. Not if you want to create a better, freer society.

TOM: What happens to the people in need? Let's follow this out.

FRED: What happens to them historically? There are people like you, who are concerned with them, who should take care of them, but you don't want to. You want to force somebody else to take care of them.

TOM: What do you mean, take care of them?

FRED: Well, you see somebody in need, you can invite him into your house. How have most people in history been helped that are poor? They've moved in with their parents. The other poor took care of them and assisted them. Isn't that true?

TOM: So you advocate doubling up?

FRED: That is what has happened in the past.

TOM: It's happening right now. And then after everyone has doubled up, then

do you advocate people triple up? And quadruple up? Until we have the situation that we had in the early Nineteenth Century in this country where you had twelve, fifteen people living in a one bedroom apartment? That's the kind of housing that you see?

FRED: How did it change? In the real world, instead of your fantasy land, how do you create more housing? In the real world, how do you get people to work? You want to enslave them and force them to build more housing?

TOM: If the private sector's not going to do it, then I say we don't have much choice about what we can do. And that's what's happening right now. We've reached a situation where the private sector says, 'Look, land is too expensive. Labor's too expensive. Material's too expensive. Even if I wanted to be a nice guy, I couldn't afford to do it. It just doesn't pencil out.'

I would much rather see the private sector do it, they're geared up to do it; they have the expertise to do it. All they lack is what I consider to be the social responsibility to do it. And if they're not going to exercise it under this society, contrary to what you believe, there's no way you can force a builder to build. If the private sector's not going to build it, then we have to use our tax money; we have to use our revenues that we pay. The government and the tenants themselves have to come in and form neighborhood development corporations that will build the housing, that will manage the housing, that will solve their own problem. If we continue in the present direction, I don't see any way out of it. We put a man on the moon. Can't we provide enough housing for people in this country?

FRED: You want the government to build housing, but let's see what happens when the government builds housing. We [at the city council] have a proposal before us from the Kind Corporation [a local social services agency] to build a senior citizens' complex, in downtown San Diego. They want to get a government loan of \$7 million to finance the project. It comes out to \$68,000 per unit for an efficiency

(continued on page 10)

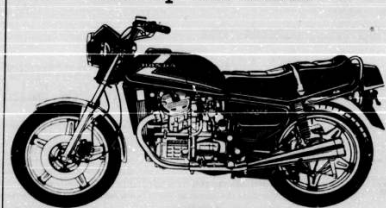
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610-Demo Stock	205.00	159.99
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Good Size Selection Available
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Smash 170, 175
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208.00 **154.99**
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K2 Blue Anodized Strapless Grip	18.00	12.99

Suggested Retail SALE PRICE

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	Suggested Retail	SALE PRICE
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Espirito - Ladies' White	140.00	104.99
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RENT CONTROL

(continued from page 8)

apartment. Now, you can buy apartments all over town for \$30,000 to \$35,000 a unit. And yet the federal government is going to build these units for \$68,000. The government, which is beneficent, altruistic, and makes no profit, is building these units smaller, less amenities, and they cost fifty percent more. Now, obviously, when you do this on a massive scale it becomes readily apparent that for the same amount of money spent by the government as by private individuals you have fifty percent fewer dwelling units.

TOM: I don't have the details on this specific situation.

FRED: Well, look at the Supreme Court case, of the Commonwealth of Pennsylvania versus James Linn, who's the head of the Housing and Urban Development Agency of the federal government. There was the issue of holding back federal funds from the federal government's 235 and 236 subsidized housing programs. And the reason the action was sustained to prevent more development at that time was that it

ment do it because they're inefficient. So what are people who need affordable housing supposed to do? If you only want the private sector to do it, and they won't do it because it's not profitable enough, what options do we have?

FRED: It is a fantasy approach to think that anybody any place is going to build brand-new homes for people who have no money. You want to take an item that takes a great deal of skilled labor and a great amount of entrepreneurial skill and education, and you want to produce that at a cost less than all those factors of production require. Now, the argument that the construction industry does not supply homes for poor people is true. Directly, the builders do not. Indirectly, they do an incredible job of it. But the same holds true for automobile manufacturers. They do not build brand-new Cadillacs or Lincolns, or even Fords and Chevs, for poor people. Nor does Sears build brand-new refrigerators or ranges for poor people.

And yet you see that most poor people have refrigerators and they have ranges and the majority of them have automobiles, surprisingly enough. And they get it through the filtering process. Because somebody buys a brand-new car and trades in a used car, and somebody buys that used car and trades in an older used car, poor people have a chance to own an automobile. Housing works precisely the same way.

The University of Michigan conducted a \$500 study called "New Homes and Poor People." They took a thousand people who bought brand-new homes and they followed the chain of moves as to where those people moved from and what their income level was. And they discovered that when a thousand new homes were built, 3500 moves took place. And of those 3500, 533 were by households classified as living at or below the poverty level, according to the federal government guidelines. Six hundred and fifty-seven of the families which moved were categorized as low-income. So you have a little more than a thousand people benefiting from the construction of a thousand

new homes. It's true those low-income people do not live in brand-new homes in North City West or La Jolla or Point Loma. But they live in better homes than they had before, the presumption being that if they would move into another home, it would be better than the place they were living. So when the government frustrates new construction, as the board of supervisors and the city council have been doing — as an avowed policy to control and manage growth — it frustrates this whole chain of moves. Yet that's how the majority of people have acquired better housing.

TOM: You're saying that all the renters are demanding new homes. I don't know any renters that are demanding new homes. They're just demanding an affordable place to live.

FRED: You just said the government should make land and materials available. I assumed there was going to be a new home.

TOM: What do you want, Fred? You want the units built used?

FRED: Well, you said they weren't asking for new housing. . . .

TOM: I'm saying the ultimate answer to the housing shortage is going to be new construction, Fred. But the vast majority of renters are not demanding to move into new homes like you're trying to paint us, wanting a Cadillac when all we deserve is a Ford.

FRED: I don't know what you deserve. **TOM:** I want to discuss the filtering system. This is a great study that you tout out, but there's one great flaw in your statistics. And that is that this study is based on a stable state population. And on that basis, sure, if you have a stable state, if the population of San Diego is going to remain at 800,000, then as new homes get built, people move up into the new homes. Then that makes more affordable housing available to people down at the bottom. But the reality is that's a dream land. The reality is San Diego is not a stable-state situation. We have more than 50,000 a year migrating to the region and internal population growth, and we're not at a situation where if you just build housing, then

everyone can kind of move up the ladder. We're being swarmed by new people. There's just no way that demand has ever kept up with supply, and the landlords are glad of it.

FRED: If you're trying to say that you have in-migration in San Diego and that that impacts the filtering process, then you have to examine a little more carefully what's taking place. If the city allows a surplus of housing to be built, the in-migration makes no difference. If the city migration growth, meaning the development of housing, then everything is going to be far more severely impacted. And that's what's taken place.

Let's look at what's happened. (Schmabell bauls out an old clipping from the *Los Angeles Times*, dated April 6, 1969) "Shortage of Housing Strangling San Diego, Little Relief in Sight." Gas and electric company inactive meters — 1.2 percent. Very severe shortage. We had no rent controls. Rents went up. Profits went up. Incentives to build more housing increased dramatically. So builders started building more and more. People were flooding in. San Diego by 1972 had nine of the ten largest home builders in the United States building in response to the shortage.

By 1972 the headlines in the *San Diego Union* (hauling out another clipping) say, "County Headed for Overbuilt Market." Tremendous production taking place. Very high vacancy factor in houses. High vacancy factor in new subdivisions and mobile home parks. And if you'll read the want ads from those years, you'll see that landlords, those greedy, gouging people you allude to, were offering a free month's rent if you signed a year's lease, they were paying for your moving expenses if you moved into their apartments, they were giving you a color television if you'd come and stay for a year. Because the rents had gone up, signaling that there was a shortage, developers came in and responded to that.

And then the forces began to mobilize, such as the Sierra Club and the environmentalists, who wanted to develop an initiative to restrict the growth of San Diego, and in their terms, "restrict the growth" means to retard the supply of new housing. And now has that been done? It's been done by the initiation of height limitations, sewer moratoriums, parking requirements, floor-area ratios, and a half dozen other things that add to the cost of housing — increased water connection fees, open-space requirements, and so on.

So back in 1973 here's another article projecting what will take place: "Who's going to be most affected? The aged, minorities, young adults. With the supply of housing restricted and demand increasing, the price of existing housing will rise dramatically. So will apartment rents." Just fundamental economic projections told you that when the government said, "We don't want more housing to be built," prices were going to go up. And so you have a tremendous suffering upon people on fixed incomes, people who are retired, people who are just starting out.

TOM: If that's the situation, and we have such a tight market now as we've had over the last two years, why isn't the housing being built?

FRED: Why do you find it so difficult to understand? How can you imply that the government has just had an outright laissez-faire attitude as far as builders are concerned, and they can build and they can build wherever they want?

TOM: You want to look at building permit figures?

FRED: Whatever they are, they're not enough. Why is that so difficult for you to understand?

TOM: Of all the restrictions you mentioned, you left out the biggest single factor in housing, Fred: the cost of land. Do you agree with that, that the cost of land is the number-one factor in housing?

FRED: Certainly it is.

TOM: Government regulations, from every study I've ever read, ultimately add up to less than ten percent of the total cost.

FRED: The government has stopped them from building on the land.

TOM: You're putting out this myth that

housing isn't being built. In reality, housing is being built all over this county, right now. Anyone who drives around this county can see all kinds of housing being built. The city council just voted for North City West. The question is, why isn't affordable housing being built? And the answer is, there's greater profits to be made in building luxury condominiums, hundred-thousand-dollar tract houses, and they're not going to build affordable apartments if there's greater profit to be made elsewhere.

FRED: Affordable housing is not built; it comes out of the existing stock. The reason they don't build so-called low-cost housing brand-new is the same fundamental reason that diamonds cost more than rocks.

TOM: You want it just to filter, but your filter mechanism implies a stable state.

FRED: It doesn't imply a stable state. Look at San Diego. In 1910, the population of San Diego was 39,000. Today it's over 800,000. Now, apparently, without the government building affordable housing, some 800,000 people, many of whom are low- and moderate-income, have a place to live. Now, how did they get a place to live?

TOM: Back once upon a time, when we had a true supply/demand situation, there was a competitive marketplace. It wasn't even that long ago. Landlords knew that if they upped the rent fifty dollars on someone, that someone was going to move to a cheaper apartment. There was another option for the tenants, and that was to move somewhere, where it was affordable. Today, when there's a vacancy rate of less than two percent, we don't have that option. Once you reach an indirect monopoly state, which is what we have now, where there is no supply/demand, where we don't have a five percent vacancy rate so that someone can always move down the block, then you start to see the great factor come into play, where people take advantage of the lack of supply, and gouge. Or the other factor is that speculators come in, have no intention of using their apartment

as any kind of a long-term investment, only see it as a fast-buck opportunity to make a fast turnover and let the tenants pay for it.

FRED: The builders could build a surplus of apartments and homes in San Diego in eighteen months, if the government would let them. But you want to punish those people, you want to penalize them, you want to take away their incentives for having more production.

Rent control chills the marketplace. The majority of people who invest in apartments get the money from the existing buildings that they own. These obscure profits that are alluded to are reinvested in more construction to meet the demand. If you freeze the rents, then you freeze the profits, and you freeze the ability of people to bring new production onstream.

TOM: I hate to get into studies again, but since you mentioned your study, I'm going to mention mine. John Gilderbloom did extensive research on just this situation — looked at 200 cities on the East Coast that have modern rent controls which exempt new construction, allow a fair return on investment for landlords, and deactivate when the vacancy gets high enough. And what he found is that contrary to the myth, in all except seven cities new construction proceeded. The rental stock increased. And in those seven cities the tax assessors blamed things like redlining, loss of industrial base, it could not solely be pinned on rent control. Once landlords and builders get over their bugaboos that they're not going to get a fair return on investment, once they see that it is a fair system and that their equity is protected — what more do they want?

FRED: Usually, pointing to studies becomes less fruitful because you can get most anybody to say anything you want if you pay enough for it. You have some Nobel prize winners like Friedrich Hayek who's done a study. I don't know if he owns apartments, but his major concern is apparently in the area of economics, writing books, and working in universities,

(continued on page 17)

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Perhaps because I witnessed the failure of my family's restaurant, I experience great sadness when I enter a dining establishment that seems to be heading for extinction. I can remember the long, anxious silences of my grandmother as the huge cauldrons of food went untouched, and the sight of her cheeks, reddened by tension, as hour after hour went by with no one entering. At times she would fan herself with her voluminous apron, at others, we would while away the hours in the kitchen by playing casino on the table where my grandmother prepared parties.

Because of her dimming eyesight, my grandmother often couldn't distinguish a jack from a king, and in my youthful zeal to win I would often mislead her. At first, this mild form of cheating was exhilarating; after a while, when no diners appeared at our door, my guilt overwhelmed me and I was certain that our family business was failing because I cheated at cards. Certainly it was difficult for me to grasp the magnitude of our failure, because so much food was in evidence: pots crowding the stove, European cakes and pastries on every counter, and the old-fashioned ice box so jammed with food that if you opened one of its ancient doors, a variety of cheeses, as well as sturgeon, Russian olives, and smoked salmon would come tumbling out. It was difficult to associate this plenitude with imminent bankruptcy. Worse, I had no way of anticipating that the loss of her obsession with cooking would rob my grandmother of purposefulness and thus hasten the end of her life.

As a restaurant critic, I must say objectively that most failing restaurants are in their predicament because they are not producing the kind of food that is marketable. But as the child in my grandmother's kitchen, I empathize with the owner, the chef, and the waiters. The patios is often too close for comfort; everyone seems to be trying so hard and failing so short of the mark that you marvel at their shortsightedness. Therefore, my purpose in writing about Michael's in Leucadia is not to deliver the coup de grace. Rather, it is with the hope that the management can take stock of itself and move in another direction.

There is nothing wrong with the restaurant's location—in fact, given our motor



Illustration by Elizabeth Mahoney

culture, there's no such thing as a bad address or a restaurant that's too far away. Admittedly, restaurants on Prospect Avenue in La Jolla enjoy the benefit of a great deal of walk-in tourist trade, but few restaurants can afford its high rents. Certainly the north North County locations are no impediment—witness Fournos in Carlsbad, which is booming despite one of the most unimpressive localities imaginable. What keeps Fournos going is the excellent product; even the fact that it's open but a few nights a week does not discourage diners from clamoring for reservations, and rightly so.

