

20 NOVEMBER 1, 1979

City Lights



Robert Lynn

Local Gays Toss Lucille Ball

A few months ago, local homosexual activists were eagerly anticipating passage of the first "human rights" ordinance in San Diego County. Legislation drafted by the San Diego Democratic Club, a political organization of liberal gays, included sexual preference minorities in a long list of groups against whom housing and job discrimination was not to be tolerated. County Supervisor Lucille Moore had promised to introduce the measure, and her colleagues Roger Hedgecock and Jim Bates had pledged their support for it (thus assuring passage of the proposal). But almost six months after talk of the ordinance first surfaced, it still hasn't appeared before the board of supervisors; nor does it seem that only a severely gutted version of the original is likely to do so.

What happened? Attorney and gay activist Robert Lynn isn't sure, although he's been the prime mover behind the measure. Lynn says the club drew up the proposed local ordinance after studying the laws already in force in about seventy-five other communities including Los Angeles, San Francisco, Berkeley, Santa Clara County, and the City of San Jose. The result was an antidiscrimination law with teeth, one which would have prohibited any entity in the county—public or private—from discriminating against a dozen minorities ranging from the handicapped to homosexuals. Violators would have been subject to criminal prosecution and even jail. The club invited Moore to a meeting May 24, and Lynn

says the supervisor saw a draft of the proposal then, discussed it extensively with club members, and agreed to introduce it. "About two or three days later, I saw her again at a party," Lynn says. "We talked again about it and about getting the other two votes, and she again offered to introduce it if we could get them." Lynn says he subsequently talked to Bates, who "substantially said he'd vote for it," and also sent Hedgecock a copy of the ordinance and got back a commitment in writing. Lynn says soon after that, Nikki Symington, Moore's administrative aide, started "back-pedaling."

Symington recalls the chain of events rather differently. She concedes Moore may have offered to introduce the ordinance, but Symington thinks her boss only first heard about it at a party, and didn't see the proposed law in writing. When Symington finally got a look at it at a meeting with county legal and equal opportunity advisers, she says, "They began to yell like the prime mover behind the measure. Lynn says the club drew up the proposed local ordinance after studying the laws already in force in about seventy-five other communities including Los Angeles, San Francisco, Berkeley, Santa Clara County, and the City of San Jose. The result was an antidiscrimination law with teeth, one which would have prohibited any entity in the county—public or private—from discriminating against a dozen minorities ranging from the handicapped to homosexuals. Violators would have been subject to criminal prosecution and even jail. The club invited Moore to a meeting May 24, and Lynn

Among Symington's criticism of the original ordinance is the fact that state and federal laws already protect from discrimination all the minorities mentioned in the proposal—except for the subcategories related to sexual

preference. Furthermore, she says although the county has the legal authority to regulate private businesses and landlords in the unincorporated areas, the county never before has exercised that authority over a matter like discrimination. Finally, "I found it appalling that the county would have made it a punishable offense." Symington says. So she says for all those reasons she tossed the proposed ordinance out. Symington says that when she told supervisors Hedgecock and Bates her criticisms of the original ordinance, and the fact that Moore had changed her mind about introducing it, the other two supervisors also seemed to reconsider. Apparently, both Hedgecock and Bates now only favor a policy statement (weaker than in ordinance), which would relate only to the hiring of county employees.

Subsequently, Symington says, she's been thinking about writing something set in those terms, a task which she simply hasn't had the time to do yet. Bob Lynn, the father of the ordinance, greets Symington's version of Moore's change of attitude rather skeptically. He reiterates that he first discussed the original proposal with the East County supervisor in great detail, and he says, "In dealing with a person of Lucille's obvious intelligence and political acumen and experience and so on, I would

find it highly unlikely if she did not know what she was getting into." Other political observers ask more pointedly if Moore didn't shy away from promoting the potentially explosive homosexual rights issue when she encountered her current political troubles, which relate to accepting possibly illegal campaign contributions.

Symington rejects that suggestion, arguing that the squabble over the contributions isn't a real political liability. She adds, however, "I do see support of homosexual legislation as a political problem." She says Moore's office has received "about eighty" letters from people attacking homosexual rights on religious grounds, and she says Moore has taken those letters into consideration.

"You have an obligation to consider their feelings. You can't just write them off and say, 'You're bigots and you're fools and you don't count.'" At the same time, Symington says Moore is still committed to supporting fair treatment of gays, and for that reason she expects that Moore will finally decide to introduce something, if only the ghost of the former legislation.

Even that could run into trouble. Although Symington is talking in terms of a proposal which would exclusively relate to homosexual rights, Roger Hedgecock says he favors something broader. "I think it's something we have to make a total statement about," he says. Hedgecock claims he doesn't see homosexual rights as a political hot potato here. "The general public frankly has other things on its mind; they'd like to purchase vegetables at a decent price, for example," Symington disagrees. She predicts, "I think even though a policy doesn't mean as much, it will be abhorred as much as an ordinance. It's a symbol, and the political penalties will still be there for that symbolism."

Bob Lynn concurs that "there is some validity in the symbolism argument. Every advance of minorities in this country has come with some step being taken by the government first. That's what the other side dislikes so much about this whole thing. It is the very acceptability that they're against." So he says if Moore's office is now in the process of drafting legislation, the proposal, "I won't be pleased. But on the other hand, if we even get a policy out of the county, that's certainly better than we've ever had before."

—J.D.

Don't Call Me, I'll Call You

For a profession that prides itself on meeting deadlines, the San Diego news media ought to be embarrassed about this one. Sheriff John Duffy sent sixty-two copies of his proposed, highly restrictive news policy to area newspapers and radio and television stations for comments—and received only seven responses.

The memorandum, which outlines tighter controls on access to arrest reports, was mailed to the media outlets on October 4, and asked for critical comments to be returned by October 19. As of November 1, no late responses had been filed. "We've shared it with the media and asked for their cooperation," said sheriff's spokesman Lieutenant Jack Drown, who authored much of the new policy. "I'm not sure they appreciate it."

The twelve-page draft policy won't be adopted until at least next January, but during the interim the sheriff's department says it is willing to hear any suggestions. "Even the seven responses we got were not unanimous," Drown says. "Two were favorable, one was middle-of-the-road but leaning toward favorable, and four were unfavorable. Hardly a consensus." The primary complaint about the proposal is that it would eliminate the present "open" news policy (in which reporters are free to look at crime reports) in favor of news "summaries" prepared by the sheriff's staff. In other words, the sheriff's office would decide what is news and when it should be published. Rex Wilson, publisher of the *Encinitas Courier-Dispatch* and president of the local chapter of Sigma Delta Chi, the society of professional journalists, says flaws in the new policy would most directly affect small, county-based newspapers.

"What may be newsworthy to a smaller paper may not be deemed newsworthy to a downtown standpoint," Wilson argues. "The policy is not satisfactory at all." There has been speculation among reporters that the Duffy memo is an attempted counterattack against the media for what Duffy perceives as vindictive treatment by *Governments*, especially those at the *San Diego Union* and the *Evening Tribune*. "I'm to the point of resenting anything to that way of thinking," Drown says. "For those who think this is a backlash to the jail story last month [September] in the *Union*, all I can say is that we have dated documents to show we've been working on this policy since before the summer."

The "jail story" to which Drown refers was actually a series of articles written by *Union* reporters Carl Cannon and Michael Graham, which based on a poor quality of the

Duffy-run county jail and which earned the wrath of Sheriff Duffy, who has said many times that the news media is out to get him. *Union* associate editor Peter Kaye was reluctant to speak at length on the topic, but did say the policy was "unacceptable." "Here you have a politician—an elected official—and he's dictating to the press what is and isn't news," Kaye says. "Something like this could lead to censorship and

restriction of information. When some politician starts asserting control over the news, that's a disturbing of public interest." Editors at the *Union* and the *Tribune* have not yet responded to the memo. Though Kaye declined to speculate as to Duffy's motives, Rex Wilson was less inhibited in his opinion. "Duffy hates the media," Wilson says. "It's that simple. There is obviously a vindictive streak in this thing."

Lieutenant Drown, however, says the policy is more a practical matter than anything. "Formerly," he explains, "we used five copy NCR paper for our crime reports. It was very easy to take off the last page and hang it up [on the 'blotter'] for review. Now we are going to computer print-outs with only one copy. It would be a lot of expense to make copies of the print-outs, so we have considered instead to provide news summaries."

Drown was present at a meeting last week of the society of professional journalists (convened at Josephina's Restaurant across from the Sports Arena) to answer questions about the draft policy. Although nothing conclusive came out of the meeting, Drown did learn that the few members of the media who have taken an interest plan to be very vocal about their distaste for the proposal. "We're prepared to go to court

on this thing if we have to," Wilson says. "But at this point we're seeing how much honey we have to use before we go to the vinegar." And while the local news media vacillate on just what—if anything—they will do, Drown has his own view on the press performance. "The only thing I can figure from this lack of response is that the media in this town are apathetic."

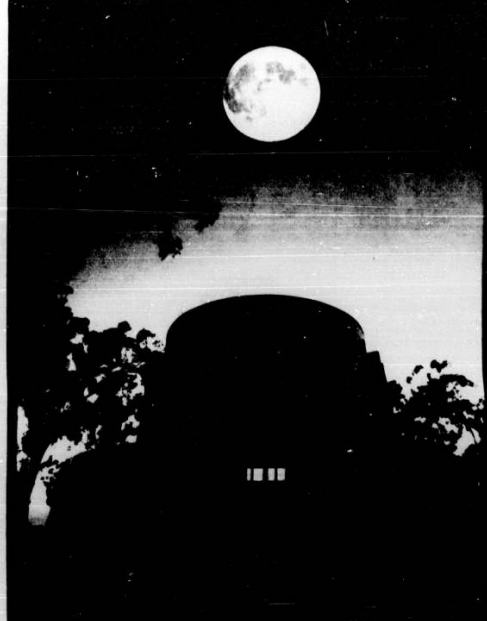
M.O.

It Came From Outer Space

When the new Aero-Space Museum in Balboa Park opens to the public next February, it will have as one of its more prestigious exhibits an unexpected donation: moon rocks. Perhaps "rocks" is not the right word, actually, the four tiny pellets in the display comprised less than fifty milligrams of the moon's surface, and should more precisely be called lunar samples. A similar lunar treasure, this one in the custody of the International Aero-Space Hall of Fame, comes from Apollo XIII. What makes the latest museum acquisition so special, though, is that its lunar samples come from the Apollo XI project named by Neil Armstrong, Buzz Aldrin, and Mike Collins—man's first landing on the moon. And just how the museum came into possession of the moonstone mementos is, in the words of museum director Colonel Owen Clarke, "kind of a long story."

The lunar samples—prized by any standards—were discovered last August by a young man who works in the O'Sullivan Square building downtown on Kettner Boulevard at F Street. (He wishes to remain anonymous.) The moon rocks, lodged in an impressive display case, were stored in a utility room in an open cardboard box along with some fishing gear and old business files. As it turned out, the goods all belonged to San Diego businessman and former Donald Reagan aide Charles Tyson.

Just how Tyson came to have the treasured bits of moon dust is not clear, not even to Tyson himself. The case containing the lunar samples was one of fifty presented by former President Richard M. Nixon to the citizens of each state. The presentation ceremony took place at the 1969 national governors conference in Washington, D.C. Although then-Governor Reagan was not in attendance, one of his representatives (now seems to know who) returned to California with the celestial gift. After that, the



United States of America. A spokesman for Senator William Proxmire of Wisconsin—who early last month called for an investigation regarding—"substantial quantities" of missing lunar samples—said it was his understanding that "implicit in the gifts is that they belong to the people."

But when Tyson was questioned as to why he never returned the moon rock display, he said, "It's mine. It was given to me. It's like getting a basket of fruit or something. If someone gives something like that to you, it's yours."

After answering queries about the moon rocks, though, Tyson had a change of heart and apparently contacted friends in Sacramento, who advised him to donate the display to a museum. Colonel Clarke of the Aero-Space Museum, which burned to the ground nearly two years ago in a pre-dawn blaze in Balboa Park, was then contacted. "I went and picked them out last week," the colonel said. "We're real pleased to have them." And when the \$3 million Ford Building restoration is completed and the museum opens its doors, the moon rocks will be put on prominent exhibition, the colonel assured. Did Tyson have the legal authority to give the moon rocks to the museum? Clarke said he believed so.

"What else could he do with them?" he asked. "I mean, why is there such an interest in this whole thing, anyway? He had them and decided to give them to the museum. If the state government wants to come and take them away, I guess they can. We'll want to know what they're going to do with them, though."

While the museum restoration is underway, the moon rocks— from both the Hall of Fame and the Tyson collection—are being kept under guard in a security vault at an undisclosed location. A museum staff member expressed surprise that anyone outside the museum even knew about the moon rocks, saying it was "supposed to be highly confidential." The colonel, however, said he is satisfied the deal is on the up-and-up. "We want everyone to see them," he said. "After all, they belong to the people of California."

—R.B. M.O.

—Joannette DeWayne, Mark Orswell, and R. Burton



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OMBAC Words Forwarded

The only difference between the
boys of OMBAC ("For Big Kib-
Only," November 1) and the gay
men at the Brasserie is that the
gay men acknowledge their true
feelings for each other while
OMBAC members fanatically
deny these same feelings through
such activities as "queer-baiting"
and the degradation of women.
Why the Reader feels the need
continually to publish such
anti-gay and anti-woman articles
totally escapes me.
Yvonne King
San Diego

Good For Yuks

Real Mathews' report on
OMBAC led me in a state of
nausea. How any grown-ups (I
refuse to call them adults!) can
believe that someone, foul-mouthed,
drunken behavior is "fun" is
beyond my understanding. The

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fact that they do "some good" is
no excuse. They must be sick. And
to mist the police, the attorneys,
and anyone else who joins them.
Yuk
J.M. Murphy
San Diego

Just For A Thrill

I'm not shocked or distressed by
your article on OMBAC. God
knows, the attitudes they express
and the words they use to express
them have been with us long
enough to prevent me from being
jolted with surprise. But wouldn't
it be nice if, for once, the Reader
would be outrageous in a way that
subverted pig-headed prejudice
rather than supporting it? Do you
really need a cover article that
glorifies... in however ironic a
manner... a bunch of louts who
think of women as orifices only
and get their thrills harassing gay
men?
Margo Channing
Pacific Beach

Two Women

Jeanette DeWitte's article on
the chamber of commerce ("City
Lights," October 25) was, in my
opinion, unobjective, emotional,
and a gross misconception of that
organization's (and Roger
Conley's) attitude toward
businesswomen. A prime example
to the contrary would be the
chamber's commission of interior
designer Diane Powers to redo its
offices.

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On many occasions Conley has
given freely of his time to assist me
and our women clients in
establishing themselves in the
business community.
Re: women on the chamber's
board of directors, it is my
understanding that a show of hands
at that meeting of sixty
businesswomen produced two
chamber members. To effect a

Letters

change, one must first become
involved. And it is naive to believe
that one can enter at the top of such
an organization.
Jan Hackett, vice-president
Eli Driedah Associates

Don't Take Your Guns To Town, Bill

Mark Orloff's story "This is
Enough" (November 1) was
ecologically bankrupt. The
substance of his lines could not
support the meandering,
grammatical cavil of his
narrative. Orloff searched much
farther for a story, however, than
Bill and Sarah searched for
tolerance.

Law students study the science
of the complaint and lawyers make
a practice of the complaint. The
adversary system has scant regard
for the tortuous self-help that Bill
and Sarah contemplate.

Clairmont is a nice place to
live than Sign Post, Indiana. Bill
and Sarah might be welcome at a
place overlooking the bay if Bill
can keep his hands on his books
and his pistols in his pockets.
Jim Scott
Clairmont

Sheds Miller Light

When are you going to learn that
your readers want objective
reviews and not the personal
prejudices of your reviewers? If
you had to use Christopher
Schneider to review *The Crucible*
("Pass the Spoon," November
1), you could have at least put his
confession of dislike for Arthur
Miller at the beginning rather than
at the end.

You might also teach him how
to write a review. At the end, he
makes statements about Miller's
shortcomings as a writer. Instead
of name-dropping something
called *East Laine* without
explaining its significance, and
then quoting from another
reviewer, Schneider should give
specific examples from other
Miller plays. Were the greed and
materialism displayed in *Death of
a Salesman*, *All My Sons*, and *The
Price* overdrawn? Maybe so, but
weren't these plays successful in
dramatizing how these traits may
destroy an individual and ruin
family relationships?

If Schneider had followed his
own reasoning to a logical
conclusion, he would have told us
that *The Crucible* didn't even need
to be written in the first place, but
he stops short of this. Also, your
editors should have caught his
grammatical error of using
"effecting" for "affecting."
Walt Kreville
San Diego

Jolie Dresses Self

I just want to offer my view on
Steve Esmadina's reference to
"peacock pants" ("This Week's
Concerts," October 25).

Steve, my dear, May Company
is boring. Joseph Magnin is boring
— clothes for clones. Individually
often breeds a diverse
conglomeration of styles, and I,
for one, dress me. I have no need
to follow the trend. That goes
double for haute couture, which
always seems to be one step behind
the "peacock pants."
Jolie Gardner
Solano Beach

They Had It Coming

Many thanks to the Reader for
giving the Penetrators a story the
hand really deserves. They're an
energetic, enthusiastic band and
it's nice to see a local paper push
local music, unlike most local
publications, which wear blinders
when it comes to anything going
on in town. I'm not always one
hundred percent in agreement with
Steve Esmadina, but he did A-OK
this time around.
Rock & Roll Lady
San Diego

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Could you explain why the manufacturer of Duz laundry detergent spends thousands of dollars on TV commercials for a product that is unobtainable in this area? In the past, a package of Duz included a glass tumbler of high quality. But no store stocks Duz. What's the explanation?

Mrs. V. Sawyer

East San Diego

Duz must be considered an unpopular brand in this country of Orange Empire, the wholesaler to many supermarkets, stocks no more than thirty-three cases of the detergent, compared to 2000 cases of Tide. You might ask the manager of your regular market to order you a case from Orange Empire. The wholesale price is \$17.04. You can expect the manager to mark this up to twenty dollars. You cannot expect the manager to order a case of Duz if you intend to buy only one or two packages for enlarging your collection of glassware. A case contains ten "Giant" packages of forty-three ounces each, including the tumbler. Perhaps you saw the television commercials on one of the Los Angeles stations.