In the case of Michael's, however, the initial mistake was to conceive of a restaurant so vast it could seat a convention. Seating is at two levels, one fronting the windows, the other some steps above, all designed to maximize the view. The clinker in this arrangement is that the windows have not been washed recently, and thus you can't look out even if you wanted to. Another failing is the decor, which is one of the most oppressive of any restaurant in this area. It would be pointless to ask whose grand idea it was to do the place as an MGM bordello, with red walls, dark-blue ceilings, and carpeting right out of a movie palace, circa 1939. On the lower level, cane chairs dominate the tables, but up above are black, tufted monstrosities. In one seating area, the black banquettes set against the red wall make you expect Polly Adler to come sauntering in.

As if the dreadful blue ceiling were not enough, we could barely see our food be-

cause of the flickering of one of those ever-popular hurricane lamps, which sheds as much light as a wet match. I have received letters from people who ask why the lighting is so bad in so many restaurants, and I can only speculate that owners must think darkness equals atmosphere. At Michael's, I got up from my table and gathered up not less than four of these candle lamps and grouped them in the center of the table. If you were seated in the upper tier, your eyes were aided by the ornate wall lights, but down below you needed a flashlight to gauge the color of the food.

That brings me to the food itself. People will endure dark ceilings, hurricane lamps, virtually any manifestation of bad aesthetics as long as the taste is right. Alas for some of the food at Michael's, it wasn't. For one thing, the menu is much too long and thus taxes the chef. For another, by 8:00 p.m., which is the typical dining hour in San Diego, they were out of a great many of their offerings. There was no catch of the day, no sweetbreads, no chicken, no gazpacho. Admittedly, not too many people are going to ask for sweetbreads, but the fish of the day and chicken are basics. There was also no pastry of the day, these are only baked on weekends. My escort, a most urbane gentleman, said that it reminded him of a Peter Sellers routine in which the diner goes through every item on the menu only to be told that there's only a pretzel in the house.

I selected, on the waiter's advice, what was obviously one of the best dinners—namely, the salmon with hollandaise

sauce. The menu did not mention the fact that soup and salad were included. There's a lot of food, and no one, in these inflationary times, could complain about nine dollars for a salmon dinner that offers soup, salad, fish, squash, broiled tomato, and rice. The bread was quite good, though the butter was too salty, the soup, pureed vegetable, was likewise salty. The entrée was nicely done; the hollandaise was delicious; and the vegetables were tasty. If you could forget about the tasteless decor and the bad lighting, you could enjoy this particular entrée; it was of above-average competency.

My friend, a former San Franciscan, made his selections as if he were in that venerable city, and asked for the chef's plate and for quiche Lorraine. In a restaurant which is obviously not flourishing—there were only three tables occupied in that cavernous hall—you can't expect that the appetizers, particularly the pâté, will be first-rate; there simply isn't enough call for it. The best bet, after you have ascertained that the menu is chancy, is to go along with what the waiter says the house does best. Not only was the pâté undistinguished, but the tomatoes tasted metallic, as if they had been sliced with a rusty knife. Small, black California olives dotted the pâté and the tomatoes. As for the quiche, I have had frozen ones that tasted better. But in all fairness, I don't believe that these appetizers are either going to establish or sink the reputation of Michael's.

This dinner cost us a few cents short of twenty dollars, with a half bottle of wine but no tip. As we left, the owner anxiously asked us how we enjoyed the dinner. I could hardly meet his gaze.

It's too bad that Michael's can't cut its property in half and lease part of it as a disco. If I had one bit of advice for restaurateurs, it would be to think small. There's no reason for King Arthur-style dining halls that seat hundreds, nor for long menus in which half the items aren't available. The Debouchery, in Mission Beach, has been prospering with only five entrees, four of which are repeated every night and one of which is a surprise. According to our most attentive waiter (like everyone at Michael's, his concern about the absence of diners reverberated around every corner of the room), Michael's is about to revise its menu. If so, it should simply do a few dishes well and have them available every night. A menu that lists fresh pastry-of-the-day should have it, and there's no excuse for running out of chicken.

What Michael's has to do, in my opinion, is repaint its ceilings white, clean the windows, get some good lighting, and above all rethink its objectives. Five more items like the salmon dinner, and it's just possible that they may turn around to success.

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Cantigas on a Sultry Evening



JONATHAN SAVILLE

Last Sunday seemed like the end of the world, what with hundreds of people heat and the sky ruddy from the ashes of burning cities. The atmospheric conditions inside the Great Hall of St. Paul's Episcopal Church were beyond belief. I myself was exhausted by the flu and a racking cough, and the concert I was attending consisted of twenty-seven excerpts from the *Cantigas de Santa Maria*, a thirteenth-century compilation of hymns to the Virgin and musical narratives of her miracles, performed by the Alfonso X Memorial Medieval String Band. With the singing and playing, and the introductory comments and explanations by the group's leader, Curt Boutsere, the proceedings lasted an over-baked three hours. After each piece, barely clinging to life, I would mutter to myself, "Just one more, and then I'll leave" — just when the time came to drag myself out of my seat and fade away into the stifling night. I would find myself staying for still another *cantiga*, just to hear what the performers would do with it. Ultimately, I remained to the very end of what, under normal circumstances — I might have called a delightful and fascinating concert.

Curiosity about how the performers will treat each piece must be a prime motive in any listener's fascination with the *Cantigas*. These 400 songs, compiled under the aegis of King Alfonso X ("The Wise") of Castile and Leon, consist of nothing more than the texts and a simple indication of the melodic lines. The manuscripts do not tell us how the songs were sung and played, what instruments were used, how (if at all) the melodies were embellished, whether tempos were fast or slow, whether dynamics were loud or soft, or what kind of expressive *trillo* was appropriate to each song, even the meter is not indicated without ambiguity (two beats? three beats? twelve beats?). A fairly large number of the tunes are exceedingly dull and of the good ones, there are very few that belong in the category of those great melodies that are in themselves enough to justify and sustain a piece of music. If a realization of the *Cantigas* is to be successful, it requires more sheer imagination on the part of the performers than a performance of the Wagner tetralogy.

The necessity of turning the skimpy notation into live music, of giving color, vari-

ety, expressiveness, and meaning to those bare, simple melodies, dictates the work of musicians like Mr. Boutsere. But that is not all. One might take one of these tunes, harmonize it according to the late Romantic vocabulary of, say, Faure, and score it for grand piano and impassioned, throbbing violin. Such a setting might sound very good as music, but it would lack the other criterion generally applied to performances of medieval music: historical plausibility. The music is not only expected to sound good, it is also expected to sound approximately like what medieval listeners would have heard. Every performer of medieval music therefore becomes, perforce, a historian, an archaeologist, and a theoretician.

This is precisely what Curt Boutsere is. In a conversation had with him a few days before the concert, he told me that he considers his Alfonso X ensemble as primarily a research group, and that its performances are intended to instruct as well as please.

The direction of this research is an interesting one. Mr. Boutsere maintains that the place to look for information about medieval performance practice is folk music: the way folk musicians — in Albania, the Caucasus, the Arab world, Central Asia, even the American Appalachians — perform analogous works. By investigating these various folk styles, we can get an adequate idea of what medieval instruments sounded like, what vocal techniques were used, how the voice was accompanied, and so forth. This notion results from the bold and controversial thesis that similar social situations and levels of civilization will produce similar styles of music. The specific connection between Arabic music and a medieval Spanish work like the *Cantigas* is, admittedly, a more direct one: Arabic influence on Spanish culture in the Middle Ages is well attested, and many of the musical instruments we see in medieval painting and sculpture are known to have been brought into Europe by the Arabs. But the association between the medieval music we know practically nothing about and the modern Arabic music, whose style we can study in the flesh, is still an association of analogy — speculative, controversial, chancy, in spite of the notorious conservatism of folk styles. And the more remote analogies — from Georgia in the Caucasus to Georgia in the Old South — have even less concrete evidence to give them support.

Still, what is the musicologist to do? If he wants to perform that *cantiga* at all, he must make a series of crucial stylistic decisions: the notes will not perform themselves. A setting in the manner of Faure, however poignant in its sweet and soul nostalgia, would not be historically correct — that is something that can be said with utter certainty. A setting of a *cantiga* that makes it resemble a Moroccan dance may not be sufficiently grounded in certainty to deserve the label "authentic," but it is not, on the face of it, absolutely wrong. Mr. Boutsere is modest in his claims for authenticity. He considers his realizations of the *Cantigas* to be hypothetical, and he recognizes that there is no way of our really knowing what medieval music sounded like. His method simply supposes that, of all the possible hypotheses about medieval performance practice, his "folk" hypothesis is the least likely to be completely off the mark. One thing is sure: this comparative ethnomusicological approach can achieve musical results that no other comparable approach is capable of. Mr. Boutsere gives an example of these benefits: "When the great Swiss musicologist and string player August Wenzinger heard our rebe (a kind of fiddle) player years ago, he said, 'Where did you learn to play rebe like that? That's the best rebe playing I've ever heard in my life.' Taking nothing away from our rebe player's fine musicianship, I am certain that it was the many hours of listening to Appalachian fiddle, Bulgarian gadulka, Turkish kemence, and Arab and Persian rebab players which made the difference."

A musical performance must be judged, finally, in musical terms. A certain confidence in the authenticity (or hypothetical likelihood) of the style may make us feel more comfortable, but the real question is, "Is it good music?" Much of this concert was in fact a pastiche of various ethnic musical styles, variously intermingled.

One *cantiga*, scored for a double flute (flutes) and percussion, was played in a Caucasian style; another, for rebe, lute, psaltery, darabuka and tabur (types of drums), had the rhythmic pattern of much Bulgarian music (3+3+2+2+2); one played by bagpipe, shawms (whining wind instruments), and tabur sounded like a fusion of Japanese Gagaku and a Scottish jig; many of the instrumental pieces opened with meditative sections in free rhythm that were reminiscent of the introductory *alap* of Indian classical music; and when Mr. Boutsere sang and accompanied himself on the guitarra morisca, he sometimes sounded uncannily like Peter Seeger plucking syncopated chords on his five-string banjo.

Call it pastiche, or call it hypothetical reconstruction — what cannot be said of each of these styles made a persuasive case for itself, and in that each case the melody from the *Cantigas* was illuminated and vivified by its setting. The variety of tonal color, the rhythmic vitality, the virtuosic skill in ornamentation — these gave a continually renewed interest to a series of pieces that might otherwise have become unbearably monotonous. I think it likely

that Mr. Boutsere's endless experimentation, his willingness to go out on a limb for the sake of musical effect, and his group's astonishing ability to imitate a whole range of ethnic styles, gave us a performance of far more variety and musical interest than what King Alfonso himself must have heard. If I had been transported to some blazing Castilian summer in the Thirteenth Century, I doubt very much whether my musical curiosity would have sustained my coiled body through three hours of charbroiled *cantigas*. Whatever that music originally sounded like, it certainly did not keep its audience guessing whether the next song would sound Albanian, or Persian, or Japanese!

The only thing I objected to (aside from the weather) in the concert of the Alfonso X ensemble was its treatment of the religious texts. Mr. Boutsere treats the *Cantigas* (and quite rightly) as an anthology of medieval Spanish music in various genres. The scholars who compiled the collection must have taken the melodies from many different sources — troubadour love songs, liturgical chant, popular dances — and the collection therefore offers us a window on the whole musical world of its time. Mr. Boutsere's group performed many of the pieces instrumentally, without any singing, and in these cases the texts are clearly of no relevance. But they also sang many of the *Cantigas*; and since the human voice is the best of all musical instruments, and since voices sang words, these performances had a special potential for communication that the purely instrumental settings could not achieve. Mr. Boutsere's own singing, his "duets" with Duane Lakin-Thomas, and a chorus of three or four women's voices, produced effects of great beauty and expressiveness. Although the program contained full and interesting notes by Mr. Boutsere on medieval performance, it did not contain the texts of the *cantigas* that were performed vocally, or a paraphrase of their contents, or even their titles! These poems, in medieval Galician, are often exquisitely crafted, limpid in diction, and full of the spirit of medieval Catholic piety. They are not mere adjuncts to the melodies, just as the melodies are not mere adjuncts to the poems.

The art of song, in other words, is always a double art, both musical and poetic, and one does not do justice to it if the communicative power of the words is ignored. This is as true of the *Cantigas de Santa Maria* as it is of a song by Schubert, and aria by Verdi, or the latest popular hit. If the purpose of Mr. Boutsere's splendid group is to educate, why not teach us something about medieval Spanish poetry at the same time that we are learning so much, and with such pleasure, about medieval Spanish music?

By the time you get to read this, you may have been fired to a crisp, and so may I. But if you are still there, and if you'd like to practice your medieval Galician, perhaps you'll devote a couple of minutes to a flawless little poem that encloses a vast history — the reason, from a medieval Catholic point of view, that there is such a thing as the *Cantigas de Santa Maria*:

Santa Maria leva,
o ben que perdeu Eva.
O ben que perdeu Eva
pela sa peccada.
cobrou Santa Maria
per sa grand' omildade.

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RENT CONTROL

(continued from page 11)

FRED: You're talking about controlling the rent at a rate below what the market rent is. The market rent is the price at which all products are cleared. In other words, if you raise the rents too high to an unfair, unjust rent, you have vacancies and the market corrects itself by landlords lowering their rents. If you lower the rents below the market, then you have shortages, because people want more housing than they can afford, if they can get it at the lower than market rate. What you get is people who consume additional space. You create incentives for adults, children, or teen agers to move out of their parents' homes and get a below market rate apartment for themselves. You discourage the doubling up of college students. You increase the incentive for people who are older to hold onto larger housing units than they need, because they have a fixed below market rate. You pit landlords against tenants, create a hostile environment for them where each of them is at the other's throat and so those people who want to pay more go to the black market, which in essence is the free market. They come in and they say, "I'll will to pay a higher rent than the people who have in their right now. And I'll will the furniture in there for \$200 if you'll rent me this apartment at the fixed rate." The black market develops wherever they have rent control for any extended period of time. It exists in New York right now.

TOM: Right now we're in a market situation, and if what you just described was the situation, they would have the option to move to the landlord raised the rent. They could go somewhere else and find another place to live. But that's not the reality. You're in the fantasy land. Fred, you don't realize what it is to be a renter now and get an outrageous rent increase, and to try to find another place, and to realize that any other place that's available is going to cost you just as much.

The situation is that we have a break-

equitable regulatory process for a situation that doesn't ally needs it.

FRED: Who would the needs be? I think the black market, where tenants will pay whatever is necessary in order to keep the basic human need—shelter. You're saying that rent control will cause a market shortage, but we're in a market shortage right now.

FRED: Would you say that when you get a rent raise and you move, that the only way that rate can be sustained is if some body else is willing to pay it?

TOM: Sure. And in a shortage there always is someone willing to pay it.

FRED: So where your hostility should be directed is toward the people who are willing to pay a higher rent than you are.

TOM: How can I be hostile at them? Everyone needs shelter.

FRED: Well, you should, because they're saying that they have a more urgent need for the particular apartment than you do, and they're willing to pay a higher price in order to satisfy that need. And you're saying, "No, we wanted to be protected. We want the government to step in and save those people that need it worse and are willing to pay more would be precluded." That they don't have any right to housing.

TOM: With someone who can come in and bid \$500 against someone who's living in a \$250 place, why should they have the right to come in and just displace someone?

FRED: They have no rights?

TOM: We're saying that's an abuse of power. It's an abuse of the system, especially when the market provides no place for the people to go. It's one thing if you have a vacancy rate where there's another place that you can move to. If we had that five percent vacancy rate, then you're right. We would see rents come down.

FRED: Why five percent? Why not fifty percent?

TOM: Oh, that would be even better, because then the rents would come down even more.

FRED: Oh, you believe that, do you?

(continued on next page)

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READER'S GUIDE TO LOCAL EVENTS

A contribution to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is scheduled for publication. Please do not phone. The Friday Editor reserves the right to edit all material. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 5805, San Diego, CA 92108.

Lectures

"This Speeches Called Earth" will be the subject of a program with Buckminster Fuller and Terry Cole Whitman. Thursday, September 22, 7 p.m., Al Buha Temple, 12705 Oak Knoll Road, Poway. Tickets: \$45-\$48.

Native Plants in the Pecos and Rio Grande basins are the subject of a lecture and slide series by Rick Johnson of the California Native Plant Society, beginning Friday, September 21, 7:30 p.m., at Oak Knoll Road, Poway. Tickets: \$45-\$48.

Antenna presents Mary Jacob reading from her new book of poems and Paul Freeman reading prose. Tuesday, September 25, 7 p.m., Community Arts Gallery, 582 Third Avenue, downtown.

Women's Studies Lecture on the topic of "Women's Reproductive Rights: Turning Point" will be presented by Maggie Meier of Planned Parenthood and Marilyn Boer of SDSU, Wednesday, September 26, 3 p.m., room SS-100, SDSU.

A.M. Art continues with a tour and discussion of "The Face of China" photographic exhibition, conducted by curator of decorative arts William Chandler. Wednesday, September 26, 7:30 to 8:30 a.m., San Diego Museum of Art, Balboa Park, 312-7911.

Sports

Soccer Tournament matches the National Technical Institute of Mexico City against the University of Baja California and Southwestern College against San Diego City College. Thursday, September 25, 6 and 8 p.m., tournament finals on Saturday, September 22, 2 p.m., with the championship game at 6 p.m., all at Southwestern College stadium, 281-9486 or 421-6700 x266.

Padre Baseball. The Pads complete their final home stand at the Cincinnati Reds on Thursday, September 20, 7 p.m., and the Los Angeles Dodgers on Friday and Saturday, September 21 and 22, 7 p.m., with the championship game at 6 p.m., all at Southwestern College stadium, 281-9486 or 421-6700 x266.

Women's Six-Pitch Tournament. sponsored by the U.S. Six-Pitch Softball Association, will take place on Saturdays and Sundays, September 22 and 23, on various San Diego park and recreation fields. 581-5010 or 447-4132.

Clippers Basketball. The San Diego Clippers open their new season schedule against the Golden State Warriors, with the debut of Bill Walton in a Clippers uniform. Sunday, September 23, 7:05 p.m., Sports Arena, 226-1275.

Cardio-Vascular Bicycle Rides, designed for people recovering from heart attacks and as a form of preventive medicine, will be conducted by American Heart Association, beginning at 10 a.m., (Ogden Davidson, Balboa Park, 234-3339).

When someone asked Bill Monroe what kind of music he played, he coined the word bluegrass to identify his high, lonesome sound. Monroe, who became known as the father of bluegrass, was from the Bluegrass country. The roots of bluegrass can be traced to the simple folk of hard working country folk who gathered to play on evenings and weekends in the Southern Appalachian Mountain country of North Carolina, Virginia, Tennessee, and Kentucky.

Bluegrass and old-time music are the major forms of country music. (Nashville country music is actually an urban country music.) Old-time music, originated with string bands (fiddle and banjo) in the first part of the century, as was for country people to entertain themselves. The downy picking style (string band) was a

thrilling, accompaniment and for dancing. Today this traditional bluegrass is played the same as it was a hundred years ago.

Bluegrass and the three finger style associated with it emerged in the early 40s. The picking style is often attributed to Earl Scruggs. Though Scruggs does not claim to be the originator, he is certainly one of the significant developers of the technique.

Today few people are staying in the mountain communities and learning the music as part of the life style that spawned it. The survival of bluegrass, and of other forms of urban country music, depends now largely upon their popularity with city people who have taken them up. Bluegrass is still common, but it is for country people to entertain themselves. At the same time it has become highly

commercial because it is electrifying, fast moving, and sexual. As this country folk music becomes the domain of city folks and more sophisticated musicians, it is, of course, undergoing some change — taking on a new influence and more complex, hybrid and vocal arrangements. While the debate rages over whether a city person can or even has the right to emulate the country experience in bluegrass, its move upward has preserved it.

The 9th Annual Idaho Bluegrass Fiddle Contest and Band Competition, held on Sunday, September 2nd, will feature competition among bluegrass bands. Bluegrass and traditional fiddle, banjo, and flaps guitar. The first contest was held in a football field and attracted a crowd of two hundred. Last year 2000 people turned out in the arena, held over on a national

amphitheater in Frank Lane Memorial Park. Coordinated by Vickie Corrie, Walt Richards, and Bill Cook of New Expression, the event is a benefit for the Julian Trust Club's June 4 Case Forestry Fund. The annual contest, along with the Taping contest in Los Angeles, considered the top in the West. This year five bands and six solo individuals from across the country will be competing. Among the field contestants is the Blue Grass. The High Windows Band and Bluegrass, Inc. Dick Tiner's Trio will provide additional entertainment. The contest will be held Sunday, September 2nd, 10:30 a.m. to 5 p.m., Frank Lane Memorial Park, Julian. Phone 298-2774 for further information.

Sarah Austin

In China I thought I would be one Chinese face among many. Instead, everyone stared curiously at me. The host, my cousin, said it was because I didn't look Chinese. At the tomb of Sun Yat-sen we saw a group of western tourists. One host asked me where they were from. I told him they were Americans. All the westerners he saw in Nanjing — and there are more all the time — look like to him. And while he is a Chinese who has lived in China, they are equally foreign and exotic. He knows and understands Chinese faces; I see them through a veil of western perception.

The Face of China as Seen by Photographers and Travelers from 1860 to 1912" is the title of a traveling exhibition that will be at the San Diego Museum of Art for the next six weeks. It is the most comprehensive collection of photographs on China ever assembled and exhibited: two hundred photographs selected from more than 10,000 in public and private collections. Virtually all the photographs were taken by westerners; they document a land, a people, and a culture. In their own time, they provided essentially the first visual information about China to the west. In retrospect, they chronicle the last decades of an imperial dynasty rule that existed for 2,000 years and is gone forever, and the dissolution of the Confucian way of life.

The opening of China to the west began in the mid-nineteenth century, and coincided with the decline of the last dynasty in China. Relative prosperity in the eighteenth century had resulted in an enormous population explosion (from 150 million in 1700 to over 400 million in 1850), which was followed by extreme poverty and famine (see page 7). Then had a series of natural disasters (1870-1875) and social unrest and anger at a corrupt and ineffectual government. The first Opium War, a failed attempt to prevent the British from selling opium in China, began in 1839; the culmination, over the next decade, was a series of treaties — typically signed at gunpoint — that consolidated western power in China and reduced China to semicolonial status. The 1911-12 Taping Rebellion, the first great civil war in China, was a prelude to that China's internal and external troubles would not be solved without a revolution. That revolution came in 1911; it was led



Confucius temple, Peking, October 1860/Elise A. Brato

by Sun Yat-sen, who became the first president of the Republic of China in 1912. The early photographers — Beato, John Thomson, E.H. Wilson, John H. Hunt, and others — were both pioneer photographers and pioneer travelers in China. Thomson spent four years in China and traveled about 50,000 miles. Wilson, a portrait artist in China by Beato's Arnold Arboretum, took 50,000 glass plate photographs for the Arboretum and in many nitrate base negatives for his own use. Hunt, a piano tuner and amateur photographer, turned Chinese while working in a Shanghai music store and accompanied allied army forces in China. There is a lot to be seen in these photographs. There is the isolation, the Gobi desert, the mountains, the Great Wall. There is the irony of the desperate Empress Dowager T'ai-hi posing as the Buddhist goddess of mercy. There is the reminder of the impermanence of all things: the fabulous Imperial Summer Palace, burned by Lord Elgin in 1860

and mysterious as China. Seeing is believing. The most of the world outside China knew little of what happened there, so it had been in the past, so it would be in the future. Marco Polo, who visited China in the thirteenth century, was the first westerner to write about China, and much of what he described was too fantastic to be believed. Elise A. Brato, another westerner, was the first known western photographer in China to arrive there in 1860. In the intervening years, a handful of artists — Beato resident at the Manchu court in Peking, someone attached to the British embassy, a former student of Joshua Reynolds who periodically fled to Canton, where European women were allowed to escape "imperial" rule, the slightest woman I ever saw in my life" — had recorded what they saw. Few, however, had access to the printmaking and drawings. The advantages of photography — its realism and its reproducibility — are particularly felicitous in the case of a subject as remote

and mysterious as China. Seeing is believing. The most of the world outside China knew little of what happened there, so it had been in the past, so it would be in the future. Marco Polo, who visited China in the thirteenth century, was the first westerner to write about China, and much of what he described was too fantastic to be believed. Elise A. Brato, another westerner, was the first known western photographer in China to arrive there in 1860. In the intervening years, a handful of artists — Beato resident at the Manchu court in Peking, someone attached to the British embassy, a former student of Joshua Reynolds who periodically fled to Canton, where European women were allowed to escape "imperial" rule, the slightest woman I ever saw in my life" — had recorded what they saw. Few, however, had access to the printmaking and drawings. The advantages of photography — its realism and its reproducibility — are particularly felicitous in the case of a subject as remote

— Amy Chu

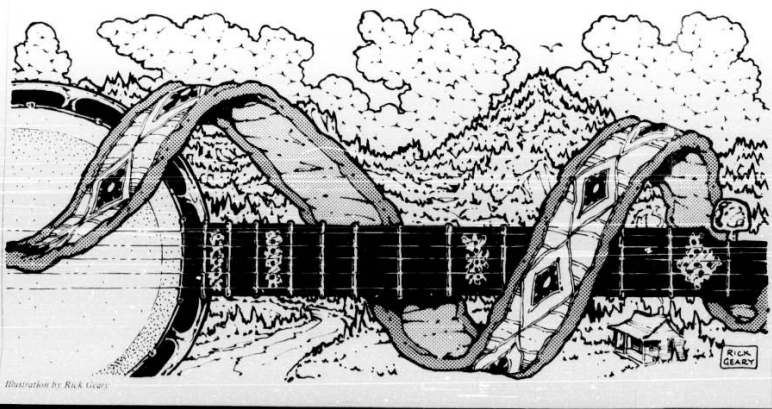


Illustration by Rick Gary

Almost twenty years ago in Camelot, John Kennedy began a series of anti-Communist crusades which were symbolized in the public mind by a race, a space race between the United States and the Soviet Union to see who could put a man upon the moon first. With much pomp and circumstance, plus tests to determine resistance to extreme heat, weightlessness, and isolation, a launch had been launched earlier for the men who would carry the American colors into outer space. "What we're looking for here are just a few ordinary supermen," said an Air Force general in charge of the selection team, and the seven men selected became, for many Americans, the last heroes in an era when heroes were scarce.

It is hard to recall, in view of subsequent events, the shock and dismay in this country when the Russians launched the first Sputnik. Public criticism of American education, industry, and government for allowing the Russians to beat us into space was compounded by TV coverage of several early, unsuccessful U.S. missile launches. Kennedy made the American failure in space an issue during the 1960 presidential election. Yet after his victory, and despite the Russian challenge, he was not eager to enter the space race. "The cost," said Kennedy, "that's what gets me. Later he asked a scientist, 'Can't you fellows invent some way of getting down on earth that will do some good?'"

By the time Kennedy decided to make a wholesale commitment to the space effort, the astronauts — Schirra, Shepard, Grossman, Slayton, Glenn, Carpenter, and Cooper — had been training for almost two years. They were a homogeneous group: military officers, married WAAFs with families, test pilots with extensive



Wally Schirra

experience. Each of them would become a household name, at least briefly during the next decade.

The original Mercury astronauts were careful not to compete among themselves but three of them — Alan Shepard, our first orbiting Senator, and Wally Schirra, our first American to make three space flights — became superstars during the early days of the space program. Schirra was a typical astronaut. He joined the Navy 14 prototype, and after a successful career in naval aviation which included ninety combat missions and one downed Mig in Korea. His father had been a pilot.

World War II. Schirra resigned from his mother had doubled as a wing walker in a stunt thing act with her husband during the Twenties. Schirra went on to become the first man to drink coffee or play league ball on the lunar surface in outer space and over the years he also acquired a reputation as a dependable technician.

His first flight, on October 3, 1962, is remembered as the first ball in outer space, an example of how smoothly and precisely a space shot could be made, on a Gemini flight in December, 1965, Schirra, at the risk of his life, delayed ejection from a malfunctioning capsule until the day could be repaired. The intact ship was launched shortly afterward, in time to accomplish the first in-space rendezvous with a ship piloted by Frank Borman and Jim Lovell. But it was during the Apollo program, the third and most sophisticated U.S. space effort, that Schirra played a truly heroic role. The Apollo program, named after the Greek god of light and truth, was a series of missions, the Apollo 11, began discontinuously with the deaths during a

simple pre-flight test of Virgil Gossom, Don Eisele, and Wally Schirra. Gossom, Schirra's next door neighbor in Cocoa Beach, Florida, had been scheduled to become the first American to make three space flights. After his death Schirra stepped in as a command pilot for the Apollo mission at a time when the space program was reeling from the effects of the disaster and budget cuts by political opponents.