Dear Matthew Alice:

From the air, it looks as if a much shorter bridge could have been built between San Diego and Coronado. The bridge is beautiful, but wouldn't it more, direct configuration have saved money?

Pat Williams

Del Mar

Saving money lost place sometimes to other considerations in the bridge's design, which was executed by the state's division of bay toll crossings (now in-



cent. Vodka is more than ninety percent alcohol when it comes from the still, but like whiskey it is diluted with water to something like forty-five percent.

Dear Matthew Alice:

Many of my friends are vegetarians, and some feel that in order to meet their protein requirements, they must take what is called "predigested protein." To me it looks like a slimy green mess! Exactly what is this liquid, and how is it collected?

Jill Patterson-Stewart

North Park

One of the brands of predigested protein for sale at San Diego Nutrition Center (for twelve dollars a quart) contains water, citric acid, potassium, saccharin, nonnutritive artificial sweetener, artificial flavoring, pre-emulsifiers, and the main ingredient, hydrolyzed collagen. Collagen is a kind of protein obtained from the ligaments, skin, tendons, hooves, cartilage, and other connective tissues of vertebrates. It is the basis of Jell-O and other gelatin foods. In less pure form it is the basis of glue. Once collagen has been separated from connective tissue by the action of boiling water or dilute acid, it is one of the most digestible forms of protein, much more digestible than meat, in which protein is bound within the muscle fibers. Predigested protein is not essential, however, to a vegetarian diet. All the protein one needs may be obtained from such legumes as soy beans and lentils.

Get 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.

corporate with Caltrans). One consideration was to have the bridge connect the busiest arteries of traffic on the peninsula and the mainland, which were Third and Fourth streets in Coronado, and Interstate 5 in San Diego. A straight bridge between these arteries, however, would have crossed the channel at an oblique angle, compromising the navigation of ships. This problem was solved by building the bridge straight off the San Diego shoreline, at a right angle to the shipping lanes, then bending it like an elbow as it approached the Coronado shore.

Dear Matthew Alice:

Would you kindly explain the variations in

alcoholic content in such beverages as beer, wines, whiskeys, and vodkas? Have had different opinions for years. Would appreciate clarification.

E. Lee Christman

Pacific Beach

Beer is three to six percent alcohol; stout has an alcoholic content of six to seven percent. Most wines range from seven to fifteen percent, though the fortified wines (to which the distillate brandy has been added) are sixteen to thirty-five percent alcohol. Some of the fortified wines are sherry, port, and Madeira. Whiskey straight from the aging cask is eighty percent alcohol. When bottled, the alcohol is diluted with distilled water to forty per-

Rental Return Furniture Clearance Sale

Breuners Rents Furniture

Sofas and Occasional Chairs

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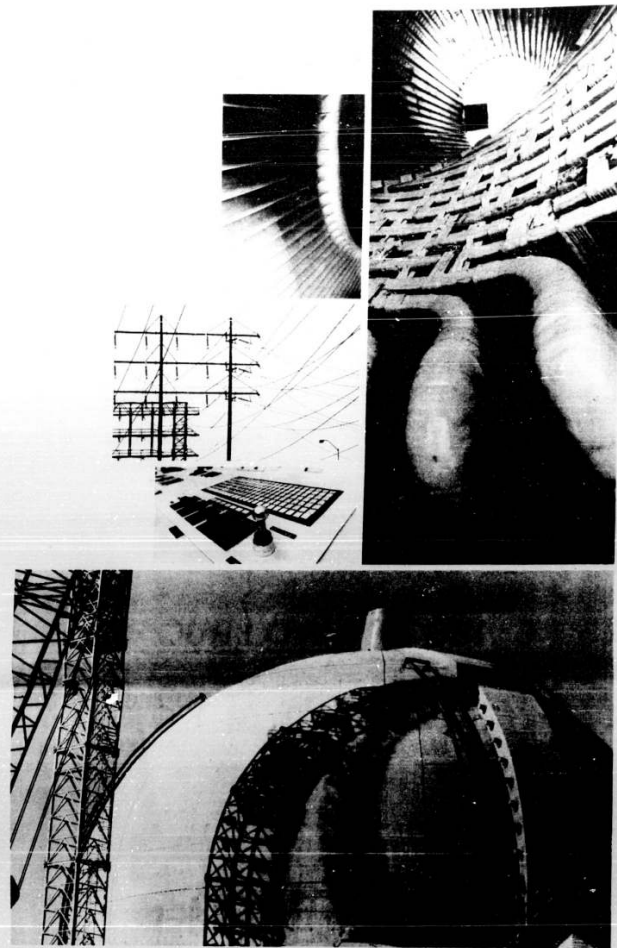
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Solar tax credits are subject to a variety of requirements and restrictions. Before buying any solar energy system, make sure you know the facts. We will be happy to send you our complete package of solar information, including guidelines for qualifying for the solar tax credits, at no charge. Just give us a call at 232-4252, extension 1766.

SDGE San Diego Gas & Electric



WASTE NOT. PAY NOT.



SDG&E

(Continued from page 1)

of the San Diego Gas Company were gambling that the railroads would attract more people. Fate dealt them a royal flush. When the Santa Fe Railroad completed a link to San Diego in 1885, it touched off a land and population boom never since equaled in this area. In the words of one local historian, "Insane real estate speculation swept the citizenry off its feet." By 1887 the population had risen from 3000 to some 25,000, and the fortunes of the San Diego Gas Company had risen with it. That same year the company merged with two small suppliers of electricity, and became the San Diego Gas and Electric Light Company.

Unfortunately, the boom collapsed the next year when the railroads moved their construction and servicing facilities north to Los Angeles, and the area's population began to decline. But after the turn of the

century it began to rise again, and ironically, by 1905 the San Diego Gas and Electric Light Company was having trouble meeting the demand for a royal flush. The company was sold that year to a Chicago-based firm, and renamed the San Diego Consolidated Gas & Electric Company. Included as the company's main assets in the deal were an electric generating plant with four steam-driven turbines, a gas processing plant, thirty miles of power lines, thirty-four miles of gas pipes, and the accounts of exactly 3426 customers.

The new ownership had plenty of money to expand facilities, and gas and electric service was rapidly extended to outlying areas. By 1911 the utility, which had previously served only metropolitan San Diego, was supplying gas or electricity to both National City, Chula Vista, Lemon Grove, La Mesa, Spring Valley, El Cajon, Santee, Lakeside, and La Jolla.

That same year the state Public Utilities Commission was established, and assigned the authority to regulate the finances of power and water utilities and railroads.

and to set their rates of return. For the first few years of its existence, though, the commission spent most of its time sorting out disputes over railroad rights of way. Throughout the next decade the San Diego Consolidated Gas & Electric Company continued to expand freely its capacity, and service, much like other utility companies in the state. But in 1922 a furor erupted over utility involvement in the defeat of a proposed system of state-owned hydroelectric plants. After the proposal had died, a state senate investigation was launched. It revealed that the Pacific Gas & Electric Company, Southern California Edison Company, and "their affiliated utilities" had paid more than half a million dollars to individuals who had spouted propaganda against the proposed system in the guise of independent advice. It was, in the words of one state legislator, "a low plane of propaganda and political trickery." After this the PUC began to devote an increasing amount of attention to power utilities, and in particular to their lobbying

and public relations expenses. Although the stock crash of 1929 posed a major setback for the company's expansion plans, it proved to be temporary. In 1932 the San Diego Consolidated Gas & Electric Company introduced natural gas replacing its oil-derived gas, which provided the same amount of heat for fifty percent less cost. Since this would have meant a drastic loss of revenue, the company simultaneously embarked on a major sales program for gas-fired furnaces, and attempted to persuade building contractors to supply them as a standard feature in new homes. The program was tremendously successful and actually increased overall gas usage.

To comply with federal law, the company ended its corporate ownership in 1940 and made its stock available to the public, renaming itself the San Diego Gas & Electric Company. With the expansion of naval facilities here during the war, and the subsequent arrival of large government contractors such as Rohr and Convair, SDG&E gained a strong commercial base which seemed to insure its future prosperity. And in fact, throughout the Fifties and Sixties the company continued its efforts to increase power consumption, promoting its gas and electricity like any other commodity. Programs like those of its home economics department were typical: by presenting cooking demonstrations and printing recipe booklets, the company sought to increase oven usage. During this period the population of SDG&E's service area also began to mushroom, and to stay ahead of the overall increase in demand, the company built large gas- and oil-burning generators at its Silver Gate power plant (on Sampson Street near Harbor Drive), at Encina (just south of Carlsbad), and in the South Bay off Interstate 5 near Chula Vista.

Construction began on the nuclear reactor at San Onofre (a joint project with the Southern California Edison Company, which owns eighty percent), and the first unit of the plant came on line in 1968. At the time, SDG&E officials, like their counterparts in power utilities nationwide, expected such reactors to become the major source of electricity in the future. What they didn't foresee was that the nuclear technology, with its surrounding controversy and its rapidly mounting costs, would prove to be one of the primary factors that would drive the company into a financial crisis.

"This company is like a miniature city," Fred Vaughn remarked one afternoon recently in SDG&E's downtown headquarters. At the time, Vaughn was referring to the company's photography lab and printing plant, which turns out numerous pamphlets in addition to a monthly in-house journal, *NewsMerr Digest*. But he might just as easily have been referring to the company's many office buildings and other properties throughout the county, or its 4000-plus employees. SDG&E is like a miniature city in some ways, and in others the city's sole objective of which is to distribute power efficiently and profitably.

When a customer calls SDG&E for service, his or her call is fed into a Customer Information, where operators seated at clusters of computer terminals can refer to the status of the account, the consumption history for both gas and electricity at the given address, and the most recent billing information, all within a few seconds. Orders for service or repairs are made at Customer Information, and automatically feed into baskets at the company's service center, located halfway across town at Tenth and Imperial. Within a few days of the call, the service trucks are dispatched, usually in one of the familiar bright yellow pickup trucks. SDG&E also owns heavy equipment such as bulldozers, tractors, and tank trucks—in all, some several hundred service vehicles.

SDG&E purchases all of its natural gas from the Southern California Gas Company (who in turn buys it mostly from suppliers in Texas and New Mexico), but by far the bulk of its business is in electricity. The company has four main generating stations: South Bay, Silver Gate, Encina, and San Onofre. In addition, it has eight smaller generators distributed throughout the county, which are used only in times of emergency or peak de-



Ron Watkins

Fred Durkin

Bill Garsen

mand; nine of these are located on the site of the old Tu Vu drive-in theater in Kearny Mesa. The total generating capacity of the company's combined facilities is more than 2500 megawatts (one megawatt equals one million watts), which is well ahead of its highest peak demand, 2000 megawatts, set on September 19 of this year during a prolonged heat wave.

The state of the company's power at any given time is monitored in a bunkerlike cement building on the northern rim of Mission Valley, only half-jokingly referred to as the Mission Control Center. There, company employees are able to watch San Diego County's power consumption ebb and flow on a bank of gauges, and they can switch on back-up generators or arrange to buy additional electricity from outside the system on a moment's notice. The generators in the main power plants are designed to adjust automatically to fluctuations in demand, however, speeding up when they sense a need for additional power and slowing down when the need disappears. But the way the system works overall is perhaps best illustrated when something goes drastically wrong.

On March 8, 1978, an operator at the South Bay power plant activated a switch that had mistakenly been left grounded. The plant's newly generated electricity surged toward it (electricity seeks the shortest path to the ground), and when a circuit breaker failed to open, leaped earthward in the form of a lightning bolt that sounded like a gunshot to those within several hundred yards of it. It was as if a hole had been punched in the system, and the electricity had slipped through. The plant's generators sent a skyrocketing demand for power, sped up to try to meet it, and almost instantly shut off, having been designed to disconnect themselves from the system when they begin spinning too fast. One by one, SDG&E's other generators around the county died the same.

In a matter of seconds virtually every power source the company owned had switched itself off, causing a countywide blackout that lasted for more than four hours. Office lights went out, refrigerators shut off, even airplanes failed to work as commuters made their way home in the stalled traffic. It was an eerie experience—as if the sun had gone into eclipse and stayed there for too long.

Except for the nuclear reactor at San Onofre, SDG&E's power plants are in essence huge gas- or oil-fired boilers, heating water to steam that in turn drives turbines for those used in jet engines. (In

fact, some of the turbines are jet engines, specially adapted for the generation of electricity.) Of these fossil-fuel power plants, the South Bay plant is fairly typical. From Interstate 5 the main structure housing its four generators looks like a nondescript oil rig, or a building under construction. It is only from up close, walking among the myriad floors, walkways, pipes, and gauges, that you begin to gain a feel for how unusual it all is. Fred Vaughn might argue that the essence of SDG&E is in its employees, but here amid the roar of the boilers and the whine of hundreds of pumps and fans, where you must shut to be heard, it is apparent how utterly wrong he would be. Suddenly it all comes into focus: this is the soul of the company, these massive gray girders, ten-foot-high air ducts, and fifty-ton rotors turning, turning, turning twenty-four hours a day. This is where motion becomes electrical energy; this is where the blood of the modern world is made.

It takes ten million watts just to operate the South Bay power plant, Bob Cole, the plant's manager, says with a twinkle in his eye. "We're our own best customer." Cole, who is a twenty-year veteran of SDG&E, adds, "The idea, of course, is to generate more than you use. We use ten million watts, but the plant's capacity is about 20 million."

"Behind this whole concept of steam generation," he continues, "is water. We use a lot of water. You can heat it, turn it into steam, run it down all over the place, and then condense it back into liquid form. It's the handiest thing in the world, and it's also the cheapest." (Water is also used to condense the plant's steam. At the South Bay plant, some six million gallons a day of this "coolant" is pumped out of the San Diego Harbor and returned to it after a temperature increase of about fifteen degrees. The heated water has had little effect on the already severely affected environment of the harbor, but at the San Onofre nuclear plant, where "coolant" is returned to the ocean after an increase well above the federally allowed limit of twenty degrees, concerns persist over the resulting effect on the offshore kelp beds and other marine life.)

Just north of the South Bay plant lies a barren dirt yard several hundred feet across. In it stands a network of tall black transformers, designed to step up the generated electricity to as much as 230,000 volts and send it out toward more than 150 sub-stations around the county. At the sub-stations the voltage is then stepped back down—to what level depends on whether



Bill Garsen

it is for industrial, commercial, or home use—and distributed to the surrounding areas. In general, electricity will follow the shortest route it can to get out of the system, but, as Fred Vaughn pointed out, SDG&E has more than 70,000 miles of power lines, and once the electricity is in the wires it is impossible to tell where it came from. It is just there.

"What led to our company's current financial position was primarily not getting rate relief from the Public Utilities Commission in a timely manner," said Ron Watkins a few weeks ago. Within the somewhat military hierarchy of SDG&E, Watkins could be considered "brass"; his official title is vice-president of resource planning, and his office occupies most of the northeastern corner of the eighteenth floor in the company's downtown headquarters. He is a tall, trim-looking man in his forties, with longish dark hair, and he is frequently called upon to present SDG&E's views to the media and the public. But Watkins' opinion of how SDG&E got into financial trouble is disputed by many people, including officials at the PUC. "I don't buy that as a p.m. reason," said Commissioner Leonard Grimes in a telephone interview recently. "In some cases we contribute to their problems, but I think the main thing was Sundest. With that project, they bit off more than they could chew." And Martin Mattes, a legal advisor to PUC president John Bryson, said, "As far as we can tell, the major causes for their current financial position have been several large projects that haven't worked out, particularly the Sundest project."

SDG&E first began actively pursuing the construction of Sundest—a proposed 1000 megawatt nuclear power plant to be built near the Colorado River, seventeen miles south of Blythe—in 1972. The company was getting into a financial bind due to the rising price of oil and the continued rapid population growth in its service area, which was greater than the company's ability to keep up with it. But Walter Zittlau, president of SDG&E at the time, was banking that future rate increases would not only improve the financial picture but perhaps even cover the cost of the Sundest plant while it was under construction. The company spent freely on design, land acquisition, and lobbying costs for the project.

But Zittlau had a hard time getting along with the PUC, according to a former veteran employee, who asked not to be identified. By early 1975 the relationship between the company and its prime regulatory body was at a low point, and when the PUC denied a multimillion dollar rate increase that summer, Zittlau, the former employee said, vowed to cut the company's budget where it would create the biggest stir—in the customer assistance departments. In October of that year thirty percent of the marketing department's personnel were laid off, along with forty percent of the customer extension planning department (the department responsible for the design of all gas and electric connections for newly developed areas). Within a few days Zittlau met with the company's board of directors and threatened to resign because of the problems the company was having with the PUC. "He asked if the directors would consider hiring executive vice-president Mary Engler [a hand-line Zittlau supporter] as his successor. The directors said that it was all right with them if Zittlau wanted to resign, but with all the problems they were having with the PUC, they didn't really want to see as his successor someone who would carry out the same policies," the former employee said. Zittlau quit anyway, and the directors appointed as president Robert Morris, a senior vice-president relatively new to the company.

Under Morris, SDG&E improved its communications with the PUC, but continued to pursue Sundest, even after the passage of the nuclear safeguard laws in 1976. (The laws stipulate that no nuclear power plant can be built in California until the federal government has approved a site for permanent storage of nuclear waste.) SDG&E hoped that the state would exempt Sundest from the laws, and along the way picked up the verbal support, at least, of Mayor Peter Wilson, State Senator James Mills, and assemblyman Larry Kapiloff and Peter Chacon. But the company also met with the opposition of the San Diego Energy Coalition, an affiliation of three local consumer organizations which insisted from the start that Sundest was unnecessary. Dave Durkin, a law student at the University of San Diego, eventually attended state energy commission hearings which explored the need for the plant, making statements and filing briefs on the coalition's behalf. Durkin, who has since graduated from law school and is awaiting the results of his bar exam, recently recalled, "I felt that the project was unnecessary and illegal because of the nuclear safeguard laws, and unnecessary because there were other ways for San Diego to meet its electrical demands than this huge power plant—conservation and smaller, decentralized plants." Meanwhile, testimony from SDG&E's witnesses, including Ron Watkins, indicated that Sundest was essential to the company's ability to meet future demands for electricity in the area. It was also true, however, that SDG&E stood to make a great deal more money on a large, high-cost plant because of the rate structure fixed by the PUC (see insert below).