Twenty-three months after the death of the first American astronaut killed on active duty, Schirra piloted the first successful Apollo mission, Apollo 7, orbiting the earth for eleven days. In October, 1968, and paving the way for the "lunar" Apollo 11 mission, Schirra was the first American to make three space flights. After his death Schirra stepped in as a command pilot for the Apollo mission at a time when the space program was reeling from the effects of the disaster and budget cuts by political opponents.

To commemorate the tenth anniversary of the American moon landing, Schirra has scheduled a lecture appearance on Wednesday, September 26, in Balboa Park. He will be at the Theater and Science Center. The lecture, during which Schirra will discuss his experiences while piloting Gemini 7 and the Mercury mission, Gemini 6, and Apollo 7, will begin at 8:30 p.m. Admission is free but tickets must be picked up at the Space Theater. Reservations close before the lecture. Seating is limited to 100 persons. The Space Theater is at the New York Park Boulevard, north of Balboa Naval Hospital. For more information, call 338-1213 x36.

— Rob Cook

Galleries

"Another Point of View: Adventures in Printmaking" — a one-person show featuring the work of printmaker, David B. Troutman, will continue through September 23, San Diego Art Institute, Central Federal Tower, 16th and B, 2nd Avenue, downtown, 234-5946.

"Recent Works" by Harry Lom will be on display through September 28, Grossmont College Gallery, 5800 Grossmont College Drive, El Cerrito.

"A Travel Portfolio in Black and White Photography" by Tom Chern, will be exhibited through September 26, La Jolla Athenaeum, 1028 Wall Street, La Jolla.

"Drinking Vases" of glass, wood, stone, and porcelain, by various California artists, will be exhibited through September 29, Gallery 8, 7464 Grand Avenue, La Jolla. 454-9281.

Photographs by Stephen Webster will be exhibited through September 29, H. Hers Fine Arts Gallery, 3577 Park Boulevard, 297-5725.

"Artists Work Here," an exhibition of works by David Beck Brown, Susan Speers Minnick, Juliette Mondak, Marjorie Nadelman, Gloria Pore, Lynn Schutte, Mark Schweitzer, Barbara Sexton, and Vince Terano, will be on display through September 30, the basement of the old city hall building, 477 G Street, downtown, 233-2141.

Hungarian Surrealist Painter Endre Nagy will have his oils exhibited through September 30, Barden-Juarez Gallery, 7710 La Avenida, La Jolla. 454-9490.

Banks from Sri Lanka will remain on display through September 30, Neeraj's Bank Gallery, 1442 Camino del Mar, Del Mar. 481-2031.

Archaeological Paintings by John Hooper, from sites in Central and South America, China, India, and the Incas, and the Incas, will be on display through September 30 at the Mexican American Park, 2113 S Street, downtown. 234-8811.

"Ghosts of Caves and Statues" is the title of a traveling exhibit of photographs, screens, kimonos, and hand-painted books of this contemporary artist's collection, continuing through October 14, Morgan International Museum of World Folk Art, University Towne Center, 4425 La Jolla Village Drive. 453-3343.

"Earth Spaces — Spirit Places" and "To Hold Within" — by Vivian Speers Vaughan and clay containers by Jacqueline Jacobs, will be exhibited through October 6, Spectrum Gallery, 4011 Goldsmith, 295-2725.

"Ideas and Impressions From the Artist's Sketchbook," an exhibition of paintings and sketches, sketches and notebooks, as well as sketches and photographs from the Walt Disney animation studios, will continue through October 7, San Diego Museum of Art, Balboa Park, 232-7731.

"Double Cloth Structures and Graph Paper Drawings," an exhibit of works by Richard Landis and Craig Fuller, will be on display through October 9, Bealton Galleries, Toland College, San Marcos. 744-1352 x45.

"Signs," photographs by David Wing, will be exhibited through October 15, Graphic Arts, 1847 Fifth Avenue, 295-3538.

"Kensaku Setzuwa — A Living Treasure" is the title of the first U.S. exhibition featuring the hangings, screens, kimonos, and hand-painted books of this contemporary artist's collection, continuing through October 14, Morgan International Museum of World Folk Art, University Towne Center, 4425 La Jolla Village Drive. 453-3343.

Three-Person Show will feature raku and silk work by Ken Gao, paintings by Gary Hanson, and raku and silk sculpture by Jane Lawrence, through October 14, Celebrations Gallery, 645 G Street, uptown. 239-5252.

"In Search of the City," an exhibit of works that explore city-urban environments, including photographs, drawings, sidewalk signs, street furniture and poetry, will continue through October 20, Community Arts Gallery, Third and E streets, downtown. 233-2141.

"Condemned Rivers of the Mother Land," an exhibit of photographs of California rivers threatened by government water projects, will be displayed through October 31, in the new complex building, Balboa Park, 232-7731.

"Art Glass," a collection of handblown glass by Steven Gennep, will be on display through October 31, 2nd Avenue, 297-5725.

(Continued on next page)

READER'S GUIDE TO LOCAL EVENTS

(continued from preceding page)

Photographs by Michael Arthur that deal with the nature of reality and the photographic image as a calculated selection, not as reality itself, will be exhibited through October 19, Deutscherbank gallery, 1262 Kettner Boulevard, downtown, 236-1916.

"Selections/Permanent Collection," pieces illustrating the transition from representation to abstract art in the Thurnes, Ferries, and Fittes will continue through November 25 in the Meyer Gallery and the Fayman Gallery and Gallery One will feature paintings and sculpture by pioneers in the fields of pop, post-modernism, minimal, and conceptual art, through January 6, all at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-9717.

Film

"Mordell's Brothers," from Richard Kipling's "Jungle Book," and Hans Christian Andersen's "The Ugly Duckling" are featured in a program of children's films, Thursday, September 20, 3:30 to 4:30 p.m., National City Children's Library, 220 East 12th Street, National City, 474-8211.

"Genesis," an Optimax 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.

Special Events

"The San Diego Back Country," a historical geography of Highway 94 to Campo, is the subject of a field trip with geographers/geologists Jim Switzer, Saturday, September 22, 8 a.m. to 4 p.m., 41-16109.

"A Victorian Debut Benefit," the first public viewing of the Livingston House, with music and improvisational theatre, food and drink, will take place on Saturday, September 22, 12 to 4 p.m., Livingston House, 2412 J Street, downtown, 234-9495 or 233-1556.

Chili Challenge Championships, in addition to some serious cooking competition, will feature a potpourri of events including western and bluegrass concerts, square dance and clogging exhibitions, chili-inspired floats on parade, and western cow-patty-tossing contests, on Saturday, September 22, 12:30 p.m. to 1 a.m., Exhibit Hall, Del Mar Fairgrounds, 436-5412.

Cabrillo Festival, a week-long celebration of the European discovery of the west coast by Juan Cabrillo in 1542, commences with a flag-raising ceremony, music by Point Loma Strings and San Diego City County Band, and Portuguese folkloric dances, Saturday, September 22, 1 p.m., visitor center, Cabrillo National Monument, Point Loma, and continues Sunday, September 23 with international folkloric dances at 1:30 p.m., and U.S. Marine Corps Band Concert at 6:30 p.m., Organ Pavilion, Balboa Park, 291-5450.

"A Child's Affair with Culture," a program in honor of the international year of the child, presents performances and displays by SDSU's Children's Theatre, Cross Youth Ballet, Haring, Lorie Club, Puppet Guild of San Diego, Junior Magicians, San Diego Junior Theatre, Museum of Man, and other organizations, Sunday, September 23, 11 a.m. to 2 p.m., Casa del Prado patio, Balboa Park, 239-1111 or 236-6605.

Alpine Viejas Day Parade, an annual event, will take place on Sunday, September 23, starting at 1 p.m., from South Grade Road and Alpine Boulevard to the Alpine Youth and Community Center, followed by parade, carnival, barbecue, and other activities, at the Community Center, 1834 Alpine Boulevard, Alpine, 445-3556.

Lunch/Time Events will continue with western band Slide Riders on Tuesday, September 25, and juggler Michael Roy Baldrige on Wednesday, September 26, 12 to 1 p.m., Marston Public Theater, 3717 India Street, 298-7674 or 298-8111.

Dance

Modern Dance by the Rudy Perez Dance Theater, Inc., with choreographer/teacher/performer Rudy Perez, will be performed on Friday and Saturday, September 21 and 22, 8 p.m., Theater Company Studio, 860 Third Avenue, downtown, 233-4149.

Music

Classical Guitarist Douglas Niede will perform on Friday, September 21, 8 p.m., Educational Center Complex, 4343 Ocean View Boulevard, 462-6902.

"Music Series 1979" presents the world premiere of "Rhapsody on the Apocalypse of Saint John the Divine," by organ/composer Daniel Buntin, Sunday, September 23, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, San Diego.

Cottage Concert series presents cellist Paul Anderson and pianist Marjorie Redfield performing works by Hindemith and Prokofiev, Monday, September 24, 12 and 12:30 p.m., Scripps Cottage, SDSU, 286-6526.

Fall Chamber Music Series continues with clarinet/piano duets by Brahms, Tchaikovsky, and Schumann, performed by Stephen Parker and Roger Gregory, Tuesday, September 25, 7:30 p.m., San Diego Public Library, 820 E Street, downtown, 236-5549.

"Young Concert Artists Series" will begin with a performance by Korean violinist Sung-Jo Lee, accompanied by pianist Sandra Rivers, and featuring music by Handel, Beethoven, Vivaldi, Krumpholtz, and Bartok, Tuesday, September 25, 8 p.m., Music Building Recital Hall, SDSU, 265-5204.

"Neoname Concerts" series will continue with a presentation by harpsichordist Gabriel Naura, Wednesday, September 26, 12:15 to 1 p.m., French Parlor, Founders Hall, USL, Alcala Park, 291-6480/4426.

California Fall Tour of the U.S. Air Force Band and Singing Sergeants begins in America's Finest City, Wednesday, September 26, 8 p.m., Montezuma Hall, SDSU, 265-6366.

Radio/TV

"Season to Remember," a program of highlights of the San Diego Clippers' 1978-1979 season and an interview with Bill Walton, will be televised on Thursday, September 20, 8:30 p.m., Channel 8.

"Summerfest '79" presents "Gala Night From the Vienna Opera," including Birgit Nilsson, Monserat Caballe, Placido Domingo, Sherill Milnes, and Leonie Rymanek, Saturday, September 22, noon, Channel 15.

Horde Racing, the twenty-sixth running of the Woodward Stakes, at Belmont Park in New York, will be shown on Sunday, September 23, 4 p.m., Channel 8.

"Single in the Rain," the 1992 classic, with Gene Kelly singing and dancing in the rain, and Donald O'Connor running up the wall, will be shown Saturday, September 22, 9 p.m., Channel 15.

"Top Hat," a 1935 Fred Astaire and Ginger Rogers film, will be shown on Sunday, September 22, 11:45 p.m., Channel 8.

Charger Football, the Chargers play the New England Patriots in Foxboro, Massachusetts, Sunday, September 23, 10 a.m., Channel 39.

National Old Time Fiddlers Contest, one of the country's oldest and largest, will be televised from Wever, Idaho on Sunday, September 23, 3:30 p.m., Channel 15.

"Traffic in Sight," an in-depth report on the mid-air plane collision over New York, will be televised on Sunday, September 23, 6 p.m., Channel 10.

"Murder Most English," a whodunit series, continues with "The Nine Tailors," and the urbanite sleuthing of Lord Peter Wimsey, Sunday, September 23, 10:30 p.m., repeating Monday, September 24, noon, Channel 15.

"NFL Monday Night Football" pits the Dallas Cowboys against the Cleveland Browns, Monday, September 24, 6 p.m., Channel 10.

"Live From the Met," opening the Metropolitan Opera's 1979-1980 season is Verdi's "Otello," with Placido Domingo, Gilda Cruz-Romo, Sherill Milnes, and Shirley Love, Monday, September 24, 8 p.m., repeating Sunday, September 29, 12:30 p.m., Channel 15, simulcast in stereo with KFSF-FM 94.1.

"Sail II: The Paganini Wars," part one of a three-part series on the arms control competition, with Jeffrey Kinch, Jeremy Stone, Herbert Scoville, and William Van Cleave, will be shown on Thursday, September 25, 7 p.m., repeating on Sunday, September 30, 6 p.m., Channel 15.

"War and Peace," Italian/American style, with Audrey Hepburn and Henry Fonda in the 1956 film, will air part one on Monday, September 24, 8 p.m. and part two on Tuesday, September 25, 8 p.m., Channel 6.

"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, 11:30 p.m., Channel 15.

FRED: Do you really believe all this shit? Or is this really like my ego trip, this is your ego trip. You don't really believe what you're saying, but you think, 'It gets me in the function and gets me in the Reader magazine.' (Laughing)

TOM: (Also grinning) Fred, you're taking some very cheap shots. No, I really believe there are some landlords out there who are saying, 'Hey, there's a captive market. I've got twenty tenants for every vacancy. I can get what I want.'

FRED: If most houses being built require a thousand dollars a month, why don't the landlords charge \$900 a month for the average rent?

TOM: Some of them would.

FRED: Yeah, but why aren't all of them? Every place? The only alternative is to buy a brand-new home.

TOM: That's the trend we're on.

FRED: Why don't the landlords raise their rents to \$900 a month?

TOM: Cause they can't get \$900 a month.

FRED: But they have a monopoly. A monopoly allows them to do anything. They could make super-excessive profits. They could make wind-wind-windfall profits.

TOM: Because of consumer resistance. **FRED:** Oh shit. Don't tell me you believe in consumer resistance. Don't tell me you think that people who are limited in their means have something to say about prices? Well, that throws your whole theory right out. Run the tape over. He's just brought in a whole new idea.

TOM: When people get a fifty-dollar rent increase, they figure, 'What part of the budget am I going to take out?'

FRED: Why don't the landlords make it a hundred-dollar increase?

TOM: Some of them do.

FRED: But why don't they make all apartments rent for \$900 a month? It would still be a hell of a deal.

TOM: Because they couldn't get it. If they could get it, they would do it.

FRED: In the real world, they don't raise prices so high that nobody can afford them. Because of competition, and because as prices go up in response to demand, other people come in to produce what the consumers are asking for. And they will produce it in greater quantities until you have stabilization.

TOM: If all housing is in demand, they're going to produce that housing that's most profitable, right?

FRED: You know, one person doesn't own all the housing in San Diego, nor do 500 or 1000 people. It's not a monopoly situation.

TOM: I tempered that. I said indirect monopoly. You have an indirect monopoly whenever people are trapped in their units. They can't move. There's no cheaper place for them to move. They take it out of their food, transportation, and clothing budgets to pay for it.

FRED: Well, how do airline stewards make out? How come two or three of them will take a \$400-a-month apartment and only pay a hundred dollars a month apiece? It seems to me that they have found a way to reduce their housing costs. What you're saying is people want more, and they're not willing to pay for it.

TOM: People want more and they're willing to pay a fair price for it.

FRED: You have one hundred homes and 200 people. You're going to have to have doubling up or they're going to live in the streets.

TOM: I think we can have enough housing for everybody. Fred.

FRED: By stealing it?

TOM: No, not by stealing it by building it.

FRED: You're wearing a watch. I like that watch. I'm going to give you a dollar for it. Now, how does that differ from the tenant who comes in and says, 'I don't want to pay you \$500 a month or \$300 a month.'

TOM: Is this watch worth a dollar for it. Hand it over. Why not? You going to exploit me? You going to rip me off?

FRED: You're trying to equate rent control with one-dollar watches.

TOM: Let me turn the analogy around. Fred, and let's say you have all the food that's left on this block. Do you have a right to just hold onto the food or make people pay as much as you want them to pay?

FRED: Only in a free society do you have that right. Let's say I own this apartment and I want to rent it for \$200 a month. And I have a thousand people or 2000 people out there that are willing to pay \$200 a month for it. Now, Tom only wants to rent it for \$125 a month—voluntarily.

Now, what is the difference between a theft and rent control that would say I could only charge \$125? I have a lot of people that urgently want this, who are willing to bid up the price. He only wants to pay \$125. He's going to take seventy-five dollars away from me and prevent them from the opportunity to have this house. Now, that seventy-five dollars that he's going to take away—I want to know why that's not his theft?

TOM: It's not their first of all because if you had even one hundred people out there who wouldn't rent it for \$200. You'd say, 'Who will pay \$250? Who will pay \$300? Who will pay \$350? Who will pay \$400?'

You would keep bidding it up until you had it down to two people, and then you would say, 'Bid against yourself.' This actually happened in Hillcrest. A landlord told all the tenants who were interested in a unit to show up at 1:00 p.m. Sunday and that's exactly what he proceeded to do. He said, 'I'm starting this apartment out at \$195, and he bid it up to \$260. And that's absurd!'

FRED: This is our difference. People who see housing as a basic right say you shouldn't have to go through an auction process, where only one person at the top is going to end up with a house and everyone else gets to live in the street.

FRED: The only alternative is to elect a rent.

TOM: I don't think modern rent control is theft.

FRED: I think it is.

TOM: First of all, modern rent control would let you rent that apartment at \$200 if that was a fair price.

FRED: In whose opinion?

TOM: In the opinion of two landlords, two tenants, and one homeowner. And that's the fairest way that we could think of to decide that. They would allow this landlord to have a fair return on his apartment. He has a vital commodity. He has a commodity that's in such short supply that you can actually pay a fair price to rent over a monopoly. When the supply and demand situation breaks down so that there is no supply, we need to say, 'Yes, you can make a fair profit, but no, you can't make an excessive profit. We're not going to have you gouge people. And if \$125 is going to give you a fair profit, then that's what you should get.'

FRED: What you're saying is for you to come into my house and personally take seventy-five dollars would be theft and wrong, but if you can get five people on a board to do it, it's all right?

TOM: Who are democratically elected. **FRED:** So if you democratically elect five people, then it's okay to steal?

TOM: Five people who will tell you, no, you're not going to make excessive profits. No, that's not theft.

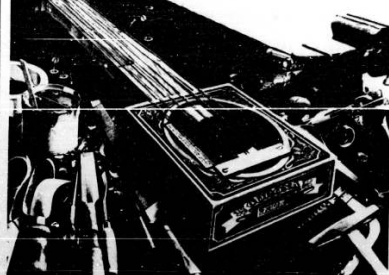
FRED: I think you have to look at the moral consequences. You talk about rights. But if people voluntarily work and earn money, and voluntarily choose to invest that money in a property, what moral right does someone have to come by and say, 'You know, it's really not yours. The fact that you chose to buy apartments rather than stocks and bonds means that we are going to determine what you can do with your property and how much you can increase your rent. And we're going to appoint five people to a board, and that board will determine what your rights are for you.' I find that an untenable, authoritarian determination which is indefensible by anyone who believes in freedom.

TOM: It's a good moral question. I'm glad we're getting down to the moral question, 'cause that's ultimately the essence of it. You talk about the in-control, 'I'm going to bring up the person that's

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Letters

(continued from page 4)
Whatever he likes he praises; what he doesn't like is junk. The heading of his article is "This Week's Concerts." He should just say who will be where instead of adding his unwarranted criticism. I hope you print this because it was hard for me to state this so mildly.
Rick DeFuria
Mission Hills

Saville's Tracks

The ad hoc critic's critics whose letters you print, those who monotonously complain, presumably without blushing, that Jonathan Saville is "unreliable," should try again. Saville is laying down some good tracks. It is wonderfully considerate of him to give us his opinion and to educate our aesthetic palates and to deliver to us creative writing of the quality found in his recent articles.
Xian
San Diego

Straight Dope

"To Leech His Own" was a fine start at a title for the letter written by Stephen Mizricki (September 13) regarding your

September 6 article on a few San Diego drug paraphernalia merchants ("Peace, Love, and the Bottom Line"). However, I think there is a little more to it, so I direct this letter to him.

Mr. Mizricki, I think you need to open your eyes and take a long, careful look at other types of business and means of achieving financial success here in San Diego and all over the United States. What determines an immoral or an amoral avenue? Certainly not the laws under which we live. If respectability for a business involves agreeing with the philosophy by which it operates, then maybe you'd better review the principle of free enterprise. And while you're at it, take a look at what control big corporations have over our society, through their so-called legitimate corporations, and their not-so-visible political influence. Do they operate with the public's best interest in mind? Don't kid yourself! (Need I give examples? How about two words: nuclear power.)

As for those in the head shops, what you interpret as their "endless attempt to rationalize their purposes" and their "extreme efforts to establish an image of respectability within the community," sounds more like a reflection of the way you might feel about owning a pr. porno head shop — guilty! Maybe this attitude is a result of the fact that a business which was once so

back-alley is now growing in acceptance, number, and financial success as you call it (and you sound a little resentful of that aspect — as if to say: "The irony of a dealer's success! They're all leeches!")

And what is controversy, as you apply it? Isn't that the result of two people's differing opinions? That reminds me of the Black's Beach issue. Who was to say what is decent and what is not? If a person is offended by nudity (public or otherwise displayed), he should stay the heck away from it! Whose place is it to dictate the "proper" attire for others in society? If you think something is disgusting, immoral, etcetera, that is only because it disgusts you. And that's your problem to overcome, or your guideline to live by. Others may be comfortable with it.

I myself do not get stoned, do not have a need for any of the supplies sold in stores like The Black here in OB, so I have no personal interest involved. But I respect the way the owners of these and other shops have made success for themselves.

In my opinion (minority or not), paraphernalia shops sell supplies obviously in public demand and therefore are as legitimate a business as a grocery store. And their purposes are the same as yours, mine, and everyone's, Mr.

Mizricki. Only they sell papers and safety pins instead.
Now, who's to say what's respectable?
Conito L. Salazar
Ocean Beach

Say It Clean And Hard And True

Two years ago, as a newcomer to San Diego, I was pleased to discover the *Reader*, a comprehensive entertainment guide and presenter of in-depth local stories.

Now, however, I have come to regard this paper as a haven for stunted Hemingways — namely, Duncan Shepherd and Eleanor Widmer. I no longer read their pieces thoroughly because I am bored with wading through five or six lengthy introductory paragraphs unrelated to the main topic, before touching on the topic itself.

Shepherd admits to this expounding in his review of *The Seduction of Joe Tynan* ("The Political Animal," August 30) when, in beginning the seventh paragraph, he writes: "What all or any of the above has to do with *The Seduction of Joe Tynan* is minimal." I must agree.

Beyond Their Ken

Duncan Shepherd has done it again! Not just by insulting the intelligence of San Diego's faithful flinging audience, but now by attacking the credibility of our prestigious cinema showcases themselves! Case in point.

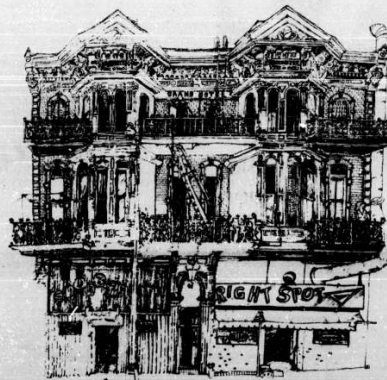
When referring to Fassbinder's *Ali: Four Little The Lord*, Shepherd remarks: "When, outside of the movie classes at UCSD, is this city going to see the movies that justify the reputation of this prolific German wunderkind?" For your information, the Ken Theater screened two of his classics, *Fox and His Friends*, and the aforementioned earlier this summer. Yet only fifty-five movie buffs showed up for the two evenings they played. We at the Ken believe in consistently screening the finest in world cinema, but hey, we've got to eat, too!

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CHRISTOPHER SCHNEIDER

The play, written by Jack Heifner, has only three characters: Joanne (played at the Mission Playhouse by Pamela Adams), Kathy (D'Ann Paton Pearce), and Mary (Tafi Ashbrook). We see them at three different stages in their lives. The first scene, set in 1964, shows them at the end of their senior year of high school. All

pointlessness of it all. But her character is left so vague by the end of the third scene that she practically melts away. By the time Joanne and Mary have been condemned to their respective pigeonholes, all that we know about Kathy is that she reads books, looks at the stars, and *questions*. Radical actions all, each distinguishing her from the greater part of humanity. Kathy seems deliberately designed by Heifner to be as inoffensive as possible to the majority of the audience.

The only possible explanation for the irregularity with which companies stage *Porgy and Bess* is that the play may mount itself in three roles and virtuosos are required. Pamela Adams, D'Ann Patton Peace, and Tafi Ashbrook provide the only examples for seeing the current production.

Mrs. Adams, as Joanne, has the best role of the three. Joanne shows the greatest variety of emotion and Ms. Adams is quite up to the task. She sings like a professional. Mrs. Peace, as Kathy, underplays her character, but she has virtually no role. Ms. Ashbrook, as Mary, is amusing in the play's first two scenes, but she shows a certain vocal monotony in the last. She never makes a convincingly strong adversary for Joanne. The production, directed by Eddythe Pirazzini, is a competent, modest affair. It is well played. But memorable controversy is not enough to make pleasant comedy so thoroughly fun.

ANGEL CITY Brilliant play by Sam Shepard, one of our best American playwrights. A stuntman is hired by a movie producer to save his \$8 million movie from disaster by changing it

BLEACHER BUM An easy-going, plotless comedy about baseball fans showing us their reactions throughout a nine-inning game between the Padres and the (and the pardon the expression) Dodgers. Under Sam Woodhouse's deft direction, there are excellent, realistic characterizations of several convolutive dambles, a pretty

THE ID AND I Light-hearted, lead-footed farce about love, money, adultery, and psychobabble in the Me Generation by local playwright Bill Menger, a finalist in last year's Cal-Pacific play-writing contest. An attempt at the sort of well-made comedy that George S. Kaufman used to write in his sleep during the Thirties.

— especially by Penny Andros. Not for the timid or easily offended, but for all others highly recommended. Also included in the show: preplay warm-up by local comedians. (C.S.) Marquis Public Theater, through October 13, Friday and Saturday at

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and less. The plot is not of human
philosophical depth whether the plot
less. In spite of the plot, the plot
characteristic qualities of amiability
and decency. Many of the players
less. (L.S.)
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VANITIES Reviewed this issue:
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SEPTEMBER 20, 1979

DUNCAN SHEPHERD

The likeliest impression implanted by reading that form of criticism is, it seems obvious to me, that the basic task of the critic lies in the selection of adjectives of praise or blame, lavishing and withholding them as he or she deems most marvelously captivating and enthralling, or on the opposite hand, in which case you won't read about it in the ads, is its wretchedly flawed, uninspired, sentimental, and unconvincing. The critic's task is to boil down, on an even more basic level, to whether the critic likes or dislikes the movie in question — and never mind what he actually has to say about the movie, such as, for instance, he puts it in the same category as the *Blues Brothers*, a lurid culture, there are no scruples about preserving the overall sense or draft of a critic's comments, it being long-standard practice to take out of context a critic's random, unrepresentative, and uncharacteristic complaint. Nor are there any scruples at all about the critic's making the silliness of me even to bring it up — about

will have to be left open here. Movie critics, who are more human as a rule than their more relentless disparagers would like to admit, have often enough been known to praise a movie for its "style" as a makes ideal advertising copy: "After is a corker, a wallpaper, a rouser, a screacher, and a ton of fun." Gene Shalit, (NBC-TV), though I myself would prefer to believe that not even the basest of products can be sold by "style" (and Shalit is the just cited Gene Shalit) are ever guilty of consciously tailoring their style to the needs of advertising, of greedily campaigning for space in the daily movie ads, or of gloating over their position as the "style" of the day. I think I can remember speaking out for Wheaties. Even when one of them has committed the classic Rex Reed *fous pas* of dashing off some such explanation as "the best movie of the season" or "the best movie of the year" or "the best movie of the last five years" after having shown one movie to be "the best to come down the pike in the last five years."