In the end, in January of 1978, the county commission voted 4-1 that SDG&E couldn't assure permanent storage of Sundest's radioactive wastes, and conservation and alternative power sources could meet the future demand for

nuclear reactors, the most expensive power plants ever built, more and more capital is being poured into them. It has been estimated that power plants alone now take up nearly twenty-five percent of all capital available for business investment in the United States.

SDG&E is one utility that is critically short of capital. But the company is committed to the concept of building large power plants because it stands to make more money on them under the rate structure fixed by the PUC. The only solution to this vicious cycle is to alter the rate structure to be smaller, less centralized, less costly plants. The problem is to convince SDG&E to build them, since they would mean lower profits.

(continued on page 10)

Why the Utilities like Big Power Projects...

The term "rate base" refers to a utility's total investment in generating plants. When a new plant begins supplying power, the cost of building it is added to the rate base.

Under the current regulations of the state Public Utilities Commission, the maximum amount of money a utility can make is, in effect, tied directly to the amount of money in its rate base. This is done by allowing the utility a "rate of return" (maximum profit rate) only on the amount of money it has invested in generating plants.

In other words, the bigger and more expensive a generating plant is, the more money a utility stands to make on it. For example, a ten percent rate of return on a new \$500 million plant would yield a company like SDG&E

...And How They Contribute to Inflation

The price of every commodity we buy is dependent to a large extent on the amount of energy it takes to produce and ship it. So when the cost of energy goes up, so do the costs of our basic necessities: housing, food, clothing.

When prices go up (inflation), people stop buying as much. Businesses slow down their production, which in turn slows down profits and leads to unemployment. Businesses also begin to get capital-short—that is, they have little or no money available to start new ventures—and this contributes to unemployment. Large power plants aggravate the situation by soaking up huge amounts of capital. And with the advent of

nuclear reactors, the most expensive power plants ever built, more and more capital is being poured into them. It has been estimated that power plants alone now take up nearly twenty-five percent of all capital available for business investment in the United States.

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SDG&E

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electricity in SDG&E's service area. Part of the commission's decision read: "It should be made clear to the Governor and the legislature that there are many, many options available to the utilities of California, and if they don't do the job [to begin exploring them], the state must do it." Three months later, in April, a company-supported bill to exempt the plant from the nuclear safeguard laws died in an Assembly committee. Finally, on May 4, SDG&E's board of directors officially scrapped plans for the plant. In all, Sundesert had consumed an enormous amount of the company's effort for six years and a total of more than \$106 million.

Almost immediately SDG&E moved to recover the vast majority of its expenditures on the project—some \$90.5 million, including \$650,000 spent "to influence the decisions of public officials"—from the ratepayers. New hearings, this time held by the PUC, began in July of 1978, and dragged on until last June. SDG&E argued that its management had not been imprudent in pursuing the project, and that it was therefore reasonable for them to expect some sort of rate relief. But their proposal was opposed by the San Diego Energy Coalition, again represented by Dave Durkin, who argued that the Sundesert project represented a corporate gamble which should be paid for by its investors. (Another party at the hearings, the City of San Diego, opposed having the ratepayers pay for roughly one-third of Sundesert's costs, including the \$650,000 spent on lobbying expenses.)

Before the PUC's ruling, Durkin was hopeful that the commissioners would deny SDG&E's proposal. "There was a lot more disagreement than agreement," he said recently. "But one thing everyone

seemed to agree on was that a decision to allow the costs of Sundesert into the rate base would provide a dangerous precedent." "Never had a utility been allowed to charge its customers for the cost of a project that had produced no power, never, that is, until June 5, 1979, when the PUC announced its decision on Sundesert. That decision, in effect, reimbursed SDG&E for the bulk (\$84.5 million) of its expenditures on Sundesert, and also allowed the company the highest rate of return of any utility in the state.

Along with the decision, commissioners John Bryson and Leonard Grimes issued statements in which they explained their reluctant concurrence. Grimes noted that he felt "a very strong responsibility to ensure the economic strength of SDG&E as an independent utility among giants in California." He recently elaborated: "On one hand, SDG&E is a big company, but on the other hand, as utility companies go, they're not that big. I wouldn't want to see the company become prey to larger companies that would buy it up. I'd hate to see the state in a situation where a huge, powerful utility companies that are hard to deal with control all the power." Bryson, calling Sundesert an "unfortunate and monumental failure," concluded, "I wish to state clearly that my concurrence is based on the company's critical current status, and should not be taken to indicate either a guarantee as to future rates to be allowed this company or any sort of 'trend' in this commission's regulatory policy."

But the commissioners' comments didn't satisfy many of those who had followed the course of the hearings. Although they had stressed the fact that SDG&E's poor financial situation had figured greatly in their decision, the commissioners seemed to sidestep the obvious conclusion that Sundesert was one of the major reasons for that poor financial situation. "They said later that the company shouldn't have just gone ahead with Sundesert, hoping that the ratepayers would bail them out," commented Durkin. "But

in essence their decision was the biggest bail-out of all." A few weeks after the PUC's decision, the *Evening Tribune* ran a short article which reported that, as a result of the Sundesert rate decision, the average residential electric bill in San Diego would immediately jump by \$3.13 a month.

*** Within rapidly growing San Diego County, SDG&E extends service to an average of one hundred new customers every day. The same PUC regulations that grant the utility a monopoly in its service area require it to keep up with this new growth, and company officials say that in recent years it has cost them about \$100 million a year to do it. The main problem has always been the expense of laying the wire and pipes that will carry the power, not so much where the power is going to come from, but with little money available for new generating facilities, company officials say the latter question has begun to weigh heavily on their minds.

Thus, in the company's scheme for supplying electricity in the next decade, the San Onofre nuclear power plant figures importantly. Two new generating units are currently under construction there at a cost of \$2.4 billion, and when they are completed (sometime around 1983), San Onofre will be the largest nuclear power plant in California. SDG&E, which owns twenty percent of the plant, hopes to gain 440 megawatts from the new units, enough electricity to serve about 400,000 people. But the expansion of San Onofre is being bitterly opposed by a number of consumer and environmental organizations, which are gearing up for an all-out battle at the Nuclear Regulatory Commission's licensing hearings sometime next year. The hearings, originally planned for early 1980, may be delayed pending review of the NRC's full report on the reactor failure at Three Mile Island, which was released last week.

"These hearings used to be nothing but formalities, but things have changed," says A.S. ("Bill") Carstens, who is help-

ing to spearhead the opposition of groups such as the Friends of the Earth, Community Energy Action Network, Sierra Club, CALPIRG, and Campaign for an Economic Democracy. Carstens, 74, is a former insurance salesman who has spent more than \$35,000 of his own money over the last six years in an effort to halt the expansion of the San Onofre plant. Tall, white-haired, and friendly, he is an articulate speaker who occasionally closes his eyes while he talks, recalling specific figures or the names of obscure government agencies.

"I'm not kiddin' myself—I'm not so naive that I don't realize it would be a difficult decision for the NRC to not license the plant," he admits. "But since Three Mile Island, the credibility of the NRC is at a low point. They've got to take this hearing stuff seriously. And other people will change their views if they feel they're threatened."

Carstens has a list of some nineteen separate issues he will bring up at the hearings, including earthquake hazards, the need for a comprehensive plan for evacuation in case of an accident, the impact of heated discharge water on marine life offshore, and the lack of a permanent storage site for the plant's highly radioactive spent fuel. But perhaps the strongest argument against the plant is an economic one. For some time utilities nationwide have been touting nuclear reactors as the cheapest available way of generating electricity, but the rapidly rising costs of such plants are beginning to wear that argument thin, according to Carstens. Nuclear power plants are now nearly twice as expensive to build as coal-fired plants (\$1900 per installed kilowatt hour, as opposed to \$1000 per installed kilowatt hour for coal). And the price of uranium fuel, one of the cheapest aspects of nuclear power, is also rising rapidly. Since the early Seventies the price of fuel oil has gone up by some 260 percent, but during the five years from 1973 to 1978 the price of uranium has increased by an astonishing 470 percent, according to a report released by the House

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SDG&E

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Committee on Government Operations. "Uranium costs are going up all the time," says Carstens. "And it's only getting harder to get out of the ground. The utilities don't know how much they'll be paying in the future." He also points out that funding of nuclear power by the federal government (which spent \$441 million in 1978 to enrich the uranium used in commercial reactors) has made the technology's costs artificially low.

SDG&E refers queries about San Onofre to the Southern California Edison Company (the majority partner in the plant), whose officials have steadfastly contended that the environmental hazards of the plant have been adequately addressed. But the management of SDG&E is counting on the new units at San Onofre to be licensed for operation regardless of the objections raised at the upcoming hearings. "We still think nuclear power is the cheapest and safest source of power for our customers," Ron Watkins said recently. "I think Three Mile Island proved the safety of it." Utility critics like Carstens retort that the accident at Three Mile Island, with its estimated \$400 million clean-up bill, is hardly a good example of the low cost of nuclear power, not to mention the safety. The Metropolitan Edison Company of Pennsylvania has admitted that it will try to pass on the costs of the Three Mile Island accident to its ratepayers, and if that move fails, the federal government will be left to assume the financial responsibility. And even Watkins admitted that within the current political climate of California, nuclear power is a high financial risk for a utility, and that SDG&E has "begun to recognize risk" more. With the advent of regulatory commissions, we now not only want to minimize cost, but risk."

Even if the two new units at San Onofre are licensed, though, the question of how SDG&E will ultimately meet the continuing growth of its service area remains a major one. Among the various options open to it, the company has shown a strong interest in solar energy, and in an experimental program in 1978 sold forty-nine residential solar water heating systems in the San Diego area. Those systems convinced company officials that the cost of heating water with solar compared favorably to the cost of heating it with electricity (when combined with current federal and state income tax credits), and they would like to market them on a wider scale. But the utility has met with the opposition of many local solar contractors who are afraid that the budding industry could be easily dominated by a company as large as SDG&E, with its vast marketing power. For the past year a state law has prevented any utility in California from actively entering the field while the PUC holds hearings to determine what impact their involvement would have on existing solar businesses.

SDG&E has also been investigating the technology of geothermal energy, but has been reluctant actually to build a geothermal plant because of what its management perceives as high financial risks involved. The company has applied to the Department of Energy for joint funding of a "one-megawatt geothermal demonstration plant near Heber, California; company officials say it could be operative around 1984, and would answer many of the remaining questions regarding the economics of geothermal technology.

Other than that, SDG&E is beginning to push conservation as a means of "generating" electricity. "It's sad to see in the meantime the political climate around here now that every kilowatt we save is a kilowatt we can use somewhere else," Fred Vaughn likes to point out. And some of the company's new conservation programs should prove to be effective: home energy audits that analyze how a household can reduce its energy consumption, and advertising programs which provide incentives to contractors for building energy-efficient homes. But conservation, crucial as it is, will need years to become effectively implemented, and SDG&E of-

ficials perceive a gap they must fill over the short term. So they plan to meet the increasing demand for electricity here in part by simply buying it.

"It's a stop-gap measure," Watkins says of the contracts SDG&E recently signed with the Tucson Electric Company, which could provide as much as 500 megawatts of additional electricity by the late 1980s. The electricity we're buying is well priced, the main problem with the contracts is that they run out. When they do, we expect that the people of Arizona are going to need that power and the company will no longer be willing to sell it to us."

Watkins emphasized that whatever options the company does take, it will continue to favor centralized plants. Citing a decentralized system of smaller power plants as uneconomical and potentially unreliable, he noted, "It's cheaper to run bigger plants. Our South Bay plant is a good example. It generates roughly 700 megawatts—enough for about 700,000 people—and the normal operation of it can be taken care of by just seven people."

But the conventional view of larger plants being the best and most economical has been repeatedly challenged in recent years by both consumer advocates and a growing number of economists (see insert on page 9). John Hardisty, a professor of economics at San Diego State University, claims that "the argument for large-scale efficiency used to be a valid one, but with the rising price of oil and nuclear power, it's becoming more economically feasible for smaller projects to take over." But Hardisty went on to say that a decentralized system might put SDG&E in an untenable position. "If they'd plan for conservation, less use per family, and were less centralized, they'd have more capital available. But then this would lower their sales and their ability to generate profits. The only solution I see is a municipally owned utility that isn't profit oriented."

Hardisty's views are echoed by local consumer groups such as CALPIRG, CED, and CEAN, who point out that a decentralized system would not only be more environmentally sound, but would create more jobs. And they argue that a municipally owned, nonprofit utility couldn't help but sell power more cheaply than SDG&E. But PUC commissioner Leonard Grimes doesn't quite agree. "The notion that a municipally owned utility is better run and cheaper is not a guaranteed situation," he said a few weeks ago. "If you look at so-called nonprofit municipal utilities, you see what normally goes for profits [with a private utility] often goes for capital reserves or to other city departments."

For almost as long as utility companies have been in business, of course, they have spent lavishly to discourage the concept of municipal ownership. And SDG&E spent more money on lobbying in the last year than any other utility in California, according to a report published recently in the *Los Angeles Times*. But if the question of municipal ownership seems like a tossup, the question of a less centralized power system does not. SDG&E, having spent more than \$100 million on Sundesert and an estimated \$400 million on San Onofre, is only one of several utilities to have staggered in recent years under the burden of nuclear technology, the most centralized and capital intensive form of power generation ever. And yet lately there has been speculation that SDG&E has not yet given up on a nuclear power plant for the Sundesert site, which the company still owns and which has been fully approved for a generating facility of unspecified type. Observers say that the company could just be waiting for its financial situation to improve, hoping that in the meantime the political climate in Sacramento changes and opposition to nuclear power fades away. They point out that last month SDG&E announced its profits for the third quarter of 1979 were up substantially over those of the third quarter in 1978. But this was largely due to the PUC's decision on Sundesert last June, and is in the end, just one more excellent argument that while nuclear power might be cheaper for the company, it is not necessarily cheaper for the company's ratepayers.

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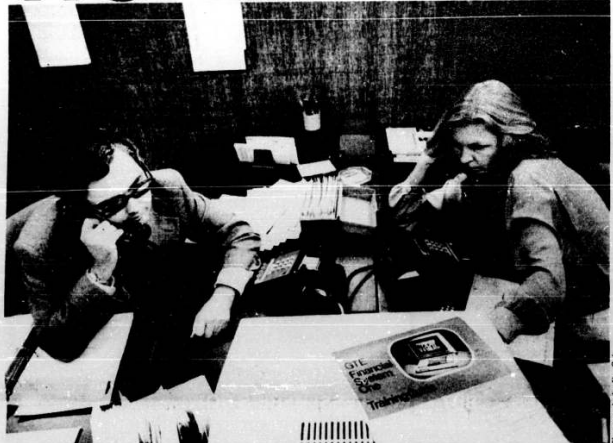
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THE TALE OF THE TICKER TAPE



Jim Blommer, Nancy Hoover

Late a silent navy at dawn, they sail wordlessly in single file down the deserted boulevard, a fleet of well-groomed, ageless men dressed in the distinctive uniform — three-piece pinstriped suit, polished shoes, attaché case — that befits their station. Wearing the practiced look of success, they drive through the heavy La Jolla fog toward the mighty Pacific Ocean in brisk, apocalyptic style. Haunted by the specter of Black Monday, they appear determined to avert disaster. Meanwhile, the pundits of the economics profession shrug in bewilderment.

At 6:20 a.m. on Monday, October 29, 1979, the dawn detail park their somber silver Mercedes underneath the marbled financial building at 1200 Prospect Street at the foot of Ivanhoe. The structure seems to tremble with the memory of the 1929 debacle exactly half a century ago. In the

BY SUE GARSON

spirit of the great American obsession with anniversaries, the account executives of Bache Halsey Stuart Shields, Inc. furtively tuck into their glove compartments copies of *The Great Crash, 1929, 50th Anniversary Edition*, by John Galbraith, and *The Day the Bubble Burst* (considered by many reviewers to have great soap opera potential), thus joining the ranks of those who incessantly read disaster chronicles.

At least that's how I imagined the anniversary of Black Monday would begin — but this is the way it was: Thirty-seven-year-old Jim Blommer is awake a little after five. He rises to shave, shower, and groom his dark hair. Then he dresses carefully in a brownish tweed suit, beige and brown pinstriped shirt, and an appropriate tie. All the while, his wife, Sue, and nine-year-old daughter, Katie, remain asleep. He leaves the two-bedroom, two-bath Pacific Beach condominium he shares with his family, warms the motor of his 1976 Comet (the speedometer registers 32,000 conservative miles), nods to the few lone joggers puffing along his street, and takes off. He arrives at 1200 Prospect Street's underground parking lot (for which he pays forty dollars a month in parking fees), and pulls in between the fully equipped imported sports cars of his more established, image-conscious associates.

He passes the stacks of *Wall Street Journal* piled up outside the office of Bache Halsey Stuart Shields, Inc., known in the trade simply as Bache, and grumbles to no one in particular. "Only gardeners, joggers, and brokers are out this early."

At 6:30 a.m. he heads for his desk minus the proverbial attaché case. He doesn't own one, he says, because he doesn't take work home. Instead, he prefers to work fifty-five to sixty hours a week

at the office, staying late one night a week and often putting in a Saturday morning.

This Bache branch houses sixteen active brokers, one trainee, a manager and an assistant manager, secretarial help, and many bright, boldly colorful acrylics placed on consignment by a client. The atmosphere is pleasant despite the small, desk-on-top-of-desk, phone-on-top-of-phone (all black) cubicles placed back to back. All the large wall clocks are set to New York time. Tell-a-quote machines, which are mini ticker tapes, sprout from every desk. A large ticker tape dominates the middle of the room.