Just how much this sort of hysteria can be taken on the bandwagon, I don't know. The question, as I said, will have to be left open here. And it will have to stay so. I suppose, if all some enterprising soul decides to undertake some sort of critical *Hite Report*, scientifically based on the results of a seven-page, no-stone-unturned confessional questionnaire randomly distributed among the nation's critics (Do you feel your readers are sensitive to your needs and wants in the performance of the critical act? Do you ever feel an ecstatic thrill in the writing process? Do you worry that you may be less than a "true critic" if you do not say something "positive" or "constructive"?),

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Stroud, directed by Stuart Rosenberg. 1979. (South Bay Drive In, Sports Arena 6, UA Cinema 3, Vineyard Twin 1)

Bloodline — As incompetent a movie as you are ever apt to come across in the upper-crust economic bracket, it appears actually to be missing several pieces, including most of its marbles. The funniest that sometimes accompanies address is left on very

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few occasions, the only sustained one being Ben Gazzara's guided tour of the Italian restaurant — a little more documentary dropped into the middle of this high-society murder mystery. Audrey Hepburn's moments of cool-headed anger when she finds herself alone in a dark house, stalked by the killer, are well enough executed to bring to mind a much happier time when she and her director, Terence Young, were working together in WAIT UNTIL DARK. With Omar Sharif, James Mason, Romy Schneider, and Beatrice Starvo. 1979. (Cinema Cinema 4)

Blue Sunshine — Several Stanford University acid heads of the late Sixties are experiencing a delayed reaction to a special LSD recipe called "Blue Sunshine," a reaction characterized by a complete and embarrassing loss of hair and a subsequent urge toward gruesome homicide (Nice touch: one of the drug victims loses a clump of hair while telling the story of Rappaport to two kids.) If in SOULMATE, writer-director Jeff Lieberman exhibited a strong personal feeling for the acid-film of the Fifties, he here expands that feeling further into Real Life. Without ever reducing narrative speed, he keeps a constant lookout for signs of the political and cultural heritage of the Class of '68 whose lives are landmarked by such things as the Japanese monster movie, ROCKY, and the breakup of the Beatles. Quite frightening, especially the well-chosen call-in includes Zeman King, Mark Goodard, Robert Wadon, Charles Seibert, and Deborah Winters, the teenage drug abuser from THE PEOPLE NEXT DOOR. 1978. (Star, from 9/21)

Breaking Away — A nice subject, the tensions between the natives and the university students in the industrial town of Bloomington, Indiana. The acid class-consciousness of the treatment, however, seems somewhat

Europeanized or Medievalized, owing presumably to the origins of the British director, Peter Yates, and the Yugoslav scriptwriter, Steve Tash. Those two are very hard on the collars, who are all seen as ruthless snobs, and very soft on the "townies," whose inverted snobism is scarcely even suggested. The most preposterous episode is the one where a trio of nineteen-year-old beatniks from the town stray into the campus commons, and immediately every student in the place seems as if by radar, that their sanctuary has been invaded by undesirable. In a movie that wants to tap the underdog bias of the mass audience, and particularly the ROCKY audience, it takes no great courage for Yates and Tash to depict the anti-intellectualism of the townies as an endearing and endearing trait. The conflict between the Haves and Have Nots comes to a head in a marathon bicycle race, in which the local dark horse is a pretentious fatso, a highly entertaining character played by Dennis Christopher, who fashions himself after his role, the Italian champion. (The movie's opera accompaniment to his bike riding is perhaps justifiable in context.)

The Brink's Job — A gang of comical crooks, routed from the pages of Damon Runyon, knock over the Brink's stronghold in Boston and a set to live high on the hog the rest of their lives, when one of their members, played by Warren Oates, double-crosses them by going straight (as opposed to crooked, not necessarily as opposed to crooked), turning in a prizeworthy portrayal of mental disintegration. This leads to private enterprise, making do on a shoestring, and on the off-chance of a big score, somewhat impulsively from William Friedkin, a moviemaker with a com-

rate mentality, heavy financing, and no imagination. Peter Falk, Paul Sorvino, Peter Boyle, 1979. (Piazza Twin 1)

The Chump — Franco Zeffirelli's remake and update of King Victor's 1931 version of the same name, with John Voight and Rocky Schneider taking the places of Wallace Beery and Jackie Cooper, and mopping up, so to speak, on their elders. The characterizations of the little boy is rather like a repressive, authoritarian ideal of what a child ought to be: joyful, docile, completely uncritical in the face of repeated provocations, and it could conceivably have a pernicious effect on unloved and unprotected fathers, on expectant fathers, and on confirmed bachelors who heretofore might be shaken in their resolve. Impres-

sionable actors who find themselves wistfully attracted to the personality traits of this boy, to the point of fancying themselves in a paternal role like the one depicted in the movie, might be closer to the mark, and happen in the long run, if they were to repair to the Humaine Society and adopt a homeless pup instead. Zeffirelli appears to have accepted this Hollywood fable as a "classic," in the same spirit that he has in the past accepted ROMEO AND JULIET and THE TAMING OF THE SHREW, and accordingly he has pumped it up with a kind of operatic grandeur, grace, and dignity. The result is an exceptionally well-oiled and smooth-running movie, also an exceptionally good-looking one, beset with a brilliance and luxuriance of color that has been characteristic of Italian artists for centuries. With Wayne Dunaway, Arthur Hill, and Jack Warden. 1979. (Vogue)

The Concorde — Airport 79 — This, the fourth of the AIRPORTS, continues the already climb into thriller and thinner. It concerns a billionaire arms manufacturer who launches repeated nuclear attacks on the Concorde airliner, en route from Washington to Moscow, in order to eliminate one of its passengers, his girlfriend, who is in possession of concrete evidence (invariably referred to as "the documents") that he had approved illegal weapons sales in Angola. A fair amount of fun, some of it intentional, some of it not, including the usual number of lines that sink to low heaven. "I haven't seen you since 1975... that's crashing land at Lake City," says the ubiquitous, trouble-shooter George Kennedy to newswoman Susan Blakes, in fond recollection of the climax of AIRPORT '75. Bizarre, incidentally, making a much more believable TV newscaster than Jane Fonda made in THE CHINA SYNDROME, in spite of her

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The Last Hard Men Some small effort is made to heat up the drama (the hero has to look on helplessly while his daughter is attacked and ravaged by a pack of vicious, redneck reptilian rapists), but for the most part the burned western shows no appreciation of the emotional meanings in the rubber match between two long-time enemies, a legendary lawman (retired) and a half-breed convict (escaped). It depends, for its impact, on the familiarity of its old material (musical score Jerry Goldsmith in fact: depends on some of his old material note for note). Charlton Heston is fittingly stuffy as an Old West dinosaur, and Chris Mitchum is, on first sight, a scream as a Modern Man from Massachusetts. With

kindred spirits through their interest in the philosophy of Hegel (whom the slightly morose boy has, however, outgrown). Little else in this ingratiating comedy is likely to appeal to the Heidegger, though, as the lovers run away from their

Manhattan In the literary in stiff and white by flooded with Gershwin. Wood stayed behind INTERIORS, a down here. He has actor than as a river. And as a plays a rather perhaps, hiera humor. Some of not funny by are some are funny sense of being joke-bu; and one of these, and funny in that they command of the repartee, the s motto. With Diane Hemingway, M Byrne, and Meryl (Claremont)

and love among New York City, photo-heavy, arty black-and-white director Willis, and music of George Michael. Allen, having his cameras on his back on screen as he involved less as an actor-director how the sequence he dissects schizophrenic or ethical sense of his characters are standard or stretch, is rarely, in the statistical targets, or time (actually only one you know who) are in monopolistic line-liners, the witty programs, the bon Bon Keaton, Mariel Murphy, Anne Creeper 1979. (1921)

Studs Touch — Following in the footsteps of De Palma's *CARRIE*, *FURY*, but going a couple of other, this supernatural thriller "telekinetics" as a mental sufficient to bring about the Parting of the Red Sea. If, you would be pretty im- if someone, by power of ration, were able to defoliate, but the people behind this tem to feel you won't be im- unless their psychic super- guiding a jumbo jet into a skyscraper or is disas- Minister Cathedral stone by chink, creamy color images by Robertson: a silently authori-

only wanted to please his back home with a gift from his mother. But his gift is kept almost a total ban, nothing impedes the youth (which is not apt to hold) against the father from with him as an unblemish. To exactly what cause he is also left accommodating, to, perhaps, safer drug is better prison conditions over, or to transfer foreign, or to spending tourist dollars home. The intellectual apocryphal character is summed up in his finding irony in the fact that, though a country of pigs, they do have Brad Davis. Rand John Hurt, directed by Alan (Fine Arts, 9:21 midnight)

Moonraker — One of the most in scale of Ian Fleming Bond books (no sexual

friends
Orient,
so that
advice
the hash-
identifying
marlyr
marlyr
open —
s, or to
the world
nations,
closer to
of this
about
delicious
Turkey is
at them
Quaid,
Parker.

the more American (traffic) the important members of AMERICAN GRAFFITI) gaining Richard Dreyfuss, and bled and then separated dependent and alternating each set on New Year's consecutive years from 196

North Dallas remains a chief of organization for the screen as of the for the collaboration for the filmmaking. On the other hand, for instance, the former president of the film industry, Frank Yablum, credit for the film could have lent attention to the movie in the movie. It is to see how the film is an aging passer, an infinite rest, groans by Nick appeared to his mates as a hot (why does this more than anyone is it just that he's alive?), but no aged. The only

ty — Peter Gent's of the Dallas football single-voiced on the page — a defeat ible possibilities of might have hoped, the producer and of Paramount Pictures who takes part, a moralistic script, a little more convincing point of view possible, even now, onconformist hero, ceiver played with iple of grunts and Noite, might have roaches and team- og and a cry baby uly suffer so much else on the team? o much more sen- ivity is encour- ices given any cre-

HARVEST by scriptwriter Michael White, who cannot be held accountable for the unredeemable absurdity in the thing, but for his own doctorings, which is the use of plastic in place of amnesia as the glue that separates two ill-fated. This gimmick is an apt metaphor for the whole movie, inasmuch as the original material was so in need of a facelift. The final cut is just about the closest thing to the original that the Universal Studios censors of that era, that you are likely to get these days, and it has as much of it as you can get for free. If not more, to offer the truth is just as do the move over to the time-tripper, such as **THE AMERICAN GRAFFITI** (1973), directed (by Gilbert Cates); **THE AMERICAN GRAFFITI** (1973), directed (by Kathleen Quinlan and John Collins) with total sincerity and honesty, this movie can certainly be said to have the courage of its convictions. 1979

Saint Jack — Peter Bonerz trespasses on Graham Greene territory, a story of life in exile, waywardness, and an ill-timed treat for the alienated and the narrative exposition is and the badly recorded Wellesian dialogue in pastiche slush, but the movie's certain shape by virtue of solid titular character, an expatriate and genuine "piss son" named Jack Flowers, as a sexual procurer in 1930s London. Too much of the reason that appears so solid is that Belle in a reprise of his KILLER CHINESE BOOKIE performance so monotoned and didacticism's classically "invulnerable" seems to be a bit which is perhaps not in a bit for a movie marooned in 1930s. And in spite of some half-remembered to the war in Vietnam.

Spellbound — an analytic murder of the subject, a fresh new grim played by Ingrid Bergman instead of Ingrid Bergman. Where there is in Gregory Peck a white background of for times of tracks of children (snow), and abilities vanish, silly dream sequence, by Sally Jessy Hart. ** (Ken 9/23 thr)

Star Wars — George Lucas's Flash Gordon, some of the best cowboy, swashbuckling movies. The story of a galaxy in the remote past can't be mistaken

Freud's psychoanalysis makes use of the same language differently, just for a different purpose (a Freudian sleuth, Bergman in eye of the law, for its real possibilities start with the kind of straton and the impression of a tablecloth, the lies on newfal- where those pos- completely is in the once devised, self- der Dak 1945, gh 25).

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The Muppet Movie Kids and the younger simplicity of the images, turner lighting, and the 3-D live compositions give the movie a look of looking at the '60s. Then at a move. Jim Henson's eyed puppets are pretty good as shapers and comers matter how much they are. They lack presence on the (they look as though they're sure he's at a five-year-old party, however) as they way through a California howl storyline, several goopy Jay songs and comical, and some cameo appearances by the Dom DeLuise, James MacArthur, Milton Berle, and

[illegible][illegible]

recommended warmly to anyone with a mental age up to twelve. The book is written by a man who has the best of both worlds: the wholehearted approval of Marge and Harrison Ford, once he has thought they were recruited from a volleyball court on the other side of the planet. The book is about a team of microbot robots, especially the computerized leader, who is a little like a prissy British valet. I've got such a bad case of food consumption I can't even eat as much as I should of my household pets, and the microbot robots are the only thing that can eat three paragraphs in length, so not so complicated or imaginative as an anti-robot novel. The American author, Scott Lucas, has thought primarily of the young, but anyone who reads this book, beautiful, innocent, simple-minded adults, or primarily cynical, sophisticated adults, will find it a pleasure. *Wendy Gueing, Cairne College, Eugene, Oregon*

**** (Pam)**

Stolen Kisses — François Truffaut was not the only director to become Jean-Pierre L  aud's character actor. *400 Blows*, who posted in a bad mood, was the first to be taken on sort of young Bob Hope. Truffaut was making bad movies, but in effect, in a world of larks, over which Truffaut hovered protectively, he was the only one to be serious.

Moments — to illustrate the tracing of a line, the line of a face, the line of a network of pneumatic tubes — reas-



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the theatre
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 (Century Twin 2; Cinem
 Sports Arena 6, Vogue)

MURDER BY DECREE — The
 boning Sherlock Holmes of
 Jack the Ripper is such
 that it isn't surprising it was
 before, in a rather better
 movie than this one. HOLMES
 IN TERROR. Christopher
 does not show us Holmes
 ductive best, he is always
 with people who know the
 case, but he can't go

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Longer, dete

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[illegible]

A Strecher Named Desire — The deliciousness of the Production Code, circa 1968, combined with the only situations of Tennessee Williams, do not make an entirely clear what deep desire lies behind his hidden (and thus) elusive boss's self-delusions, lies, and hysterics. With nowhere else to turn in this cruel world, Blanche plays a victim, her broken-in-laws & neurotic means love, and she proves to be the worst possible host for a dreamy, chattering Southern belle. **B+**



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Barry Kossman has a pretty aggressive attitude about his heritage (Polish, not Polish, thank you), but he makes his behavior on his movie distant ancestors the taboos. Marion Brando the only cast member not to receive an Oscar for this movie makes some good, attractive comedy out of his in-compatibility with Miss Blanche, and Vivien Leigh somehow manages to preserve Blanche's bubblegum fragility amidst the chest-thumping histrionics the waltz music accompaniment and the flood, and look given to the stage sets. With Kim Hunter, Karl Malden directed by Eva Kurosawa.

Stroszek — Walter Herzog pretends to believe in the American Dream in order that he may later pretend to be disillusioned. The early part of the movie appears to be directed in a R.W. Fassbinder's shadow, as three hoodlums who act as if they have escaped from a TV cop show, mercilessly persecute a stoutheaded prostitute and a drunken, chest-thumping ex-convict. This pair of society's outcasts are joined by a third, an unwelcome sexual partner, and together they set off on a journey that takes them to the agrarian promised land of Wisconsin, musically accompanied by Chet Atkins and soprano chorus ("Are you going away with no word or farewell? Will there be no trace left behind?"). There has always been an air of the surreal about Herzog — he has a voracious curiosity for the bizarre, and practically no eye at all for normalcy — but none of his moves has ever depended quite so much for its interest on the quality of his "look." At this level, the movie breaks down into an unpredictable parade of his and his own Bruno S. of KASPAR HAUSER, 1977.

*** (Ken 9:26 and 27)

The Turning Point — The title refers to that moment of truth when two friendly rivals, female, went their separate ways — one into the Ballet, the other into the Bourgeoisie, when, when it's too late to change, each is looking enviously at the other and wondering whether she didn't make the wrong choice. The issue is not complicated by any capricious or overt tests of fate, for both women have succeeded wonderfully well in their chosen fields. And after a great deal of carefully explanatory dialogue, the movie comes to the apocalyptic conclusion that they both did right by themselves. This is a wholesome, middlebrow movie, laced with occasional snatches of excellent dancing to give it the shimmering air of a television "special." The reverence shown for the art of dance uniquely doesn't carry over to the art of movies, however. The virtuosity of the dance numbers themselves is pretty erratic and aside from that, there are a couple of truly terrible visual stretches: a falling, movie episode, one as a half-murderous pas-de-deux discharging into a flowery bedroom scene, a comedy-relief episode in which a sulky ballerina boozes it up with two rednecks and then goes onstage behaving like Barbie Stresand. With Shirley MacLaine, Anne Bancroft, Tom Berenger, Leslie Browne, and Mikhail Baryshnikov, written by Arthur Laurents, directed by Herbert Ross, 1977.

*** (Cinema, from 9:21)

An Unmarried Woman — More a diagrammatic than a dramatic account of a woman on the rebound, this movie is like a profusely illustrated version of one of those self-help consciousness-raising manuals that trace femininity through the history of best-seller chams (a well-balanced, systematic, and universalized but also very last) makes a weekly accessible lunch-hour or cocktail-hour discussion topic. Writer-director Paul Mazursky, possibly doing penance for his culturally ingrained male chauvinism, goes in for a little cowed. He for the most part has quelled his normal, and benign, instincts toward fun-making, and has made a concerted effort to be positive and "constructive." In Clayburgh, Alan Bates, Michael Murphy, 1978.

*** (Cinema, from 9:21)

Wanda Nevada — Tall tale told flat about a shady and a barely pubescent Grand Ole Opry aspirant following a crazy old prospecting 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 features and tumbling arrows would be suitable as is. The comic villains, comically played by Ted Markland and Luke Askew, would have to refrain from throat slitting, certainly, and perhaps tone down the psychopompic ruses 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 savor it. Directed by and starring Peter Fonda (wearing the same line of cowboy hat as he in HARRY & HAND, only in newer condition), with Brooke Shields, 1979.

*** (Cinema, from 9:21)

The Warriors — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious kinship with the modernist branch of action movies, including both the STAGE COACH-type westerns and the CRUICIVIT-BURMA-type war story. It also owes a special debt to the samurai films of Akira Kurosawa for its conception of the feudal clansmanship of New York youth gangs, and the strict martialism hierarchy, with a twist: the "bad" side, and the "good" side, are both "warriors," and "haggis." A simple problem in logistics (how to get from here to there), it offers no more character or plot development than then again, no less drama and color (or preoccupation) than the original Golden Gloves tournament. The otherworldly feeling is established immediately by the magical opening shot of Coney Island's "Wonder Wheel," a monolithic tracing of neon dots and dash-als against a black sky, and is maintained throughout by the continuous fashion parade peacock-proud gang costumes (magenta vests, New York Yankee pinstripes, Marcel Marceau four faces, etc.), which, for people-watching purposes, makes the movie as much fun as a punk-rock or glitter-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh, 1979.

*** (Age Drive In, Biow, College, Fiesta Twin, Midway Drive In, Mira Mesa Cinemas, Plaza, Sports Arena 6)

Who Is Killing the Great Chefs of Europe? — Rusty ham-and-cheese onlette. Robert Money spouts nothing but gag lines. George Segal mugs like a monkey, and Jacqueline Bisset compares herself with the same degree of self-preservation and self-comport practiced by the Venus de Milo (in other words, she is stiff). The high point is the Searz catalog style display of fine cheeses during the credits. Directed by Ted Kitchell, 1978.

*** (Pocoy Playhouse, from 9:21; Vineyard Twin 1)

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Rosemary J. Nursing Student
Claremont

Yep. My filleting knife. I carry it in my jeep everywhere I go. Why? 'Cause my doors don't lock, why would I carry a knife? Plus, I have my iron on the other side. Once I carried a little pocketknife and these kids were following me. I had the knife opened. I was a little scared. Finally I stopped at a light and shouted, "You we n't to leave or were you to fight?" They said, "Oh, we were just havin' fun. We didn't mean nothing by it." They were about sixteen years old and they were gone in a minute.



Karen M. Student
Del Cerro

My tongue. Boy, I can think of a stupid incident where it really did work. At this party this foreign guy asked me if I wanted to go out and drink some beer. He kept sorta making advances and stuff. I talked long enough to drink my beer and then I wrote his phone number on the bottom of my tennis shoe. If I was going to talk to a rapist, well... you can talk people out of doing things or into doing things. You can talk yourself out of harm, you know?



Paul Beirbaum Law Student
Chula Vista

No, I don't. I've never been in a situation where I needed a weapon and I can't conceive of any situations where I'd have use for one. If I see a group of gang riding around I would try to identify with them rather than walk through them in a macho way. What I mean is, it's not good to approach people in a manner that would antagonize them. It's all a matter of anticipating what's going to happen to you in the immediate situation rather than trying to deal with a situation with a weapon and not knowing what to do with it. And that attitude reflects my philosophical convictions.



Donald T. Carpenter
Pacific Beach

Mm hrm. Yeh, I got a couple of pocketknives and four guns. What do you call the one that you push a button and it comes out? I got one gun under my bed loaded with a twelve gauge shotgun. Then the other three. They don't have to be registered. Only handguns have to be registered. I keep them for defense and for hunting. Shot a deer up north but I used my friend Ken's gun. For my own defense I wouldn't do without one. I keep it under my bed — just when I'm there by myself. Sometimes I hear strange noises. When you hear a door smash open, you know it ain't a friend.

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San Diego Concerts

Joe Pass, Catalonian, Thursday, September 20, 8 and 10 p.m., 3909 Mission Boulevard, 488-1081.

Tavanes, Catalonian, Friday, September 21 and Saturday, September 22, 8 and 10 p.m., 3909 Mission Boulevard, 488-1081.

Talking Heads, SDSU Montezuma Hall, Saturday, September 22, 8 p.m., 266-4947.

Abba, Sports Arena, Saturday, September 22, 8 p.m., Sports Arena Boulevard, 224-4176.

Todd Rundgren and Bram Tchaikovsky, SDSU Amphitheatre, Sunday, September 23, 8 p.m., 252-0527.

Five Leaves Left and the Bob Hart Trio, Marquis Public Theatre, Monday, September 24, 8 p.m., 268-7674 or 268-8111.

The Penetration, DFX2, and the Dinitelles, Catalonian, Wednesday, September 26, 8 p.m., 3909 Mission Boulevard, 488-1081.

B King, Catalonian, Thursday, September 27 through Sunday, September 30, 8 and 10 p.m., 3909 Mission Boulevard, 488-1081.

Billy Bong and John Lindberg, Duo, Three Company Studio, Friday, September 28, 8 and 10 p.m., 860 Third Street, 233-4149.

Bo Diddley, La Palma, Saturday, September 29, 8 and 10:30 p.m., First and D Streets, Inglewood, 753-1775.

Nick Ashford and Valerie Simpson with The Gap Band, Golden Hall, Sunday, September 30, 8 p.m., Convention and Performing Arts Center, 236-6610.

Tai Mahat, Catalonian, Thursday, October 4, 8 and 10 p.m., 3909 Mission Boulevard, 488-1081.

Dresser, French, Keeney Trio, Three Company Studio, Friday, October 5, 860 Third Street, 233-4149.

Clubs

The Alamo, 3093 Claremont Drive, Claremont, 276-2240. Tuesday through Sunday.

Billy Bones Restaurant, 959 Highland Street, Pacific Beach, 272-2780. Paul Grogan, contemporary, Wednesday through Sunday.

Black Angus, 552, Keady Villa, 459-6834. John and John, contemporary, Friday and Saturday.

Anthony's Horseshoe, 1356 North Harbor Drive, Harbor Island, 232-6356. 580, contemporary, Tuesday through Saturday.

Antonio's, 822 National Avenue, National City, 477-2208. Disco, nightly, daytime disco, Saturday and Sunday.

Antonio's Hacienda, 700 North National City, 477-2208. Disco, nightly, daytime disco, Saturday and Sunday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797. Sommy Titt, contemporary, Tuesday through Sunday.

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

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434. Roberto Irm, contemporary, Tuesday through Sunday.

Nocachal, 8022 Claremont Mesa Boulevard, Claremont, 480-8022. Blues, rock, Tuesday through Saturday. Magic II, variety show, Sunday and Monday.

Bahia, 908 West Mission Bay Drive, Mission Bay, 488-0569. Mercedes Lounge, disco, featuring Roger Guy English, night, Pina Lounge, contemporary, Tuesday through Sunday.

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

Barr X Branch House, 119 East Broadway, Vista, 734-0500. Country, jazz, country and western, Friday through Sunday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-4630. Shere-Chi-Shere, contemporary, Tuesday through Sunday.

Brighter Days, contemporary, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. October 5, 860 Third Street, 233-4149.

Barkley's, 5500 Grossmont Center Drive, La Mesa, 684-9825. Disco, Tuesday through Sunday.

Billy Bones Restaurant, 959 Highland Street, Pacific Beach, 272-2780. Paul Grogan, contemporary, Wednesday through Sunday.

Black Angus, 552, Keady Villa, 459-6834. John and John, contemporary, Friday and Saturday.

Black Angus, 507 E Street, Chula Vista, 426-9200. Summerline, contemporary, Monday through Sunday.

Black Angus, 1000 Glover Avenue, El Cajon, 440-5555. Tex, contemporary, Monday through Sunday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797. Sommy Titt, contemporary, Tuesday through Sunday.

Bismarck Stone Pub, 5617 Balfour Avenue, Claremont, 279-2033. Brian Connelly, jazz & international folk, Wednesday through Sunday.

Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8070. Daria Collins-Moore, contemporary, Tuesday through Sunday. Sandford and Speil, contemporary, Sunday and Monday.

Bonny, 2888 Pacific Highway, downtown, 291-5555. Bill Brackett, contemporary, Tuesday through Saturday. Steve Vaud, contemporary and melodic rock, Sunday and Monday.

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

Cafe Del Rey, 1549 El Prado, Balboa Park, 234-8811. Nova featuring Jamie Valler, Larry Logan, and Larry Winnet, contemporary, and Latin, Tuesday through Saturday.

Cafe Jorango, 4527 Mission Boulevard, Pacific Beach.

272-1781. Indian Joe, folk, Thursday and Saturday. Jackie Lower, folk, Friday. Chris Ryan, contemporary, Sunday.

Caliph's Piano Lounge, 3102 Fifth Avenue, Mission, 298-1495. Gil Morner, piano, Wednesday through Saturday.

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

Casa Solita Restaurant, 625 H Street, Chula Vista, 422-0661. Bobby Moore, contemporary, Wednesday through Saturday.

Cash and Cleaver, 140 South Sierra Boulevard, Solana Beach, 481-8236. Terry Schell, contemporary and original, Tuesday through Saturday.

Cash and Cleaver, 2329 Center City Parkway, Escondido, 741-0441. Sarah Castledary, originals, vocals, and guitar, Thursday through Saturday.

Castaways, 10757 Woodside Avenue, San Jose, 480-6700. 1422 rock, Tuesday through Saturday.

Chorelle's, 5286 Baltimore Drive, La Mesa, 462-0533. Steve Johnson, Duo, contemporary and swing, Tuesday through Saturday.

Charlie Home Lounge, Winner's Circle Lodge, 580 Via de la Valle, Del Mar, 755-0666. Don Mel and Rick, country, boogie, and oldies, Tuesday through Saturday.

Chateau, 3623 College Avenue, College Grove, 542-5420. Vesibello's Trio, contemporary, Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-0325. Joe Marillo with Ron Sattelfield on vocals, jazz, Monday through Thursday. Zia with Aracae on vocals, jazz, Friday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido, 746-2100. Timespace, contemporary, Wednesday through Sunday.

Comedy Store, 940 Pearl Street, La Jolla, 454-9176. Ed Bluestone, Yukon-Smiroff, and Larry Winnet, comedians, Thursday through Sunday.

Comedy Store, Rainada Inn, 2151 Hotel Circle South, Mission.

Valley, 291-6503. Jimmie Arce, John Cox, and Larry Beebe, comedians, Thursday through Saturday. Gary Nichols, Dave Tye, and Dave Nichols, comedians, Tuesday and Wednesday.

The Corporation, 380 North El Camino Real, Plaza Encinitas, 442-1676. Disco, night.

Country Bumpkin/Annas, 1862 24th Avenue, Imperial Beach, 429-1161. Country, Catalonian, country, Wednesday through Sunday. Duck tail Revue, nostalgia, Monday and Tuesday. Feelings, disco, rock, Tuesday through Saturday. Disco, Tuesday through Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. Newsline featuring Marguerite Page, jazz, Friday and Saturday.

Crystal's Emporium, 500 Hotel Circle North, Mission Valley, 291-7311. Disco, night.

Daly's Lounge, 496 Claremont Mesa Boulevard, Claremont, 272-5661. Rockabilly, other, Monday and Tuesday.

Do Vine's, 620 E Street, Chula Vista, 427-8880. Rex Paris, contemporary, Tuesday through Sunday.

Disco Heaven, Executive Hotel, 1st and C Street, downtown, 233-8446. Disco, Tuesday through Sunday.

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

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

Elon's, 7655 La Jolla Shores Drive, La Jolla, 459-0541. Red Cramer, contemporary, Tuesday through Saturday. Dave Rogers, contemporary, Wednesday through Sunday.