The first thing Jim Blommer reads when he arrives at his space on Black Monday is the pre-opening market comments, a cheerful intrahouse missive from Bache's New York headquarters disseminating the opinions of Bache's thirty analysts plus executive vice-president Larry Wachtel's point of view — all transmitted via teletype as follows:

Yes Virginia, your little friends are correct. Fifty years ago today Wall Street laid a great big egg. Can it happen again? Not likely, in our view. In the Twenties the mood was euphoric and the possibilities were unlimited. In the Seventies the mood has been cautious and the outlook is cloudy. With this much fear and trembling, there can be no crash, or, as an illustrious economist once put it, there ain't going to be no depression. . . . It's a time for regaining composure and deflecting disaster. . . . Selectivity will continue to hold sway. As the Great Crash, let's put it this way: in two more days it will be Halloween.

Next, Blommer reads the *Wall Street Journal*, the financial page of the *San Diego Union*, and glances at *Barry's Weekly*, the *Week's Round Review*, and other trade papers.

The front-desk receptionist arrives at 7:00 a.m. Despite anti-rake dem-

onstrators who attempt to prevent the opening of the New York Stock Exchange, Wall Street opens at 10:00 a.m. on schedule (7:00 a.m. in La Jolla) with a mighty cheer from the floor, sounding a harbinger of optimism. This is consistently the busiest time of the day for Blommer, who downs his first and only cup of coffee. The heaviest action (trading) transpires between 7:00 a.m. and 9:00 a.m.

Although several colleagues are involved in partnership arrangements, Blommer works alone, considering himself a general "meat and potatoes" broker as opposed to those who specialize (one particular account executive in the office deals exclusively with gas). After he graduated from the University of Wisconsin with a bachelor's degree in history, he became a retail representative of the Union Oil Company. There he befriended a man who had a seat on the grain market and who eventually invited Blommer to meet him on the floor of the Chicago Board of Trade, which is statistically the world's largest single market. The event that changed the course of his life, Blommer claims, was the morning he watched a silver trader lose \$500,000 in a single day. "His face never changed expressions. It was fascinating to watch," he says. "I had no idea there was that kind of money around." Blommer's fascination with currency led him to become a permanent guest on the floor, where he started to play the commodities market. It didn't take long for him to realize that he could never get ahead by paying large brokerage fees with each trade, so he registered as a commodities broker himself and got trained and licensed.

According to Blommer, the Securities and Exchange Commission does not require a college education in exchange for an opportunity to earn some big money and be involved in the exciting albeit mercurial profession of brokering. In reality, however, no brokerage firm will hire an underdog aspirant. (Any kind of degree will do, though, and any course of academic study will suffice.) Managers do look for people who are able to communicate well, because brokerage is a communications business. If a candidate appears to be good broker material, he is put through a battery of aptitude, psychological, and mathematical ability tests. If selected after a series of interviews here and in the Los Angeles office, the Bache broker candidate enters an extensive training program, which can cost the company upwards of \$25,000. This training includes a month in the New York Stock Exchange on Wall Street. After he passes a six-hour exam, he receives a license, office space, business cards, a mini ticker tape, and a phone. Then it's up to him to drum up business and create a following.

The masculine pronoun applies, because the image of the W.A.S.P., male, married, Republican stockbroker, who deals predominantly with male clients in a male-dominated inner sanctum, still holds. Although the pinstriped Brooks Brothers suit is no longer standard, the larger firms still require a formal dress code, whereas the smaller, regional California firms are a bit more relaxed. On Black Monday at Bache, there are only two brokers without neckties. One is Nancy Hoover, a willowy blond with a broad, infectious smile. Formerly an

(continued on page 14)

GRAND OPENING

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TICKER TAPE

(continued from page 12)

editorial assistant with *Psychology Today*. Nancy was out of a job when the magazine moved its main office to New York, so she decided to become a stockbroker, and paid for her own training. "Four years ago, women were discouraged from applying. I was part of a class-action suit against Merrill Lynch, and we won," she smiles triumphantly. "Now, more women are at least being considered for brokerage roles in the industry. But it's a slow change. At one time, real estate was a male domain, and look at it now."

However, consider her job a "fun" one. She also happens to earn more than she did at *Psychology Today*. But she is not consumed by her life at Bache. On the contrary, she was mayor of Del Mar in 1975-1976, and is presently a member of the Del Mar City Council and the chairman of the campaign to re-elect Supervisor Roger Hedgecock. She's also a half-marathon runner and often jogs the eight miles from the office in La Jolla to her Del Mar home. "Brokers don't have breakfast," she says. "We're all a pretty health-conscious group. Look around you — trim, firm bodies."

It is 9:30 a.m. now and the sun is up, the wind is high, the sun strong, and the Dow Jones is up a few points with moderate trading on the floor of the New York Stock Exchange. The month of October was actually Bache's best since this particular branch office opened four years ago. The mini ticker tapes hum steadily and the phones are ringing.

Although the broker's button-down image has remained essentially the same,

there have been many changes in the San Diego market. For instance, in 1966, in the market's heyday, when there were twice as many brokerage houses in San Diego (there are twenty-eight today) and lots more investors, and 600 active brokers as compared to today's figure of 305, Ed Welch lived the good life. Those were the days when the Francis I. DuPont firm (since bitten the San Diego dust) sent its brokers on all-expense-paid three-month training jaunts in Manhattan. Welch returned to San Diego on a continual call from customers were eager to get on the bull bandwagon.

As long as society was rewarding its Wall Street heroes with \$250 custom-tailored suits, memberships at golf and country clubs, and plush Point Loma apartments, Welch was fired with enthusiasm. But in the early Seventies, when the market went bust and he found his associates telephone soliciting to the tune of 250 calls a day, he realized that he was just another salesman ("account executive" was merely euphemism), and that he might as well be selling a product in greater demand. So he let his license lapse and went from stocks and bonds into candles. And now he's in antiques. "A good salesman can sell anything from used cars to candles to stocks," says Welch. For him, the mystique ended when the money ran out.

Back to Bache. It is high noon and no evidence of any doomsday edginess. No one in the office mentions the fiftieth anniversary of the crash. Someone says happy birthday to Nancy Hoover. That's all. Hare Krishnas wearing pale apricot saris and shaved heads walk past Bache's ground-floor windows ringing bells. Just like every other day, their bells have be-

come a reassuring symbol of normalcy on Prospect Street.

Jim Blommer describes himself as quasi self-employed. The fringe benefits for representing Bache include a pension program, social security, and respectability. But it is up to him to develop his own business contacts, choose his own hours, and work strictly on commission. The attrition rate among brokers is highest the first year — an estimated fifty percent — and it takes at least a year, sometimes longer, to build a decent following. Blommer, who admits he is his own most active account, says that the typical Bache broker averages about \$30,000 a year in earned commissions. Blommer's clients come from mail-outs, free seminars, and word-of-mouth referrals. Many of his clients are retirees who play the market as a hobby (an expensive one), while others are interested in income only. "And then there are the attorneys. That's a good many of my clients. It's a gigantic club where one tells the other, especially if your recommendations have made money for a client in a marketplace that, like Vegas and the racetrack, is designed to take your money," he explains.

"San Diego is a difficult area to break into," he continues. "It's hard to specialize and harder to get customers because there seems to be quite a bit of loyalty here, more so than in Chicago, where it's standard for a client to have two or three brokers. There's a lot of conservative, established money here and that seems to go together with loyalty."

It is now 1:00 p.m. The stockbrokers have been at it for six to seven hours, the commodity brokers even longer, and the market is closed. (The Dow was down a mild 58.) Jim Blommer and I walk across the street to Botsford's, a favorite broker's

and bankers' haunt. Over a Bloody Mary, cream of broccoli soup, and French-dip lunch served in a room overlooking a La Jolla alley, Blommer relates the classic Bernard Baruch tale: One day in 1929, financier Baruch left his office to get a shoe shine. The shoe shine boy proudly told the advisor to U.S. presidents that he had just purchased a number of "X's and Y's." Baruch promptly left and darted back to his office to sell all his holdings. After the crash, he bought them all back and made a fortune, figuring that when the shoe shine boys and grocery clerks got into the market, it was time to get out. "The moral is buy low and sell high," says Blommer. "Sounds simple enough, but it's the hardest thing in the world to do. And now is a good time to buy. Stocks are cheap because nobody's buying. But it takes guts."

"Believe it or not, there are still plenty of people around who keep as much as \$40,000 to \$50,000 in five- and six-quarter-percent bank accounts. They simply don't understand that they're losing money every day."

We leave Botsford's a little before 3:00 p.m. Blommer heads back to Bache for a few more hours of interpreting the thirty-in-house analysts, watching his favorite stocks, relating his recommendations to clients, and perhaps soliciting a few new ones. At 5:30 p.m. he leaves the office and thinks about joining the private racquetball club in the same building. "One of these days," he says, "I'll be putting in less hours and then I'll be able to play more golf and buy a nice house." When he arrives home after a twelve-hour absence, he is greeted by daughter Katie, who asks, "Daddy, do you break stocks?"

The fiftieth anniversary of Wall Street's darkest day could be described in a word: anticlimactic. The record high prime interest rate prevailed. The Hare Krishnas rang their bells at noon without missing a single beat. No one whistled. "Brother Can You Spare a Dime?" No one jumped out of a window. No bread lines. No apple sellers. Gold's in his heaven, and all's right with the world.

The conventional assumption is that, in a restaurant, frozen meals are the food has been prepackaged. But what if the chef made a huge batch of an entrée and then froze some of it? That is no more illogical than housekeepers who do the same. Also, it has become commonplace in San Diego restaurants to hear the phrase (said of fish), "It's fresh frozen." What exactly does this mean? It seems to imply that the fish has not been lying around in a rigid state since the last ice age. As for the microwave oven, because it has its reputation as a vehicle solely used for reconstituting frozen meals has been blurred.

These observations relate directly to the

Restaurants

The Big Freeze

ELEANOR WIDMER

The Restaurant: The Marine Room, La Jolla Beach and Tennis Club
The Location: 2000 Spindrift Drive, La Jolla (459-7222)
Type of Food: Fish, seafood, steak, veal
Price Range: Dinners from \$7.50 to \$13.95

Hours: Open daily, Lunch, 11:30 a.m. to 2:30 p.m., except Sunday brunch, 10:30 a.m. to 2:30 p.m.; dinners nightly, 6:00 p.m. to 10:00 p.m.

A few days ago I was in the supermarket and I watched a known restaurateur pile his cart full of packages of frozen bread of chicken cordon bleu. My first impulse was to rush up and ask him, "Are you buying those packages for your restaurant?" but I stopped myself in time to recognize my own absurdity. He could have replied, "That's no concern of yours" or "I eat one of these each night at home" or "I'm buying these for my kitchen staff." In any case, I would have to see him in the act of serving those frozen entrees before I could object to it. Therefore, I can only report that I encountered him at the frozen gourmet section with enough chicken cordon bleu to feed dozens of people.

From time to time, irate busboys or even ex-chefs get in touch with me to complain about certain kitchen practices in the restaurants where they have been employed. Of course, I cannot write about them because unless I was standing in the kitchen and were a witness to some nefarious culinary deed, there would remain some reasonable doubt. At least two subjects of discussion, both of them common topics these days, are prone to confusion and ambiguity: the meaning of the word "frozen," and the use of microwave ovens. The conventional assumption is that, in a restaurant, frozen meals are the food has been prepackaged. But what if the chef made a huge batch of an entrée and then froze some of it? That is no more illogical than housekeepers who do the same. Also, it has become commonplace in San Diego restaurants to hear the phrase (said of fish), "It's fresh frozen." What exactly does this mean? It seems to imply that the fish has not been lying around in a rigid state since the last ice age. As for the microwave oven, because it has its reputation as a vehicle solely used for reconstituting frozen meals has been blurred.

These observations relate directly to the



Illustration by Elizabeth Kerkner

Marine Room at the La Jolla Beach and Tennis Club, where I dined last week. Since I jog by the Marine Room often, I had seen that it was being refurbished — old kitchen equipment lay like rusty dinosaurs in the parking lot, and I marveled at their vintage age. Which reminded me that I hadn't eaten at the Marine Room for years. The mediocrity of its food all ways bothered me, and though I inevitably protested, it seemed hopeless. But the restaurant has persevered because the room itself has sold the food. Not only does it command a sweeping view of the ocean, but it is arranged in a way that enhances the privacy of the diners: two people can occupy a banquet without the fear that a raised elbow will be in danger of knocking over a neighbor's bread tray (as is the case in some restaurants). New carpeting has been installed, as well as new fabric on the spacious banquettes, and the walk down the stairs into the room is still a dazzling panorama. It's also more discreet than gentile — a tinkling piano can be heard, but it's never obtrusive, never a distraction. Above all, the Marine Room is a romantic place to talk.

In terms of price, it is no more expensive than most fish, seafood, and steak restaurants (the top price, \$13.95, is for two lobster tails or abalone in season). There is only one chicken item listed — breast of chicken cordon bleu. I summoned the waiter and asked if it was frozen, and he replied that it was. Though I was tempted to, I did not pursue the matter and ask whether the chef had prepared it in advance and frozen it, or whether it had ar-

rived with its layers of chicken, Swiss cheese, and ham in an airtight little packet. However, the next time you are tempted to order this dish, be sure to ask whether or not it's frozen gourmet.

My friend and I both wanted either fish or seafood, and of the fish, only the sea bass (\$8.50) was fresh. My friend ordered the bass, while I selected the filet of sole (\$7.50). Our first course consisted of a quite ordinary salad and a squishy little roll — one, very tidily presented, to each diner — which tasted like a cotton ball. Both of our fish dishes came with rice and a fresh vegetable, zucchini in this case. When my friend tasted my fish, he exclaimed, "It tastes like scrambled eggs!" The egg batter was so thick and the fish so thin that it indeed resembled scrambled eggs. His sea bass had no extraordinary qualities; it was just a piece of grilled fish with virtually no taste to it. Fortunately, my friend and I shared a slice of German chocolate cake (\$1.25), which was quite creditable and saved the meal from being a total loss.

If I had no expectations about the food, I might return to gaze at the Pacific and to spend a civilized hour talking. A number of popular restaurants serve food a notch above the Marine Room, but the atmosphere is never as relaxed because of the crowds, the sense of being rushed, the congested arrangement of the tables. Still, there is something depressing about dining at the Marine Room: its abundance of frozen items is indicative of a trend that seems likely to grow, not diminish. It's plattitudinous to note that frozen fish in our

harbor city is an ironic mark of our plastic age, as is the prepackaging of what was once the chef's pride — chicken cordon bleu. It is worth noting (again) that only the consumer can put an end to this situation: always ask whether or not the item is frozen, and then refuse to order it if you suspect it to be. These frozen dishes are a marvelous convenience, but convenience is not what restaurants are all about. To dine out properly is to be loved a little, and that love seems to be dwindling.

But take heart, there are still many restaurants that do prepare freshly made meals right in the kitchen, and these tend to be small ethnic places where the chefs are practicing their trade as they did in their native lands. A few nights after I visited the Marine Room, a friend of mine and I returned to Machupichu (I hadn't been there in more than a year), a Peruvian restaurant in Mira Mesa (next to the miniature grand prix track at 8650 B Miramar Road; telephone 271-7020). The location is isolated and, for most people, inconvenient, but I was delighted that I made the effort because I knew that the owner/chef prepared a version of chicken cordon bleu. At this Peruvian restaurant the dish is called pollo a la Machupichu and it consists of fresh chicken wrapped in ham and cheese that's then breaded and deep fried. Everything about it was wonderful, including the price — \$5.75. It arrived with excellent roasted potatoes as well as rice. What made the difference was not the dollar and seventy-five cents saved over the price of the same thing at the Marine Room, but the pleasure of eating honest food that had been prepared from scratch and tasted that way. My friend had stewed hen covered in peanut and cashew sauce (\$5.75), and although the sauce sounded exotic it was not; it had a mild taste and my friend added a spicy sauce served as a side dish. Both of these meals were relatively inexpensive (soup came with the entrée, as well as two starches), less costly, in fact, than some single dishes in a Chinese restaurant. But price alone doesn't determine the pleasure in a meal, and that was certainly true at Machupichu. We also ordered one of the house specialty appetizers, papa rellena, deep-fried potato stuffed with beef. It costs \$1.25 and by itself is worth the trip to this forsaken stretch of Miramar Road. In any event, with the appetizer, the soup, and entrée, the cost was seven dollars without wine or tip (fish dinners range in price from \$6.75 to \$7.50). Before we left, I went into the kitchen to thank the chef, and he seemed quite astonished. Serving real food, he said simply, was his real love.

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Starline Over

STEVE ESMEDINA

Both Alan J. Pakula's *Starting Over* and Blake Edwards' *10* are lightweight, almost anachronistic romantic fluff, but the fact that they are so shamelessly silly and out-of-date probably accounts for much of their charm. Recent American movies which claim (strain is a more appropriate description) to take love with laughs have seemed to me either dreadfully dull (*Manhattan*), dreadfully sappy (*Rocky II*), or just dreadful (*The Main Event*, *Something Short of Paradise*). Emerging nonplussed from each of those I started to wonder if I had simply become jaded to the idea of heterosexual imbricage being tailored for laughs

on screen, or if—as Peter Gabriel sings on his “Modern Love” romance is out of fashion.

Both movies are welcome reliefs because, for the most part, they stay within the boundaries they chart for themselves at their outset. Pakula's film is especially endearing because it transforms actors whom I generally find either cloying (Burt Reynolds) or abrasive (Jill Clayburgh and Candice Bergen) into genuine human beings: sensitive, foolish, concerned, selfish, intelligent, and idiotic by turns. Essentially, it is a big-budget sitcom. A recently divorced substitute teacher (Reynolds) is torn between his ex-wife (Bergen), an awful songwriter and detestable singer who wants to devote her life to her “art,” and Clayburgh, a blind date introduced by

Reynolds's Boston-based ex-psychiatrist brother, Charles Durning (“I’m not a psychiatrist anymore. I teach psychiatry now.”).

The conflict rests on one question: which of these two diplomats will the klutzy Reynolds choose? Like a typical sitcom, the movie is giddily unconcerned about defining who these people are when they aren't trying to decide how to repair their splintered love lives. It discreetly excuses itself from attempting to dramatize the cyclical intricacies of breaking up, reverting, accommodating, adjusting, and then repeating the process all over again. The omnipresent influence felt is that of Paul Mazursky; like a Mazursky movie, *Starting Over* is composed of quickly shuffled, hah-hah highlights which poke fun at modern mores and fads. Also like Mazursky, Pakula is negligent about giving his three ciphers any semblance of professional lives (I know that love makes the world go around, but how are these people able to afford such plush dwellings?), and he hops, skips, and flutters through locales as if he were a tourist on a twenty-four-hour junket (the jumps to Boston, New York, and back again at whim).