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

Flamingo's, 5373 Mission Center Road, Mission Valley, 291-8635. Disco, live band, DJ, night.

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GLASS PROBLEMS? Quality workmanship at low prices. 297-1886 day or night.

CHILDREN in the medical office. Free consultation available to those desiring to study for the ministry. Psychic readings by professional reader to individuals. 453-8915.

FLUTE LESSONS, experienced qualified instructor. 453-9154.

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1974 CAPRI, bronze color with black vinyl top, air conditioning, radial tires, 4 speed, very clean outside and inside and in excellent condition. Asking \$2499. 227-0314 or 222-3070.

1970 DATSUN 240, new paint, tires, engine, low mileage. Must see to appreciate. \$3995. Bruce 1811, 1st floor or 566-9817 nights.

1972 MONTE CARLO, new metallic paint, 17 wheel, radial tires, radial tires, AMF, 8 truck, 300 mpg, 127,000 miles made and out. \$1999. 583-3147.

1971 CHEVROLET, Kingswood station wagon, 1 owner, excellent shape. 461-1497.

1975 CHEVY MONZA 2, plus 2 hatchback. AMF, cassette, radial tires, low miles, good condition. \$2024. 454-5502.

1976 CUSTOM PONTIAC Formula, new mag wheels, tires, 4 speakers, 8 track tape, alarm, air conditioning, with red interior, excellent condition. \$4900. 434-8052.

1971 FIAT 124 HATCHBACK, 4 door, automatic, recent tuneup, new shocks, runs well, looks good. 25 mpg. \$850. 278-0539.

1973 SUPER BEETLE, excellent condition, new everything, mag wheels, AMF stereo, tape, low mileage. \$2095 or best offer. 286-0879 or 234-2938 and leave message or on weekend.

1964 VW BUS with 1960 engine, runs well, sleeps 2, great for carpooling. 2700. 286-9002 evenings.

1975 FORD GRAN TORINO, 4 door, power steering and brakes, air conditioning, recent radials, runs well, attractive, burgundy with vinyl top. \$1000. 276-5110.

1960 DODGE TRUCK, 6 cylinder with shell, sunroof, overhead stereo, good tires, run, rack, cap, good body. Must see. \$2000. 88-466-0840.

CAMPER, Penn Valley overhead, 15 min short to Long and some fabulous truck, sleeps 4, refrigerator, stove, jacks, etc. \$450 or best. Dennis 666-0840.

CLASSIC 1960 1/2 ton pickup, engine, transmission and body good. Tag good in May. 1980. Asking \$725. 440-1197.

1977 MAZDA, needs some work. \$500 or best offer. 256-8737.

1977 CUTLASS SUPREME Brougham, excellent condition, must see. \$5000. 456-0886.

1976 FIAT 128 3/4 hatchback, red, very good gas mileage, radial tires, radio, good condition. 697-4400.

1964 OLDSMOBILE 88, with maintenance records, good tires, new battery, new air pump, about front end, heavy duty trailer hitch. Best offer. 292-4196.

TR-57000 distributor wanted in exchange for 1964 Buick Wildcat to same. Tom. 273-5460.

1964 VOLVO 122S, four door, standard transmission, air original. Very reliable. 30 mpg. Must see. \$625 or best offer. After 5 weekdays. 167-1855.

1969 VW CAMPER, Second owner. One of a kind, VW radials, excellent custom interior, must see. Immediate sale to best offer. 291-7476. Leave message.

1974 FORD COURIER, One new latigae engine. \$85. Two more in parts (interior, etc.). 335. Call Friday thru Monday. John. 479-4946.

1967 FORD PICKUP, utility bed, locked tool box, great for camper. 2 gas tanks, radio and heater, air, 15,000 miles on engine and transmission. 223-7668.

TRUCK BUMPER, truck front axle, springs, overhead springs, trailer hitch, clamp on hitch, low chain, cable, wheel. \$220. 756-68.

1968 DATSUN 510 4-door, 4 speed, air conditioning, runs well. \$700. 222-0231 or 222-0231 on weekend.

1973 VW BUS with 1960 engine, runs well, sleeps 2, great for carpooling. 2700. 286-9002 evenings.

1975 FORD GRAN TORINO, 4 door, power steering and brakes, air conditioning, recent radials, runs well, attractive, burgundy with vinyl top. \$1000. 276-5110.

1960 DODGE TRUCK, 6 cylinder with shell, sunroof, overhead stereo, good tires, run, rack, cap, good body. Must see. \$2000. 88-466-0840.

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1971 240Z DUAL EXHAUST system, J.C. 1970s, low miles. 444-4674.

1970 DASH CAR stereo-radio, Audio Vox 8 track AMF, excellent condition. 432-9413.

1976 DODGE VAN 8000, manual power steering and brakes, custom, regular gas, FM cassette stereo, carpeting, bed 2, sunroof, trailer hitch. \$2000. 222-9127.

1977 1977, 5 speed, excellent condition, low miles. Must offer. 224-6148.

1973 FIAT 128, 4 door, excellent condition, runs good. \$1495. 442-2976.

1971 TOYOTA COROLLA Deluxe automatic, reliable transportation, good mileage. \$199. 335. Call Friday thru Monday. John. 479-4946.

1969 VW VAN with stereo, \$1600 in good condition, rebuilt engine. Kimo 749-3256.

1964 VOLVO 122S, rebuilt engine, runs well, low miles, needs interior work, make offer for this classic. Sue 453-1530 or 756-2345 after 5.

1974 ALFA ROMEO Spyder, AMF, cassette, mag wheels, new tires, excellent maintenance record, newly painted. \$2000. 286-2399.

1971 MAZDA 100 Continental, air, power steering and brakes, excellent radials, mechanically excellent. \$3000. 756-2399.

1973 VW MOUTH CRICKET, 27 mpg, regular gas, runs good, must see. \$600 or best offer. 262-8788 evenings.

MOBILE HOME (school bus) conversion truck. Equipped and ready to go in bathroom, kitchen, living quarters. Must see. First \$5000 takes it. 272-0543 evenings.

1971 VW SQUAREBACK, run, good tires, good body. AMF, cassette, \$900 or best offer. 459-9631. Keep trying.

1971 VW VAN reliable, recent brakes, steel bed, radial tires, fair body, good upholstery. \$1500. 224-9611.

1974 FIAT 128S, super saver, excellent condition, clean, new radials, 32 mpg on regular gas. 65,000 miles. \$1600. 700. Terry 277-5002. 436-436 or 755-5832 after 5 p.m.

1967 CADILLAC, 4 door De Ville, All power, leather. \$100. 442-8054 evenings.

1965 CHEVY BELAIR WAGON, 1200 miles on rebuilt 6-cylinder engine. Has new head and rebuilt power transmission. Runs excellent. \$800 or best offer. 697-5077.

1975 MUSTANG II, 6, power steering, new tires, 4 speed, good condition. \$2400. 454-1997.

1973 GREMLIN, air conditioning, automatic, very good gas mileage. (23 mpg). New tires, very dependable car. \$300. 298-7079 after 7pm.

4 QUIET GIANTS 1436 1/2 x 15 1/2, new 2 good 1 bar. All for \$1000. John 288-5400. Monday-Friday evenings call 583-3274. 465-0828.

1969 DODGE CHARGER, Rebuilt engine, needs body work. \$550 or best offer. 465-0828.

1977 PLYMOUTH VOLARE, Premiere wagon, air conditioned, new radials, AMF, serviced every 5000 miles. Radials available. \$3000 miles. \$8800 or best offer. 421-0883.

1973 COUGAR XR7, loaded. Excellent condition. 351 cu. in. 300hp, Power air, new tires, garaged. Metallic brown with vinyl top. 63,000 miles. \$2995. Lynn 453-0322.

1971 TRIUMPH SPYRIDE MK IV, body parts, have rear clip, doors, top and much, much more. Juan 437-1485 home. 437-7336 work. After 4 p.m.

1972 CHEVY NOVA, power steering, automatic transmission, dependable, excellent condition. \$1700 or best offer. Doug 286-3430.

1972 FORD VAN, 2000, 302 V8, 14 1/2 mpg, white, black, custom paint, panel chrome wheels, radial tires, C3, stereo, bubble top, automatic. \$2000. 270-8886.

1971 PORSCHE 914, Looks and runs great. New paint, rebuilt engine and transmission, new brakes and clutch. Must see. Leaving 276-5756.

1964 CHEVY NOVA WAGON, one owner, 78,000 original miles, very good running condition. \$400. After 5 p.m. 272-8777.

1967 BUICK ELECTRA 4 door, hardtop, all power, climate control. Very clean. \$500. 463-9652.

LOGGAGE RACK for TR-3. Attaches to hinges. Good condition. \$149. 690-1334 after 6 p.m.

A 1968 PLYMOUTH for sale, a few minor repairs and I will run engine nicely. I could have been Honda's 222-8662.

1974 DATSUN 510, 4 door sedan, radial tires, strong car. AMF, pick up, left rear panel damage. \$500. 270-6843.

1970 FORD TORINO, 73,000 miles, new tires, radial tires, hatch, best offer. 225-1204.

1965 CHEVY II, runs great. \$500. 282-1671.

1972 TOYOTA STATION WAGON, New transmission, good tires, recently painted, engine needs work. \$1,000 miles. Best offer. 421-6258.

1969 RAMBLER CLASSIC, automatic transmission, body good, needs paint. Good for town or restoring. \$300. Matt 499-8371.

1978 FORD 1/2 ton pickup, with coil over shock and 6-cylinder engine with manual shift. AMF, stereo, cassette, new tires. \$4300. 429-4343.

1972 24Z, Good condition, air, AMF, automatic, engine, power, chrome, new tires. 192-2947. 5 speed. \$3700. 462-6791.

TRAILER HITCH for VW bug. Heavy duty construction, weld parts are chrome plated. Only used once. An excellent buy for \$40. 282-1306.

1972 FIAT 124 Coupe, AMF, stereo, 5-speed, air conditioning, 433-4774.

1957 FORD 1/2 TON PICKUP, Excellent condition. 292 V8 engine. Mostly original. Must see to appreciate. \$2000. 296-0334.

1970 DODGE DART, 225, 225 6-cylinder, air conditioning, 433-4774.

1969 DODGE CHARGER, Rebuilt engine, mag wheels, needs body work. \$550 or best offer. 465-0828.

1972 FORD VAN, 2000, 302 V8, 14 1/2 mpg, white, black, custom paint, panel chrome wheels, radial tires, C3, stereo, bubble top, automatic. \$2000. 270-8886.

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1968 VW FASTBACK, rebuilt engine transmission, new clutch, runs excellent. 270-7779.

1978 DODGE CLOS DASH 88 Hemi. 4 new light blue, vinyl top, vinyl interior, cruise & climate control. AMF, cassette, CB, 1200 mile. \$8700. 753-6386.

1974 TRUCK, 1/2 ton pickup, with coil over shock and 6-cylinder engine with manual shift. AMF, stereo, cassette, new tires. \$4300. 429-4343.

1972 24Z, Good condition, air, AMF, automatic, engine, power, chrome, new tires. 192-2947. 5 speed. \$3700. 462-6791.

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1969 DODGE CHARGER, Rebuilt engine, mag wheels, needs body work. \$550 or best offer. 465-0828.

1972 FORD VAN, 2000, 302 V8, 14 1/2 mpg, white, black, custom paint, panel chrome wheels, radial tires, C3, stereo, bubble top, automatic. \$2000. 270-8886.

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1971 PORSCHE 914, Looks and runs great. New paint, rebuilt engine and transmission, new brakes and clutch. Must see. Leaving 276-5756.

1964 CHEVY NOVA WAGON, one owner, 78,000 original miles, very good running condition. \$400. After 5 p.m. 272-8777.

1967 BUICK ELECTRA 4 door, hardtop, all power, climate control. Very clean. \$500. 463-9652.

LOGGAGE RACK for TR-3. Attaches to hinges. Good condition. \$149. 690-1334 after 6 p.m.

A 1968 PLYMOUTH for sale, a few minor repairs and I will run engine nicely. I could have been Honda's 222-8662.

1974 DATSUN 510, 4 door sedan, radial tires, strong car. AMF, pick up, left rear panel damage. \$500. 270-6843.

1970 FORD TORINO, 73,000 miles, new tires, radial tires, hatch, best offer. 225-1204.

1965 CHEVY II, runs great. \$500. 282-1671.

1968 VW FASTBACK, rebuilt engine transmission, new clutch, runs excellent. 270-7779.

1978 DODGE CLOS DASH 88 Hemi. 4 new light blue, vinyl top, vinyl interior, cruise & climate control. AMF, cassette, CB, 1200 mile. \$8700. 753-6386.

1974 TRUCK, 1/2 ton pickup, with coil over shock and 6-cylinder engine with manual shift. AMF, stereo, cassette, new tires. \$4300. 429-4343.

1972 24Z, Good condition, air, AMF, automatic, engine, power, chrome, new tires. 192-2947. 5 speed. \$3700. 462-6791.

TRAILER HITCH for VW bug. Heavy duty construction, weld parts are chrome plated. Only used once. An excellent buy for \$40. 282-1306.

1972 FIAT 124 Coupe, AMF, stereo, 5-speed, air conditioning, 433-4774.

1957 FORD 1/2 TON PICKUP, Excellent condition. 292 V8 engine. Mostly original. Must see to appreciate. \$2000. 296-0334.

1970 DODGE DART, 225, 225 6-cylinder, air conditioning, 433-4774.

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1968 KAMMION GHA, rebuilt engine and clutch, looks and runs great. \$1700. 278-8712.

CAMPER, 1968 International truck, heavy duty shocks and wheels, near new tires, heavy pine interior. Satisfying at \$2000. 467-1611.

1979 BLUE PEUGEOT 504, diesel, sedan, engine, sunroof, radial tires, power brakes. Other features. \$425. 4398.

1968 CHEVY NOVA 2 door, 230 cu. in. 18 mpg. 1968. \$2000. 450-4244.

1975 DIESEL MERCEDES 2000, white, new paint, rebuilt engine, 4 speed, sunroof. 30 mpg. \$2200. 454-2446.

1973 CHEVY NOVA, runs, looks great, 350 engine, good mileage, new transmission, paint, tires, shocks, AMF, and power steering. \$1825. 488-4327 after 6pm.

MAG REMS, 4, 850 cubic, 5, 1045, new, never been used. 274-4505 after 5.