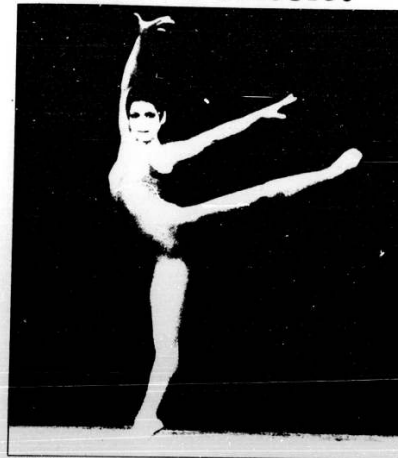
The one trait he shares with Mazursky that I really admire is the sweet-tender feeling he shows for the three principals, and the manner in which he utilizes their regular personalities. Reynolds has never been close to my ideal as a comic actor or reactor; he usually seems to self-satisfied, letting his *Ten* image creep into his film performances. But he's in line form here, with his most subtle comic work seen *Shamus*. Whether he is shifting fudge chains in a sparsely furnished bachelor pad to the strains of “The Way We Were,” or attempting to relate to a classroom full of indifferent students by using such psychobabble as “I want you to know where I'm coming from,” or starting in disbelief as Bergen, decked out in leather regalia, sings one of her dire compositions to him, Reynolds remains a thoughtful klutz. Bergen, generally touted as the runner-up to Ali McGraw in the worst-actress-alive sweepstakes, is to be commended for allowing her patented coyness to overwhelm her plastic prettiness. Her ridiculous songs (as Reynolds departs for the first time, she sits at her piano and croons, “You like me too much, not enough; Can't get it up, out, in”) are brilliant parodies of “sensitive” singer-songwriters, and the fact that the lyrics were written by Carole Bayer Sager makes her scenes an even more demolishing in-joke. The movie's best moment belongs to Bergen when she announces to

Reynolds that she has had her “first vaginal orgasm.” Clayburgh is likable too, although her Diane Keaton imitations become more obvious as the film wears on. The jobs at middle-aged crises, ironic pretensions, EST, psychiatry, rock and roll, etc., aren't particularly sharp, but they are amusing, anyway. They are assuredly warmer and less snobbish than those in *Manhattan*, for instance, because Pakula isn't insistent on showing how smart he is and how stupid are the rest of us mortals. Rather, he's suggesting that when it comes to romance, we're all flagrantly, foolishly, unabashedly desperate to keep all possible options open.

It is a harsher, more urbane comedy. But like Pakula's movie, it seems to have originated from an impulse to show that age plays no factor when it comes to our libidos; we are just as careless about amorous inclinations at forty-two years of age as at seventeen. What differentiates the Reynolds character from Dudley Moore's in *10* is that Moore is a lonely man, a displaced man, an ingratiating schmuck. What he is a frustrated dreamer who envisions perfection in youth. He ogles women ten, twenty years his junior and wonders if life hasn't passed him by, even though he is a successful songwriter and has an intelligent, sophisticated lover in Julie Andrews. Blake Edwards has concocted a work which reads over the sexual revolution, homosexuality, and male menopause as glibly and capriciously as Pakula. And like Pakula, he doesn't seem at all concerned that his movie will be taken as outmoded. As a humorist, Edwards has always been at his best when his movies stray from convention, and I am delighted that he has found another vehicle to toy with in place of yet another Inspector Clouseau sequel. Moore, in a frantic, antic performance, does wonderful turns arguing with his gay lyricist (Robert Webber), doing a second take at his goddess (Bo Derek), as she emerges from a male limousine moments before he crashes headlong into a LAPD auto, and trying to explain to Andrews that to him, “broad” is no more offensive a connotative term than “woman.”

This picture is no great shakes, just as *Starting Over* isn't. But both films, as I said earlier, strive only to take well-worn, timeless situations which are anecdotal at best and stretch them to feature-length. That they accomplish this without seeming scolding, scolding, turgid, portentous, pretentious, and without hidden editorializing, is the primary reason I laughed at them without feeling in the least bit guilty.

But Where Were the Women?



Zandra Rodriguez

JONATHAN SAVILLE

Probably the most unusual characteristic of the Ballet International de Caracas, which performed at Mandeville Auditorium last week, is the dominance of the male dancers. In most ballet companies of such high caliber—as, for example, the American Ballet Theatre or the Royal Ballet—there is something like equality in the importance of the men and the women; in others, such as Balanchine's New York City Ballet, the ballerinas have traditionally been the chief focus of attention. With the current popularity of Nureyev and Baryshnikov, however, the public's imagination seems to be caught above all by spectacular male dancing, and here is a whole company in which it is the men, rather than the women, who provide the main artistic thrills. And thrills they are, for artistic director Vincenzo Nebrada has assembled a number of young male dancers of phenomenal ability and sensational presence. Even without the highly praised Zane Wilson,

of a special tone of body, of a certain way of making each dance style one's own, and of that deeper and undefinable sense of unique life that fires a dancer or actor indelibly in the audience's memory. In addition, they all possess an unusual degree of physical beauty—a beauty emphasized by the consummate (or lack of consummate) and used as a central aesthetic element in a series of ballets characterized by extraordinary sensuality.

Most of the women, in contrast, were astonishingly anonymous, scarcely establishing themselves as identifiable individuals. Some of them, including those in prominent solo roles, were noticeably insecure in their technique, but even the ones who danced ably tended to lack the special passion or gracefulness or expressiveness that gives a dancer memorability. Many of them virtually faded away when the men were on stage, like stars at sunrise. To this general statement I must make three exceptions. Zandra Rodriguez, the only member of the company with star billing, is not the sort of dancer who fades away, no matter who else is on stage. She is a fine dancer, thoroughly grounded in the classical school; the sharp precision of her technique would make her stand out even if nothing else did. But the technique—as is the case with every important ballet dancer—seems to spring from the depths of a very identifiable personal self, a self sparkling with vitality and cheerful self-confidence. Miss Rodriguez seems especially at home in dances that are bright, quick, joyous, extroverted: “Giggling Rapids” and “Vortex” in *The River* (the very titles of these sections tell you what they are like), or the *Diana and Acton* pas de deux, where the role of the quicksilver virgin goddess of the hunt gives the impression of accurately mirroring the dancer herself.

But, in contrast to the character suggested by her neat, businesslike body (nothing ethereal or languid there) and her mannish cloche of dark hair, Miss Rodriguez underwent a spiritual—and almost a physical—transformation when she danced in “The Kiss,” from Margo Sappington's balletization of Rodin's sculptures, *Les Trois Femmes*. This is one of the most overwhelmingly sensual pieces of choreography in the history of ballet, with each of the partners driven again and again to that peak of frenzy where desire and adoration overreach all possible reality, where you long for a possession of the beloved that is not only total but more than total. Margo Sappington's choreography is worthy of Rodin's great original, and Miss Rodriguez and Mr. Molina danced it with an intensity of movement and emotion that far transcended their usual personalities; between Miss Rodriguez's palpitating, yearning, trembling, melting gait in “The Kiss” and her clear, brisk, exuberant Diana (in *Diana and Acton*) there lay that kind of metamorphosis of the self that only the most skillful of stage artists can achieve.

Two other virtues in the Ballet International de Caracas deserve comment. Gina Bugatti, a tall, lissome American dancer with long blond hair and fluid arm movements, brought a certain shimmer of excitement

with her whenever she came on stage; she was at her most impressive in the “Lake” episode of *The River*, a romantic pas de deux evoking the strength and tenderness of young love. But Miss Bugatti's appearances were few and far between, and even less in evidence was the striking Ann Arnault, whose rare solo suggested cold fire and burning ice. Even where the women soloists are distinctive in ability, appearance, and style, the Ballet International tends not to highlight them the way it continually and effectively highlights the marvelous male dancers.

A friend remarked to me the other day that the center of artistic creativity in the late Twentieth Century is not music, poetry, fiction, theater, or the visual arts, but ballet. There is a good deal of truth in this (though some might maintain that the film is our most creative art), and the programs offered by the Ballet International do much to confirm the notion. The ground for the intense creativity and unlimited imaginativeness that characterize ballet these days is the existence of a rich, varied, universally understood language of dance in our time—a language of which numerous choreographers have a thorough mastery, a language intuitively understood by audiences, and a language capable, through its infinite plasticity and eclectic resources, of expressing any and every human experience. The father of the language is George Balanchine; his mother is Martha Graham, and the mixed blood of this odd couple's offspring also contains traces of jazz dance, folk dance, and ethnic dance from various cultures. It is a language in a continual state of development, expansion, experimentation, but its basic vocabulary of movement and expression has a permanence upon which all the participants in each act of communication—choreographers, dancers, and the public—can feel themselves solidly supported.

How different things are in many of the other arts! Those who are interested in painting, for example, have had to learn language after language in the past quarter century: abstract expressionism, pop art, op art, animal art, conceptual art, photographic neo-realism—the list sometimes seems to be endless, like a nightmare game in which the rules keep changing with every move. This constant change of formal and expressive language means not only that the public is always in a state of disorientation, but also that the artists are compelled to devote their chief energies to creating (and then wrecking) the languages, the ever-changing styles—a situation which often leaves little interest in the human experiences that art is supposed to embody, clarify, and communicate. As soon as you have learned how to say “Un Glas Bie, bitte,” you have to move on to a country where they say “Un bicchiere di birra, per favore!”—and you never learn how to discuss the vicissitudes of the soul, in any language at all.

Not so in the ballet. In the San Diego programs of the Ballet International, for example, with dances of radically different attitudes and dealing with a large variety of experiences, all the ballets with only one exception spoke in the

(continued on page 18)

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But Where Were the Women?

(continued from page 17)
 guage of this rich, articulate, international style. The exception was Agripina Vaganova's *Diana and Acton*, a pas de deux in the Nineteenth Century manner, designed merely to show off the technical brilliance of the dancers by the repetition of leaps, kicks, and spins (an intention nicely fulfilled by Zandra Rodriguez and Yans Pkiers). All the other ballets belong to the period since 1970 (an exceptionally good decade for the ballet, though certainly not for any of the other arts, with the possible exception of the film), and all speak the same marvelous tongue — though with different accents.

Alvin Ailey's *The River*, to an evocative score by Duke Ellington, is fundamentally a celebration of the creative forces of nature and spirit, symbolized by the progress of a river from its source to (in the full version of the choreography) its dispensary in the sea and its rebirth. The natural phenomenon is so familiar, and its symbolism is so deeply rooted in human culture and the individual unconscious, that choreographer and composer feel free to indulge in playful and poetic association of ideas, without ever losing the elemental force of the basic idea. Sometimes, as in the wonderfully athletic pas de quatre for men that represents "Falls," or the whirling female solo that depicts "Vortex," the method is to interpret the physical properties of that part of the river through stylized "imitations" in bodily movement. Sometimes the analogy of the river with the course of human life becomes prominent, though without displacing certain imitative elements — for example, in "Spring," where the birth of the stream at its source is implicitly likened to the birth of a child into life, with all the beauty and pain of the moment (an effect conveyed with great expressive power by Manuel

Molina, who added his personal overtones of a shaggy, primordial creature encountering wonders).

And sometimes the topography of the river's path dissolves into the thoroughly human (and quintessentially balletic) experience of sexual love, as in the intimate serene passion of boy and girl in "Lake" (Gina Bugatti and Ivan Michaud), or the martial isolation, tormented yearning, and final union of man and woman in "Two Cities" (Marielena Menica and Manuel Molina). In both cases, the outer world is humanized and sexualized, and at the same time human sexual passion is identified with the great natural forces that drive the activities of society, nature, and the universe. This choreographic method — the freely shifting relationship between the river topography indicated by the titles of the sections and the actual content of the dances — even allows room for comedy: "Riba (Mainstream)" shows us the busy boat traffic of the river by means of Ellington's ebulliently jazzy score, and through an equally uninhibited "jazz" dancer (Dale Talley), sassily sauntering about the stage as he directs and revels in the commercial energies of the passing boats (the corps de ballet).

Nature transformed by imagination provides the central idea for *The River*. In the case of Margo Sappington's *Rodin Mix en Vie*, the initial idea is the sculpture of Rodin — a remarkably appropriate and productive idea, considering the extreme dramatic nature of Rodin's art as well as the great sense of dynamic movement expressed in his sculptures (a notable contrast to, for example, the static quality of classical — fourth-century — Greek sculpture). Miss Sappington has transformed the potential for movement into an actuality, by having her dancers represent the figures created in stone or bronze by Rodin. But she (like Alvin Ailey in *The River*) has gone beyond any literal imitation to an exploration of the human experiences that lie behind the sculptures and that are embodied in them. I have already mentioned "The Kiss," in which Rodin's eroticism is expanded, released, liberated,

and — through Miss Sappington's own imaginative perception of the erotic — converted into the drama of live bodies engaged in the stylized elaborations of physical movement we call dance.

Miss Sappington has done the same thing — and equally effectively — for many other Rodin sculptures of different sorts, including the ecstasies "Eternal Spring," the violent "Abductor," the heroic "Athlete called the American" (superbly depicted by the rambunctious Dale Talley), the tragic "Burghers of Calais," and the demonic and spectacular "Gates of Hell," in each case alluding to Rodin's original, but realizing its inner emotional and spiritual intentions by going far beyond any literal imitation of figures and poses. What Miss Sappington's choreography demonstrates (aside from her own excellence as a vehicle for dancers) is how extremely fruitful the influence of another art can be on the imagination of the choreographer, and how it is possible for the dance to absorb that influence unself-consciously and without losing its own mode of expression. This is often not the case in the relationships between the other arts nowadays, where alliveness is frequently valued for its own sake, as a sign of learning or sophistication, and where the influence of the other art is sometimes felt as an unassimilated alien presence (music that includes spoken literary texts, novels structured like cubist paintings, and the like).

In artistic director Vincente Nebreda's own ballets — of which the company performed three during their San Diego visit — the international style is used with much skill and with a distinctive voice, though not all his works attain the same level of success. I was most impressed with *Estudios*, a subtle and expressive work choreographed to the guitar *Estudios* of Hector Villa-Lobos. The theme in this "abstract" ballet was — as is so often the case in ballet — love, and Mr. Nebreda artfully used the familiar dance vocabulary to explore varied aspects of that experience, all of them centered on the feeling of tenderness (which was expressed by cer-

tain signature gestures). There was a particular attention to the accurate and revealing interpretation of the music, very much in the Balanchine manner.

Mr. Nebreda's evident musicality did not serve him so well in *Our Wolves*, a "piano ballet" like Jerome Robbins's *Dances at a Gathering* (Chopin), vitiated by the tediously repetitive music of that old-time virtuoso of salon pieces, Teresa Carreno. The dancing was filled with lovely ideas, but Mr. Nebreda simply did not have sufficient inventiveness to overcome the hackneyed clichés and unchanging tempo of the music. In *Gemini*, a romantic pas de deux for two men (Alejandro Mendez and Alexi Zubiria) set to the *Adagio* from Mahler's Fifth Symphony, Mr. Nebreda's skill in interpreting worthy music through expressive bodily movement was once again revealed. Whether the choreographer has found adequate balletic means for conveying this particular human relationship is another question. Much of what went on seemed little different from the more usual man-woman pas de deux, with Mr. Mendez frequently lifting Mr. Zubiria as though his male partner were the same kind of apparent featherweight that the ballerina is treated as. The equality in appearance and physical power of the two dancers made some of these lifts — which derive from the dance relationship of two unequal partners — seem unbalanced and inorganic, and, conversely, Mr. Nebreda did not always take sufficient advantage of the specific dance possibilities afforded by the treatment of romantic love in the person of two dancers of the same size, shape, strength, and sex.

Two final words: The contribution of lighting designer Tony Tucci to the beauty and power of all these performances by the Ballet Internacional cannot be exaggerated; and — why cannot San Diego, a rich American city with (as the audiences at Maderaville showed) a discerning dance public, afford the same kind of splendid, first-rate, exciting ballet company that is presently flourishing in Caracas, Venezuela?

Off the Cuff

How would you help solve our country's current economic problems?



Donna Hernandez
Cocktail Waitress
Mission Valley

I would change everything back to the way it was ten years ago. Then we'd have ten years to mess up again. It would probably be impossible to do, but I feel that ten years ago people were able to live a nice lifestyle and not have to scrounge as much. There's not a whole lot of luxuries that people can afford now. As far as stocks and things like that go, all I know is what my bartender tells me — points going up and down. Basically, when you get down to it, everybody is out for themselves. We're all animals, really. It's a big pyramid and the richest have to fall first.



Norman Sales
Sales Engineer
Oceanside

Start a war — it's good for business. It would reduce unemployment and give people a national patriotic purpose. The current inflation would be halted because wage and price controls would be installed. And they really would; they had those in World War II. Combined with Russia, we're already manufacturing all the weapons. So it's just a matter of mobilizing manpower. I suppose the social side should be evaluated, too. Why don't you do a survey?



Jim Phillips
Laborer
Solana Beach

Well, I wouldn't lose anything. I'm gonna survive anyhow. I kind of hope it comes crashing. I think people would hip up to what's going down. I mean, I'm not going to commit suicide 'cause I just lost my brand new Porsche or my thirty-foot yacht. It just means that I'm gonna feed my face anyway I have to. Things are way out of proportion. Maybe people with a lot of money would realize it's better to be a good person than to be a fat cat. If you could help, you know, get an inheritance and build your own little world like all of these investors are doing, you could start a new society.



Renell Nailon
Sales
East San Diego

I'd try to get all the rich people to correlate and try to get together an organization to help the majority of the poor people. I think America needs to be less selfish and start sharing more with one another. A citizen like myself who's never dealt with the stock market or national economy really doesn't know exactly what is happening. But I think if we stop being so greedy and help one another, the inflation situation will slow down. Everybody's out to get what they can, and that causes inflation and chaos. That's the fundamental thing. The papers make it seem complicated.



Rhonda Long
Airport Security
Chula Vista

I just don't think of it on a national level. To tell you the truth it's more of a personal thing. 'Cause I don't get paid enough to start with. I can barely pay my own rent right now. The armed guards get paid more because they wear a gun. We go through as much hassle as they do. Our rent went up ten dollars in less than a month. I came from Vancouver, Washington, where the wages are higher and the cost of living is lower. It's the opposite here in San Diego. I think it's outrageous — you practically need to be a millionaire. So I've decided to move back to Washington. There's not much anybody can do about it.

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

On the whole, I have an aversion to any product issued by ECM Records. Most albums released by this company bear an unmistakable stamp - deadly serious, lush, ethereal, ephemeral, and boring. There are exceptions, of course (some of Keith Jarrett's stuff, Jack DeJohnette's Directions, the Art Ensemble of Chicago), but most of the artists on the German-based label churn out work that makes a perfect accompaniment to two volumes and a glass of warm milk. Two of their most specific offenders, guitarist John Abercrombie and Oregon, perform at the Calamander this week.



OREGON

down eight bucks to see in concert. If a string of the series can be considered a criterion for judging a band's worth, then Oregon and Abercrombie, at least for me, are out of contention. If memory serves me correctly, it was October, 1988 when I saw Cream perform at the Sports Arena with Deep Purple. At the time, I was of the height of my period of infatuation with guitar-wielding sweetbuckles, and here, two of the best - Eric Clapton and Ritchie Blackmore - were playing back to back. I was ecstatic.

Use of their peers (Michael Bloomfield, Alvin Lee, Leslie West, to name a few), the reputations of both Clapton and Blackmore have faded considerably since then. The age of the guitar demigod has passed, at least for the moment. Blackmore, however, can be credited for maintaining a stylistic consistency. He has remained one of the few staunch champions of heavy metal, offering his plan of dual attack through the various incarnations of Deep Purple and with his current band, Rainbow. I was never all that admiring of either Purple or Rainbow's songwriting, but Blackmore's playing is still a thing. His tone is beautiful, displaying an elegance befitting the form he works in, and his speed and execution are impeccable. I also find his obstinate refusal to bow to present trends and his snarly megadollaria refreshing.

Blackmore's public declarations that he "could wipe the floor with any guitarist" and that "John McLaughlin can't play" will remain gems of bravado. Friends whose appreciation of heavy metal exceeds mine keep imploring me to experience Blackmore's Rainbow live. Supposedly, I will be whisked back to the halcyon year of 1968. We shall see. Saturday, when Rainbow capers at the Fox Theatre.

I haven't heard the Dead Kennedy's. All that I have at my disposal is hearsay. Some fans tell me not to dwell too much on their name (it's supposed to serve as a metaphor for the death of ideology). I've been informed, some insist that because their lead singer Keith is challenging Diane Feinstein in San Francisco's mayoral race, the band is a potent political force, and others just say they are a good, theatrical party band. If nothing else, they are certainly one of this coast's most controversial new-wave bands, and I'm looking forward to finding out what all the flak is about. They headline at downtown's Skeleton Club on Saturday night over the Adolescents (whom I haven't heard) and the Standbys, who, despite dangerous clichés, performed live seasoned troupeurs of last month's underappreciated Clash concert.

STEPHEN STILLS

USA CONCERTS - KGB PM 101.5
INVITES YOU TO AN EVENING OF HIS MUSIC PLUS
SPECIAL GUESTS
FRIDAY NOV. 16
8TH CAMINO THEATRE
\$6 USD STUDENTS • \$7.50 GENERAL PUBLIC
TICKETS AVAILABLE AT TICKETRON AND ASB

ROXY THEATER

Airplay
Faulkline
Sat. Nov. 10

Papa John Creach
Tom Paxton
Fri. Nov. 16

The Pop
Jules and the Polar Bears
Sat. Nov. 24

Commander Cody
Fri. Nov. 30

Rebels
Dinettes
Crawdaddys
Sat. Dec. 1

Tickets at the Roxy and all Ticketron outlets

FREE WINE
(with I.D. on selected events)

DANCE FLOOR
CONCERT SEATING

Another Concert Nite
Roxy Theater, 4540 Cass St., Pacific Beach, 488-3303

THE BACKDOOR
The Backdoor presents
MONDAY JAZZ CONCERT
featuring
Richie Cole
and
Alto Madness
November 19
Showtimes: 8 & 10:30
S.D.S.U. students \$3.50
Gen. admission: \$4.50
Nov. 27—Comedy Tante/Nov. 28—Hiroshima
THE BACKDOOR
Cinema - Theatre
Mini-Concerts
Admission: \$2.00
Ticket Info: 265-6947

TRIP TICKETS
KISS WITH JEDAS PRIEST
EARTH, WIND & FIRE
SANTANA
BOB MARLEY
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KANSAS ★ THE JACKSONS
CHEAP TRICK
STYX ★ ZZ TOP
TRIP TICKETS 261-3838

Sweeney's
presents
7 varieties of 1/2 lb. Hamburgers
available 10 a.m. to 2 a.m.
Thurs. thru Sat. NOXUS
Your rock and roll connection
Bluegrass Sunday Jam
from 4 p.m. - 11 p.m. Serving Mr. Murphy's
Sun. chicken dinner: \$3.30
Diners to performers. Members of the
Bluegrass Club & local talent welcome.
MON. TUES. W.C. Spencer Band
Country, Blues & rock
Monday night toast on wide screen T.V.
Sun. Bloody Mary doubles \$1.00 11 p.m. - 1 a.m.
Mon. - Sat. 4 p.m. - 2 a.m. draft beer 75c and 1 p.m.
Tues. & Thurs. - Kamikaze night 85c 7 p.m.
Wed. - Margarita night 85c 7 p.m.
2-1 Hamburgers 1/2 price
Good thru Nov. 14th
133 N. Hwy. 101
Solana Beach
755-3010

READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call 266-7468. Saturday before 5 p.m. Send concert information and photos to: **READER'S MUSIC SCENE**, P.O. Box 80803, San Diego, CA 92138, or call 235-4236 Friday before 5 p.m.

San Diego Concerts

John Abercrombie: Calamarian, Thursday, November 8, 8 p.m., 3999 Mission Boulevard, 488-1081.

Country Joe and the Fish and the Fabulous Thunderbirds: Calamarian, Friday, November 9, 8 p.m., 3999 Mission Boulevard, 488-1081.

Paul Swanson and Anne Charlotte Harvey: Normal Heights United Methodist Church, Friday, November 9, 8 p.m., 4650 Mansfield Street.

Richie Blackmore's Rainbow: Fox Theatre, Saturday, November 10, 8 p.m., 7th and B streets, 236-6510.

The Dead Kennedys with the Adaptors and the Standbys: Squaliter Club, Saturday, November 10, 8:30 p.m., 921 Fourth Avenue, downtown, 262-6675.

Oregon: Calamarian, Tuesday, November 13, 8 and 10 p.m., 3999 Mission Boulevard, 488-1081.

Mary McCaslin: SDSU Backdoor, Tuesday, November 13, 8 and 10:30 p.m., 265-6947.

Waylon Jennings and the Waylons with John Price and the Outlets: Sports Arena, Thursday, November 15, 8 p.m., Sports Arena Boulevard, 224-4176.

Santana: Golden Hall, Thursday, November 15, 8 p.m., Convention and Performing Arts Center, 236-6510.

20/20: Calamarian, Thursday, November 25, 8 p.m., 3999 Mission Boulevard, 488-1081.

Norman Connors and the Berkeley Orchestra: Calamarian, Friday, November 16 through Sunday, November 18, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Jeffrey Tull and U.K.: Sports Arena, Saturday, November 17, 8 p.m., Sports Arena Boulevard, 224-4176.

The Police and Steel Pulse: Civic Theatre, Tuesday, November 20, 8 p.m., Convention and Performing Arts Center, 236-6510.

Earth, Wind, and Fire: Sports Arena, Wednesday, November 21, 8 p.m., Sports Arena Boulevard, 224-4176.

Bob Marley and the Wailers: Sports Arena, Saturday, November 24, 8 p.m., Sports Arena Boulevard, 224-4176.

Karla Bonoff: Calamarian, Sunday, November 25, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

John Mayall: Calamarian, Wednesday, November 28 and Thursday, November 29, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Kiss: Sports Arena, Thursday, November 29, 8 p.m., Sports Arena Boulevard, 224-4176.

Richie Cole: SDSU Backdoor, Friday, November 30, 8 and 10:30 p.m., 265-6947.

Katopala: Calamarian, Friday, November 30 and Saturday, December 1, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

Albert King: Calamarian, Thursday, December 6, 8 and 10:30 p.m., 3999 Mission Boulevard, 488-1081.

FOLK CONCERT
—with—
Jim Ringer & Mary McCaslin
plus **Spider John Koerner**
Tuesday, Nov. 13th 7 & 10:30 p.m.
\$3.50 S.D.S.U. students
\$4.50 General admission
THE BACKDOOR
Cinema - Theatre
Mini-Concerts
Admission: \$2.00
Ticket Info: 265-6947

BILL GRAHAM PRESENTS
Santana
A CELEBRATION OF HIS DECADE
OF MUSIC
FOLK THEATRE, 7TH & B STS.
SAT. NOV. 15, 8 P.M.
TICKETS: \$8.00, \$5.00
Available at Center Box Office, 202 C Street, San Diego, or Bill Graham's Main Street and Select A-Seat outlets. Charge by phone: 558-2888. For more information, call 236-6510.

fat Cat's
Thursday **Oats Band** Country Bluegrass
Friday **Mixed Company** Not Rockin' Swing
Saturday **Double or Nothing** Country
The twins are back from San Luis Obispo
Formerly Windfall
Tuesday **Country Swing Dance Lessons**
Jitterbug—Swing—Polka—Two-step
Happy Hour 5-7 Mon.—Fri. 35c hot dogs \$1 pitchers 25c glass
656 First St., Encinitas 753-2578

MARC BERMAN CONCERTS AND AVALON ATTRACTIONS
and **FM106.7** proudly welcome to San Diego
THIS SATURDAY
RAINBOW
featuring
RICHIE BLACKMORE
SAT. NOV. 10 - FOX THEATRE - 8:30
Tickets reserved \$8.50 & 7.50 available at Centre Box Office
Bill Gambles and all Select A-Seat outlets - call 236-6510 for info

THE POLICE
STEEL PULSE
TUES. NOV. 20 - CIVIC THEATRE - 8:30
Tickets reserved \$8.50 & 7.50 available at Centre Box Office
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MARC BERMAN CONCERTS AND AVALON ATTRACTIONS
PROUDLY ANNOUNCE
THE RETURN OF KISS
ONE NITE ONLY!
THURSDAY NOV. 29 8:PM
SAN DIEGO
SPORTS ARENA
BOB MARLEY & THE WAILERS
REGGAE with all the **SAN DIEGO**
SATURDAY - NOV. 24 - 8:PM
TICKETS RESERVED \$8 & 7
AVAILABLE AT SPORTS ARENA BOX OFFICE
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KPRI FM106
BILL GRAHAM & MARC BERMAN
proudly welcome to San Diego
the Grateful Dead
FRI & SAT - NOV 23 & 24
GOLDEN HALL 7:30
— tickets \$9.50 & \$5.50 —
tickets on sale Monday Oct. 22 at 9AM
Centre Box Office & Bill Gambles all
Select A-Seat outlets - for info 236-6510

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O'HUNGRY'S

**SOUP BAR
SALAD BAR
GREAT SANDWICHES
QUICHE
AND
BEER BY-THE-YARD
LIVE MUSIC DAILY**

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Presenting The Lobster Pot.

Fresh Maine lobster every day. Steamed with succulent Littleneck clams. Served with drawn butter, redskin potatoes, golden ear of corn, home-style cole slaw. \$12.85 Sunday thru Thursday \$9.85.

HUMPHREYS

Lobster for lunch, too! Plus seafood from both coasts, tasty salads, (ish) exotic dessert creations.

2241 Shelter Island Drive • 224-3577

Kirk Bates is back!

Kirk Bates, San Diego's hottest entertainer, is back performing at the Atlantis Lounge. He's a singer. A musician. He's boogie.

And he's ballads. But most of all Kirk Bates is an evening of entertainment you'll never forget. And he's appearing every Tuesday thru Saturday from 9 p.m.

**Now at
the Atlantis.**

Next to Sea World, on Mission Bay
224-2434

READER'S GUIDE TO THE MUSIC SCENE

Firewood Mac: Sports Arena, Sunday, December 9, 8 p.m. Sports Arena Boulevard. 224-4176

Tower of Power: Cotnam's, Sunday, December 9, 8 and 10:30 p.m., 2800 Mission Boulevard. 488-1081

Clubs

Alibab: 1309 Camino Del Mar, Del Mar. 755-0154. Main. Lesbian. Quinlet. jazz. Tuesday through Saturday.

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

Anchorage Fish Company: 3878 Camarillo Boulevard, Carlsbad. 729-9170. Jay and Fran. contemporary. Sunday through Tuesday.

Anthony's Harborside: 1355 North Harbor Drive, Harbor Island. 232-6356. Gazebo. variety. Tuesday through Saturday.

Antonia's: 822 National Avenue, National City. 471-2208. Disco. night. contemporary. Sunday and Saturday.

Antonia's Hacienda: 703 North Johnson Avenue, El Cajon. 442-9827. All Town. contemporary. Tuesday through Saturday.

Aspen Mine Co.: 5580 El Cajon. 545-1813. Cinnamon. contemporary. Wednesday through Saturday. Dr. Phil Potter. host. Monday.

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

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

Bahia: 908 West Mission Bay Drive, Mission Bay. 488-0581. Mercedes lounge. disco. featuring Roger Guay. English. night. Piano/lounge. Jack Pollack with Marco Zaffaro on drums. contemporary. Tuesday through Saturday.

Bobby Coast: 2431 Pacific Highway, downtown. 232-7359. Disco. night.

Bar X Ranch House: 119 East Broadway, Vista. 724-0580.

Country Bumpin': country and western. Friday through Sunday. 276-2240. 276-2240.

Boy Lounge: Vacation Village Hotel, Mission Bay. 276-2240. Street II. On Show. contemporary. Tuesday through Saturday.

The Beach Club: 921 Bacon Street, Ocean Beach. 222-8822. Cindy and the Sisters. rock. Friday and Saturday.

Barkley's: 5500 Grossmont Center Drive, La Mesa. 463-9825. Disco. Tuesday through Sunday.

Billy Jones Restaurant: 550 Harbor Street, Pacific Beach. 272-2780. Paul Greig. contemporary. Tuesday through Saturday.

Black Angus: 5247 Kearny Villa Road, Kearny Mesa. 279-3100. Gabe Lapina/Ron. contemporary. Tuesday through Saturday.

Black Angus: 707 E Street, Chula Vista. 426-9200. Mike Spencer and Co. contemporary. Monday through Saturday. disco. Sunday.

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

Black Angus: 10370 Friar Road, Mission Valley. 563-5862. Tris. contemporary. Monday through Saturday.

**LIVE FROM THE
BACCHANAL**
560-8022
BETWEEN HWY. 163 & HWY. 56
8022 CLAIREMONT MESA BLVD.

EVERY TUESDAY THRU SATURDAY
BRATZ
SAN DIEGO'S CRAZIEST ROCK BAND
TUESDAY AND WEDNESDAY
85¢ DRINK SPECIALS
KOMAKAZIS • MARGARITAS
STRAWBERRY DAQUIRIS

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AT SHELTER ISLAND'S
DOC MASTER'S RESTAURANT
TRIVOLI
Rock-Dance-Show-Oldies
Hot from L.A.
Tuesday through Saturday 9 p.m. to 2 a.m.

DOC MASTERS
at the Shelter Island Marina Inn.
Phone 223-2572

Black Frog Restaurant: 4072 Federal Boulevard, East San Diego. 264-5797. Sunny. Jazz. Chug. No. 1. Contemporary. Sunday. Disco. night. contemporary. Tuesday through Saturday.

Blomley Stone Pub: 5617 Ballboa Avenue, Clairemont. 279-2033. Brian Connelly. Irish and international folk. Wednesday through Saturday.

Boothouse: 2040 Harbor Island. 291-6000. Justin Time. contemporary. Tuesday through Saturday. Rich Foulkner. contemporary. Sunday and Monday.

Room's: 2888 Pacific Highway, downtown. 291-5555. On Bridge. contemporary. Tuesday through Saturday. Bill Brackoff. comedy. Sunday and Monday.

Rotford's Old Place: 1205 Prospect La Jolla. 459-8020. John and John. contemporary. Tuesday and Friday. Steve Voss. contemporary. Saturday. Suzanne. variety. Sunday through Tuesday. Steve Voss. contemporary. Wednesday.

Cafe Del Rey More: 15491 Pacific, Ballboa Park. 234-4511. New featuring James Voss. Larry Logan and Paul Blythe. jazz. contemporary, and Latin. Tuesday through Saturday.

Cafe de Paris: 1111 Prospect Street, La Jolla. 454-9778. The Cousins. Dinkel and jazz. Friday and Saturday.

Carlton's: 5530 La Jolla Village. 454-0385. Disco. night.

Cafe Salsa Restaurant: 625 H Street, Chula Vista. 422-0161. Regula Vear. thrilling music. Thursday through Saturday.

Cash and Cleaver: 140 South Seacoast Boulevard, Solana Beach. 481-8238. Terry Schell. contemporary and original. Wednesday through Saturday.

Cash and Cleaver: 2329 Center City Parkway, Escondido. 741-2404. Sandra Castleberry. contemporary, originals, vocals, and guitar. Thursday and Friday.

Catwings: 10757 Woodside Avenue, San Jose. 449-6700. Zeeland. rock. Thursday through Saturday.

Cello's: 3289 Clairemont Drive, Clairemont. 276-2879. Jim and Teresa. Irish and Scottish music. Tuesday through Saturday.

Charlie Horse Lounge: Winner's Circle Lodge, 550 Valle de la Valle. Del Mar. 755-5555. Good Times. live, variety. Tuesday through Saturday.

Chateau: 3523 College Avenue, College Grove. 582-5620. Wednesday live. contemporary. Wednesday through Saturday.

Chuck's Steak House: 1250 Prospect Street, La Jolla. 454-5325. Bill Coleman. featuring Bill Coleman. Pagan on vocals. jazz. Monday through Saturday.

Chuck's Steak House: 1403 East Valley Parkway, Escondido. 746-5000. Denny and Kristina. contemporary folk. Wednesday through Saturday.

Comedy Store: 146 West Street, La Jolla. 454-9776. Michael Keaton, Paul Moorey, and Larry Herrell. comedians. Thursday through Saturday.

Comedy Store: Ramada Inn, 2151 Hotel Circle South, Mission Valley. 291-6500. Alan Stevens, Bob Shaw, and McKen. comedians. Thursday through Saturday. midnight show featuring Tim Thompson. comedy. Saturday. Will Shiner. Dorely Pate, and Bob Stevenson. comedians. Tuesday and Wednesday.

The Corporation: 380 North El Camino Real, Poway/Frontal. Red. Encomas. 942-1076. Disco.

Country Bumpin': Annex. 1850 Fifth Avenue, Imperial Beach. 426-9801. Country. Contemporary. Sunday. Disco. night. contemporary. Tuesday through Saturday.

Crossroads: 345 Market Street, downtown. 233-7800. News from. featuring Margaret Page. jazz. Friday through Saturday.

Crysalis Emporium: 5831 Hotel Circle South, Mission Valley. 291-7531. Disco. night.

Culpeppers: 7380 Colwood Place, San Carlos. 461-5400. Michael Gann. piano. Friday and Saturday.

Culpeppers: 7305 Clairemont Mesa Boulevard. 571-7755. Tom Cunningham and Laura Spence. Bluegrass and country. Tuesday through Saturday.

Country Joe & The Fish: with the FABULOUS THUNDERBIRDS

Saturday, November 10th, 8 & 10:30 PM

RANDY HANSEN'S MACHINE GUN
IN A TRIBUTE TO JIMI HENDRIX

Tuesday, November 13, 8 & 10:30 PM

OREGON
WITH RALPH TOWNER

Thursday, November 15, 8 PM only

INTERNATIONAL NEW WAVE NIGHT

20/20, PENETRATORS, FASHION

and, after-show special

KGB-FM BACKSTAGE PARTY
All four only \$5.00

Friday-Sunday, November 16-18, 8 & 10:30 PM

NORMAN CONNORS
and the Starship Orchestra

Tuesday, November 20, 8 PM only

SEAN PHILLIPS

Saturday, November 24, 8 & 10:30 PM

DAN HICKS

Sunday, November 25, 8 & 10:30 PM

KARLA BONOFF

Wednesday & Thursday, November 28 & 29, 8 & 10:30 PM

JOHN MAYALL

Friday & Saturday, November 30 & December 1, 8 & 10:30 PM

KALAPANA

Wednesday, December 5, 8 & 10:30 PM

IGGY POP

Thursday, December 6, 8 & 10:30 PM

ALBERT KING

Sunday, December 9, 8 & 10:30 PM

TOWER OF POWER

AT THE **Catamaran**
HOTEL & RESTAURANT
3999 Mission Boulevard, San Diego, California 488-1081
Advance tickets at Sears, Roebuck, 32nd St. Naval Station, and all TICKETRON OUTLETS. Call 565-9947

enter tainment 79
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INTERNATIONAL NEW WAVE NIGHT

READER'S GUIDE TO THE MUSIC SCENE

guest nightly, jazz, Tuesday
through Saturday.

D.O. Mills & Co., 425 Camino del
Rio South, Mission Valley 298-1591.
Disco, nightly.

Driftwood, 5286 Baltimore Drive,
La Mesa 462-0833. Steve Johnson
Duo, contemporary and swing,
Tuesday through Sunday.

El Amigo Plaza Restaurant &
Ballroom, 1340 Broadway, El
Cajon 442-0337. Swing, ball, music
of the 40s, Friday.

Elario's, 7956 La Jolla Shores
Drive, La Jolla 459-0541. Bobby
Moore, contemporary and swing,
Tuesday through Sunday.

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

Hamilton's, 5373 Mission Center
Road, Mission Valley 291-8636.
Disco, live band, DJ, nightly.

Fogcutler, 2658 Cambridge
Boulevard, Carlsbad 729-3169.
Favorite San Francisco Rock
Kings, rock, Wednesday
through Saturday. Fluke rock,
Sunday through Tuesday.

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

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

Halligan's, 4325 Ocean
Boulevard, Pacific Beach
274-3474. Ron Bolton Group,
contemporary, Tuesday through
Saturday. Brian Reaney, classical
guitar, Sunday and Monday.

Hamburguesa, 4016 Wallace
Street, Old Town 295-0584. Two
the Mox, variety, Thursday
through Saturday. Sarah and
the Owl, blues, Friday and
Saturday. Melissa McCracken,
guitar and vocals, Sunday. Two
the Mox, variety, Wednesday.

Hill House, 2730 Via de la Valle,
Del Mar 756-6614. Bird and
McDonald, country and rock,
Wednesday through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay
276-4070. People Mover, disco
and top 40, Tuesday through
Saturday. Wild Flower,
contemporary, Sunday and
Monday.

Horse Shoe Tavern, 7604
Broadway, Lemon Grove
469-0344. "HOC", rock and
roll, Thursday through Saturday.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
224-5577. Diane Schuur and Jeff
Daniels, progressive jazz, Tuesday
through Saturday. 18th Moss,
piano, Sunday and Friday.

Handel, 2710 Howe Circle North,
Mission Valley 297-1011. Madrigal,
contemporary and Latin,
Wednesday through Saturday.
Jewell Williams, contemporary,
Monday and Tuesday.

Harpoon Henry's, 2725 Shelter
Island Drive, Shelter Island
224-5242. Neo, contemporary,
Friday and Saturday.

Hill House, 2730 Via de la Valle,
Del Mar 756-6614. Bird and
McDonald, country and rock,
Wednesday through Saturday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay
276-4070. People Mover, disco
and top 40, Tuesday through
Saturday. Wild Flower,
contemporary, Sunday and
Monday.

Horse Shoe Tavern, 7604
Broadway, Lemon Grove
469-0344. "HOC", rock and
roll, Thursday through Saturday.

Humphrey's, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
224-5577. Diane Schuur and Jeff
Daniels, progressive jazz, Tuesday
through Saturday. 18th Moss,
piano, Sunday and Friday.

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(cocktail hour) Gary Hyde Band,
contemporary, Sunday and
Monday. Diane Schuur and Jeff
Daniels, progressive jazz,
Wednesday, 18th Moss, piano,
Wednesday (cocktail hour).

Hungry Hunter, 2445 Hotel Circle
East, Mission Valley 291-8074.
Deli and Kevin, contemporary,
Thursday through Saturday.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon 442-0817.
Ralph Vazquez, contemporary,
Thursday through Saturday.

Hungry Hunter, 1221 Vista Way,
Oceanside 433-2633. Colormy
Jane and the Cow Punks,
contemporary, Tuesday through
Saturday. Pledge & Jay,
contemporary, Sunday and
Monday.

Josephine's, 3595 Sports Arena
Boulevard, Loma Point 223-5696.
Gaijigat Square, contemporary,
Wednesday through Saturday.

Journeys, 5375 Kearny Villa Road,
Kearny Mesa 279-2040. Disco,
nightly.

Justin's, 1828 Garmel Avenue,
Pacific Beach 273-5200. Rick
Kagan, contemporary and top 40,
Thursday, Ken and Clarence, pop
jazz, and rhythm blues, Friday.
Jackstones, blues, traditional,
and folk rock, Saturday. Charles
Wellcome, easy listening, mellow,
ballads, Sunday. Larry Rothbone,
disco, Sunday.

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John Bull, 2200 Highland Avenue,
National City 474-2078. Stringers,
tasteful music, Thursday through
Saturday. Joe Marino, jazz,
Sunday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach
272-3220. Thursday through
Saturday. Joe Marino, jazz,
Sunday.

Hungry Hunter, 402 Fletcher
Parkway, El Cajon 442-0817.
Ralph Vazquez, contemporary,
Thursday through Saturday.

Hungry Hunter, 1221 Vista Way,
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Disco, nightly.

originals, easy listening, and
other. Monday, Jackstones,
blues, traditional, and
bluesgrass, Tuesday, Jim and
Jewell, folk, Irish, folk, jazz, and
sing-along, Wednesday.

Kelly's Roothouse, 566 N.
Mollison Avenue, El Cajon
442-0353. Junior, guitar, piano,
Friday through Saturday.

King's Grill, 1333 Hotel Circle
South, Mission Valley 297-2231.
Linda Choe, contemporary and
folk, Thursday through Saturday,
strolling minstrels, nightly.

King Luis, 5125 Linda Vista Road
Bay Park 294-4274. Wayne I.
ogian, Thursday through Saturday.
"Deezies", belly dancing,
Tuesday and Wednesday.

Kung Food, 2649 11th Avenue,
Hawthorn 298-7302. Tom
McConkie, classical guitar,
Thursday, John Lavin, classical
guitar, Friday. David Roth,
classical guitar, Saturday and
Sunday.

La Costa Cantina, 1476 Encinitas
Boulevard, Encinitas 753-4486. El
Quarteto Crystal, Latin, Friday
through Sunday.

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L'Chaim Vegetarian
Restaurant, 134 West Douglas
Avenue, El Cajon 442-1331. Maria
Munoz, classical guitar,
Wednesday and Thursday. Chris
folk, Friday and Saturday.

Le Chateau, 5046 Newport Avenue,
Queen Beach 222-4300. Big City
Blues Band, blues, Thursday, Solid
Funk, jazz, Friday and Saturday.
select local groups, Sunday and
Monday. Big City Blues Band,
blues, Tuesday and Wednesday.

London Opera House, 5404
Balfour Avenue, Chittenden
279-2390. John D'Acquisto and
Wild Pitch, contemporary,
Tuesday through Saturday. Steve
Og, contemporary, Sunday and
Monday.

Macchi's, 2966 Midway Drive,
Loma Point 224-2401. Celine
Lain, disco, Thursday through
Saturday. Mark of Zoro, top 40,
Sunday. Moxie, Latin disco,
Tuesday. Colour, Latin disco,
Wednesday.

Magical Lamp, 9522 Miramar
Road, Mira Mesa 271-8780. Disco,
nightly.

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READER'S GUIDE TO THE MUSIC SCENE

Oasis Bar, 1121 Third Avenue, Chula Vista 426-2977. 7:30pm-1:30am. Country and rock. Thursday through Sunday. Chula Vista. 426-2977. 7:30pm-1:30am. Country and rock. Thursday through Sunday.

Ocean View Room, Hotel Del Coronado, 1500 Orange Avenue, Coronado 435-0611. Sweet Seasons, contemporary. Tuesday through Saturday.

O'Connell's, 1310 Moreno Boulevard, Bay Park 778-5637. Scott Kalland variety. Tuesday.

Odyssey 2000, 3rd and 4th floors, Tijuana, Mexico. Live disco. 11pm-1am.

O'Hungry's, 2547 San Diego Avenue, Chula Vista 426-0133. Contemporary live entertainment. 9pm-1am. Monday.

O'Hungry's, 4885 California Drive, San Carlos 467-3232. Larry Rothstein, originals, easy listening and blues. Thursday, 7:30pm-1:30am. Welcome easy listening, mellow and ballads. Friday, 9pm-1am. Welcome easy listening, mellow and ballads. Saturday, 9pm-1am. Welcome easy listening, mellow and ballads. Sunday, 9pm-1am. Welcome easy listening, mellow and ballads.

Old No. 7 Distillery, 140 South Santa Avenue, San Diego 785-8753. Disco. Nightly.

One Night Stand, 4970 Voltaire Street, Ocean Beach 222-2146. Tom Carr blues. Tuesday. Andy Ryan country rock. Friday. Paul Shaw folk rock. Saturday.

Outpost, 502 Grand Avenue, Spring Valley 464-9837. Deep. Thursday through Saturday.

Pal Joey's, 5147 Waring Road, Alhambra 286-7873. Jim Niven and Down Home. Country, western. Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista 426-5889. Jack Richards-Robert's. Country, rock and swing. Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon 448-4111. Weekly. Disco, contemporary. Thursday through Saturday.

Patience, 1670 Coast Boulevard, Del Mar 785-9346. Bob Miller. Disco. Nightly.

Prophet Vegetarian Restaurant, 4441 University Avenue, East San Diego 293-7448. Jon Bell and Pam Soper. Mellow jazz. Live. Tuesday. Weekly. Disco. Contemporary. Wednesday.

Pavilion Lounge, Town & Country Hotel, 500 Hotel Circle North

560-9886. Tanning. Steak. Contemporary and pop. Thursday through Friday.

Patience, 1670 Coast Boulevard, Del Mar 785-9346. Bob Miller. Disco. Nightly.

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THANKS!


With Thanksgiving just around the corner it seems appropriate that the Wizard would take this opportunity to thank all of you for helping to make our "Boss is Out of Town" sale such a big success!

Visit the WIZARD OF OZZIE'S, anxiously waiting to serve all of your musical gift needs for the holidays.

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Friday November 9th:

READERS' CHOICE TO LOCAL EVENTS

Contributions to READERS' EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READERS' EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Music

Gardenia Concert, featuring Japanese music and dance performed by UCSD students, will take place on Friday, November 9, 8 p.m., Center for Music Experiment, building 405, Warren Campus, UCSD 452-3229.

Symphony, the San Diego Symphony Orchestra will open their fifty-third season with conductor Fritz Frenn and guest cellist Nathan Rosen, performing works by Berlioz, Tchaikovsky, Prokofiev, and Ravel, Friday and Saturday, November 9 and 10, 8 p.m., and Sunday, November 11, 2:30 p.m., following a talk on the performance by music critic Jonathan Saville at 1:30 p.m., and continue their season with a concert featuring cellist Mikhail Rostropovich in his San Diego debut, performing works by Smetana, Kodaly, and Dvorak, Tuesday, November 13, 8 p.m., all at the Civic Theatre, downtown 236-6510.

Orchestra and Choral Concert, the La Jolla Civic/University Symphony and Chorus, with bass soloist Bertram Turetsky, will perform works by Duganetti, Berlioz, Opden, and Brahms, Saturday, November 10, 8 p.m., and Sunday, November 11, 3 p.m., Mandeville Auditorium, UCSD, 452-3229.

Sunday Concert featuring the Opus 5 Trio of harp, flute, and viola will take place on Sunday, November 11, 11 a.m., Opus 5 Art Studio, 125 Via de la Playa, San Diego, CA 92103 or 453-3338.

"Montezuma Musicals", featuring the San Diego Youth Symphony Orchestra and guest conductors Paul Creston and the Clippens' Bill Walton, and musical director Lou Campagna, will include works of Strauss, Bach, and Tchaikovsky, Sunday, November 11, 12:30 to 2:30 p.m., Montezuma model home complex, Rancho Bernardo 236-1332.

"A Concert of Favorite and Familiar Melodies III", featuring organist James Hansen and soprano Mary Bond, will include works of Strauss, Sousa, Liszt, Beethoven, and Gershwin, Sunday, November 11, 7 p.m., North Chapel, Naval Training Center, Point Loma, 463-0308.

Choral Concert, the Grossmont College Chorus will perform Johann Sebastian Bach's "Mass III" and Benjamin Britten's "Rejoice in the Lamb," Sunday, November 11, 7:30 p.m., Seventh Day Adventist Church, 4207 Spring Street, La Mesa 465-1702 x321.

Cottage Concert series will present members of the Miss Lucy Long Social Orchestra and Quick Step Society in a program of popular music of the Nineteenth Century, Monday, November 12, 12 and 12:30 p.m., Scripps Cottage, SDSU.

Noontime Concerts will feature pianist Arne Underhill, Wednesday, November 14, 12:15 p.m., Founders Hall, UCSD, Alcala Park 291-6480 x4296.

Reinassance Vocal and Instrumental Music will be performed by soprano Carol Plantamura and violins Miriam Farrell, Genette Foster, and Peter Farrell, Wednesday, November 14, 8 p.m., Mandeville Recital Hall, UCSD, 452-3220.

Young Concert Artists Series will present the Chillingham String Quartet, Wednesday, November 14, 8 p.m., Dramatic Arts Theatre, SDSU, 265-6947.

Galleries

"The Decorative Impulse", an exhibit of works by Billy Al Bengzon, Cynthia Carlson, Joyce Kozloff, Robert Kushner, Kim MacConell, Lucas Samaras, Martin Schapiro, Frank Stella, George Sugam, Robert S. Zakutich, and Barbara Zucker, will be displayed through December 9, Mandeville Art Gallery, UCSD, 452-2864.

Poster Designs of David Lance Goines will be featured through November 11, David the Trainer, 110 Fifth Avenue, upstairs, downtown 234-2595.

Two Sculptors, Joe Nyin will exhibit his metal sculpture and Don Hughes his "Whirlpools," through November 13, Southwestern College Art Gallery, 900 Otay Lakes Road, Chula Vista 421-6700.

"Synchro/Entropy", an exhibit of photographs by Paul Stamm, will be shown through November 14, Mike Stamm Studios, 526 Spruce Street, Hillcrest, 295-2188.

"Glass 1979", an exhibit of contemporary hand blown glass, will be on display through November 16, Gallery 8, 7464 Grand Avenue, La Jolla 454-9781.

Neo-Classic Drawings and Paintings by Edward Rookh will be exhibited through November 16, Villa Montezuma Museum, 1925 K Street, San Diego 239-2211.

Slumped Glass forms by Jack Sims will be on display from November 12 through November 16, Masters Gallery, SDSU, 295-3538.

"Memories", photographs by Roland Schneider and Florence Kemmler, from the collection of Graham Nash, will be exhibited through November 16, Gallery Graphics, 3647 Fifth Avenue, Hillcrest, 295-3538.

"Newspapers in San Diego", an exhibit of work in all media by Southern California contemporary artists, will continue through November 16, University Gallery, SDSU, 265-5204.

San Diego Artists Guild All Media Membership Exhibition, a juried show, will be on display through November 16, San Diego Museum of Art, Balboa Park.

Sculpture by John Rogers will be exhibited through November 22, Designbank gallery, 1262 Kerner Boulevard, San Diego 236-1916.

Sculpture, Drawings, and Paintings by Marvin Matini, Henry Moore, Jose Luis Cuevas, Francisco Zurbarán, Giacomo Manzù, and Roberto Matta will be exhibited through December 4, Turside Gallery, 820 Prospect Street, La Jolla 454-3691.

"Testimonio de Latino America" and **"America en la Mira"**, contemporary Latin American graphics of social relevance, will be exhibited through November 21, El Centro Cultural de la Raza, 2004 Park Boulevard, Balboa Park 235-6135.

Russian Artists are featured in a group exhibition through November 23, Eduard Nakhimkin Fine Arts, Inc., 7660 Fay Avenue, La Jolla 459-0893.

"Masks: Faces in Ceremony and Celebration", an exhibit of masks by forty contemporary artists and ethnic masks, will be on display through November 25, Celebrations Gallery, 645 G Street, downtown 239-5252.

New Works by sculptor Joe Nyin and printmaker Chris Wotruba will be exhibited through December 1, Spectrum Gallery, 6211 Goldfinch Street, Mission Hills 295-2725.

Today it is impossible to talk about energy without talking about economics. As the new tags on gasoline pumps that read "No Total Sale" didn't bring this fact close enough to home, we are confronted almost daily with newspaper headlines that trumpet the rising costs of mining, drilling, and extracting fuels, the rising costs of converting them to electricity for our dishwashers and hair dryers, and the rising costs of keeping this whole process environmentally safe, or at least cheaper than the alternatives, whose costs are also rising. The simple truth is that our increasingly technology-oriented society requires an increasing amount of power to keep it in motion, and it is becoming increasingly expensive to supply it.

There is no one more intimately acquainted with this problem than Barry Commoner, a sixty-two year-old professor at Washington University in St. Louis, who has exhaustively studied the relationship between energy and economics. But Commoner's research goes further than that; he has also explored the environmental consequences of energy production, the effect of our withdrawal of energy on the ecological bank. And his conclusion is that if the conventional forms of supplying energy continue to prevail, our nation is headed for an economic and ecological disaster.

Commoner treats his concern for the environment to the way that after World

War II, when experiments with nuclear energy were taking place with little regard for the accompanying radiation hazards. Commoner and several other scientists founded the Scientist's Institute for Public Information, an organization whose goal was to inform the public about modern technology and its environmental effects. Among other things, the Institute helped bring to light the fact that of the total population of the United States were exposed to the Atomic Energy Commission's "acceptable" level of radiation emanating from nuclear power plants, the result would be some 32,000 extra deaths each year from cancer and leukemia. The AEC's standards were, years later, finally revised.

Since that time Commoner has continued his research (as has the Institute, which publishes the monthly magazine *Environment*), always presenting his findings in a clear, lucid style backed by an impressive array of statistics and technical information. In his book *The Closing Circle* he notes: "There is evidence that a high rate of profits is associated with practices that are particularly stressful toward the environment and that when these practices are restricted, profits decline. . . . Thus our wealth has been gained by rapid short-term exploitation of the environmental system, but it has blindly accumulated a debt to nature, . . . a debt so large and so pervasive that it

is

Everybody loves a good bargain, and consistently year after year the biggest bargain in San Diego's musical life has been the Community Concerts. The principle of this organization is that members join by paying a single fee for the entire year, and their membership card entitles them to a whole series of musical attractions. Thus, the audience for each event is created in advance, the tickets are available for paying the artists can be calculated with precision, and—since the Community Concert Association is nonprofit—all the membership fees can be spent on the attractions for the coming season, without the need to advertise each event and without fear of deficits.

It is an immensely clever idea, doing away with the middlemen (middlepersons) whose need for profits often drives ticket prices beyond the reach of many music lovers. It enables the San Diego Association to offer, for its 1979-80 season, five events at a total price of fifteen dollars (only \$7.50 for students)—and since seating at the Civic Theatre for these events is unreserved, a member may pick the choicest orchestra seat for as little as \$1.50 per concert. There is no bargain in town to match it.

The idea is, of course, not exclusive to

"The Landscape," a retrospective exhibit of two and three dimensional works by Bill Richardson, will be on display through November 26, Boehm Gallery, Palmacore, San Marcos 744-1150 or 727-5239 x45.

Trompe l'Oeil Paintings by Ron Risk will be exhibited through November 28, The Fine Art Store, 4683 Cua Street, Pacific Beach 454-4141.

"The First Members Exhibition" of The Center for Photographic Arts will be exhibited through November 9, Masters Gallery, SDSU.

Recent Works by Uwe Werner, Edward Ries, and Alex Miller will be exhibited through November 10, La Jolla Art Association Gallery, 7917 Grand Avenue, La Jolla 459-3001.

A.M. Art continues with a tour and discussion of the Mathes Collection of Antique Dolls and Toys, Wednesday, November 14, 7:30 to 8:30 a.m., San Diego Museum of Art, Balboa Park 232-7931.

Two Exhibits, "Color in Color" photographs by Ellen Land-Weller and "Ceramics," by Toni Solender, will be on display through November 29, Palm Galleries, 520 E Street, downtown 232-2775.

An Exhibition of Recent Paintings by Lois Wolcott will be on display through November 30, Gallery IV, Malcolm Love Library, SDSU.

Art Exhibit of "Prismatic Landscapes"—Northern California Coast Paintings by Marilyn Hagberg, a collection of rare etchings by James Jacques Joseph Tancet, and several graphic works by Francisco Gillet, will be on display through November 30, Orr's Gallery, 2822 Fourth Avenue, San Diego 234-4765.

"Color, A Feminine Eye", an exhibit of paintings by Marc K. Parker, will be on display through November 30, H. Harry Fine Arts Gallery, 3837 Park Boulevard San Diego 297-5775.

next generation it may, if unimpeded, wipe out most of the wealth it has gained us. In effect, the account books of modern society are drastically out of balance, so that, largely unconsciously, a huge fraud has been perpetrated on the people of the world. The rapidly worsening cause of environmental pollution is a warning that the bubble is about to burst.

Recently Commoner has offered a detailed blueprint for an effective solution to all this, a plan for gradually phasing in solar fuel cells, but even more costly oil, coal, and nuclear power. Meanwhile, the discovery of radioactive fall dirt beneath the streets of Denver, the chemical contamination of groundwater supplies in California, Illinois, and New York, and the near disaster accident at the Three Mile Island nuclear power plant in Pennsylvania, offer ample evidence that society's ecological bank account is dangerously overdrawn.

Barry Commoner will speak at a rally to protest the San Onofre nuclear power plant this Saturday, November 10, at the Doheny State Beach Park, ten miles north of San Onofre, just off Interstate 5 at the Camino La Rambla exit. The rally will begin at twelve noon. For further information, phone the Community Energy Action Network at 236-1664.

—Richard Sparrow



Barry Commoner

San Diego (it has been adopted all around the country) there are nearly 800 cities in the United States and Canada. Each series must be judged on its own merits, however, and the San Diego Association has especially distinguished itself in its choice of visiting artists. The new season, which begins this coming Monday evening, promises to be one of the very best.

The first concert, on Monday, November 12, will feature two pianists, Arthur Whittmore and Jack Lowe, probably the most famous musicians of this kind of musical performance. The late Kirsten Flagstad, the famous Norwegian singer, said of them: "There are many marvelous performers before the public today, but very few great recitalists. Whittmore and Lowe certainly must be counted among these few." Their San Diego concert will include Charles Ives's witty *Variations on "America"*, the two-piano version of Brahms's *Variations on a Theme by Haydn*, Ravel's *La Valse*, and a miscellany of their own devising, titled "Ad Libitum."

The series continues on Monday, January 7, with a performance by the Hungarian Dance Company from the

Philippines. Though folk dances and music, the company portrays the regional customs of its Arabic-Malayan-Spanish-American past, as well as those of the indigenous tribal peoples of the islands. Critics have spoken about the diversity of tempo, the choreographic intricacy, the enchanting orchestral accompaniment, the grace and rhythm of the dancers, and the spectacular nature of the costumes and mime.

The third offering will be a recital by Israeli cellist Yehuda Hanani, on Monday, February 11. Hanani, who studied at the Academy of Music in Tel Aviv and the Juilliard School in New York, has been before the international public (and ear) since the age of thirteen. He has recorded Vivaldi for Orton and Muskowsky on the Finnander label, and he is also noted for his cello transcriptions of the music of Schubert, Handel, and Beethoven.

The single vocal recital of the series will bring mezzo-soprano Beverly Wolff back to San Diego on Tuesday, March 6 (she has been heard here with the San Diego Opera). An enormously versatile artist, Ms. Wolff has sung in opera, in recital, and as a soloist with orchestras. In addition to her work in the standard repertoire, she has achieved a special reputation for her association with contemporary music, creating leading roles in world premieres of works by Bernstein, Messiaen, and Douglas Moore. The Boston Globe calls her "an uncommonly gifted singer, her voice has a beautiful quality and a center of steel, she has a keen sense of the dramatic and sings with style."

Finally, on Monday, March 24, the Community Concert Association will present the Paul Kertesz Chamber Orchestra of Paris, one of the best ensembles of its kind in the world. Its specialties are baroque music (including many French baroque composers), Bach, Haydn, Handel, Mozart, and a large selection of nineteenth-century works; its recordings have won the coveted Grand Prix de Disque no less than five times.

All the concerts will be held in the Civic Theatre and will begin at 8:00 p.m. Only persons with membership cards will be admitted; no tickets are available for individual events, and memberships are not sold at the hall. However, there is still time to become a member before the first concert. For information on membership, call Barry Low Dougherty at 465-5483, or Mickey Cole at 582-7454.

—Thomas Arne

Sports

Artie Football, the SDSU Aztecs will play the Arizona Wildcats, Saturday, November 10, 7:30 p.m., San Diego Stadium 265-5547.

"Star Struck", the Joe Capules' fortieth anniversary show, featuring Dorothy Hamill, will be presented through Saturday, November 10, 8 p.m., with matinees on Saturday, November 10, noon and 4 p.m., and Sunday, November 11, 2 and 6 p.m., Sports Arena, San Diego 224-4176.

Clipper Basketball, the San Diego Clippers get another chance against the Los Angeles Lakers, Tuesday, November 13, 7:35 p.m., Sports Arena 226-1275.

Special Events

Festival of Tenechtilan, the Aztec city that today is Mexico City, will include performances by the Ballet Folklórico de Guanajuato and the Flying Indians from Papadulm, scenes from Mexican plays, and a food market, through Sunday, November 11, El Gran Texcalt restaurant, Playas de Tijuana, Tijuana (FOT) 387-2935 or (FOT) 385-2066.

Puppets, Peter D. Schmitt will present his puppets in a performance on Thursday, November 8, 8 p.m., Mandeville Recital Hall, UCSD 452-4090.

Magic Show with Luke Duke, sponsored by Children's Corner Cooperative Nursery School, will be held on Saturday, November 10, 10 a.m., Community Room, University Town Center, La Jolla.

Autumn Band Review, an annual parade of marching bands and drill teams, will take place this year on Saturday, November 10, 1 p.m., South Avenue from Upas to Laurel, Hillcrest 234-4197.

"Perfume as a Metaphor", an evening with artist Marjorie Nash-Idem, will include supper and conversation in her studio, Sunday, November 11, 6 to 9 p.m., 433 G Street, downtown. Reservations, 454-0643.

International Folk Festival will feature American, American, African, Israeli, Icelandic, Filipino dance, and more. Tuesday and Wednesday, November 13 and 14, 11 a.m. to noon, Student Union West; and Thursday, November 15, 7:30 to 9:30 p.m., Mayan Hall, Southwestern College, 900 Olive Lakes Road, Chula Vista 421-6700.

Lunch Time Theater will present the SDSU Musical Theater Troup, Wednesday, November 14, noon, Marquis Public Theater, 1717 India Street, San Diego 239-9351 or 298-7674.

All the concerts will be held in the Civic Theatre and will begin at 8:00 p.m. Only persons with membership cards will be admitted; no tickets are available for individual events, and memberships are not sold at the hall. However, there is still time to become a member before the first concert. For information on membership, call Barry Low Dougherty at 465-5483, or Mickey Cole at 582-7454.

Dance Concert, the Choreographers' Ensemble will present Johanna Wexel Dance Company, Friday and Saturday, November 14 and 15, 8 p.m., Studio Theatre, WCC SDSU, 265-6871.

Dance/Theatre, featuring Mostly Women Dancers, a contact dance improvisation group from San Francisco, will be presented on Friday, November 9, 8:30 p.m., Three's Company Studio, 860 Third Avenue, downtown 233-4149.

Modern Dance Performance by Movement Incorporated will take place on Sunday, November 11, 8 p.m., Three's Company Studio, 860 Third Avenue, downtown 233-4149.

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Sociology of Walking series, sponsored by Midway Adult Center, will highlight nine distinctive San Diego neighborhoods on 15-hour scenic walks, beginning on Wednesday, November 14, 7 p.m., room 4, Fremont Elementary School, San Diego Avenue and Congress Street, San Diego 295-9647 or 224-3531.

Spanish Language Film, *Historia de un Gran Amor*, will be shown on Friday, November 9, 8:30 p.m., National City Public Library, 200 East 12th Street, National City 474-8211.

Nuclear Warfare is the topic of two films, *War Without Weapons* and *The Medical Implications of Nuclear War*, to be shown on Saturday, November 10, 7 p.m., San Diego's Unitarian Fellowship, Searcher's Hall, Key Hall, Solana Beach, Solana Beach 436-5555.

Documentary Film, *With Fishes and Banners*, the story of the Women's Emergency Brigade and the 1937 General Motors sit-down strike, will be presented by the San Diego County National Women's Political Caucus, Saturday, November 10, 8 p.m., First Unitarian Church, 4100 Front Street, San Diego 463-8300.

Experimental Film Series, presenting short films by local filmmakers, will begin on Monday, November 12, 7:30 p.m., Roxy Theatre, 4642 Gas Street, Pacific Beach 488-1303.

"Contemporary Women in the Arts" film series continues with Martha Graham Dance Company, Wednesday, November 14, 12:15 p.m., Del Mar Theatre Center, North and Stradford Court, Del Mar, and 7 p.m., Oceanside Public Library, 615 Fourth Street, Oceanside 757-2121.

"Perfume as a Metaphor", an evening with artist Marjorie Nash-Idem, will include supper and conversation in her studio, Sunday, November 11, 6 to 9 p.m., 433 G Street, downtown. Reservations, 454-0643.

International Folk Festival will feature American, American, African, Israeli, Icelandic, Filipino dance, and more. Tuesday and Wednesday, November 13 and 14, 11 a.m. to noon, Student Union West; and Thursday, November 15, 7:30 to 9:30 p.m., Mayan Hall, Southwestern College, 900 Olive Lakes Road, Chula Vista 421-6700.

Lunch Time Theater will present the SDSU Musical Theater Troup, Wednesday, November 14, noon, Marquis Public Theater, 1717 India Street, San Diego 239-9351 or 298-7674.

Dance/Theatre, featuring Mostly Women Dancers, a contact dance improvisation group from San Francisco, will be presented on Friday, November 9, 8:30 p.m., Three's Company Studio, 860 Third Avenue, downtown 233-4149.

Modern Dance Performance by Movement Incorporated will take place on Sunday, November 11, 8 p.m., Three's Company Studio, 860 Third Avenue, downtown 233-4149.

"Star Struck", the Joe Capules' fortieth anniversary show, featuring Dorothy Hamill, will be presented through Saturday, November 10, 8 p.m., with matinees on Saturday, November 10, noon and 4 p.m., and Sunday, November 11, 2 and 6 p.m., Sports Arena, San Diego 224-4176.

Clipper Basketball, the San Diego Clippers get another chance against the Los Angeles Lakers, Tuesday, November 13, 7:35 p.m., Sports Arena 226-1275.

Sociology of Walking series, sponsored by Midway Adult Center, will highlight nine distinctive San Diego neighborhoods on 15-hour scenic walks, beginning on Wednesday, November 14, 7 p.m., room 4, Fremont Elementary School, San Diego Avenue and Congress Street, San Diego 295-9647 or 224-3531.

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NOVEMBER 8, 1979 9

CURRENT MOVIES

playing with a stacked deck. 1979

*(Frog Arts)

Oh, God — The almighty decides to reaffirm his presence in the universe (the last time he intervened in earthly affairs was to toss the Mets in the 1969 World Series) and selects an agnostic grocery-store manager to be his messenger. Discourse between mere mortals and the deities has been a comic convention of long standing, as from Aristophanes to Bridget Blythe, but it's seldom practiced on such a humdrum Sunday School level as *Oh, God*. This Larry Gelbart script, directed by Carl Reiner. All the innuendoes in this movie are reserved for trifles (e.g., God's discussion with his design of avoidance, "I made the pit for his bag") while God himself maintains the grandstanding of George Burns with fishing cap and placid farmer shirt as the subject of great fortitude. If not exactly adoration, John Denver is perfectly believable as the grocery man, Tom Sami is a teching Shirley MacLaine soundalike as his wife and Paul Sorvino does a maliciously funny turn as "God's Quarterback." A generation past, this benign movie might have been made by Frank Capra, starring James Stewart and possibly Guy Kibbee as God. 1977

*(New Valley Drive In)

The Onion Field — Joseph Wambaugh served as criminal executor (scriptwriter and producer) of his own best-seller in order to insure that his

evangelical vision of the policeman really was in no way distorted or diluted. It is, however, somewhat cramped in the dark, stark cinematography. And it is also somewhat side-tracked in the lavishly detailed portrait of a psychopathic cop who (James Woods). With his close cropped, concentration-camp hair, his gold tooth, his unbuttoned shirt, cold sentiments about family, together with his head-on and masculine nose that serve as his disguise during a liquor store holdup, the little hop-and-skip in his gait that he believes enables him to increase speed without attracting attention, the "more fures" and "moovers" and the like that punctuate his high-falootin' speech, and so on and so on, he makes this movie work best as a case study in self-delusion. Wambaugh never builds up the cop characters to a point where they can complete an equal footing with this goon, and even his narrative, based on fact, begins to crumble in the latter half when it tries to trace how the human values in this sordid case got lost in the legal labyrinth. Still, Wambaugh understood can always be recommended for medicinal purposes, even when for none other. With John Savage, Franklin Steinfeld, and Romy Cox, directed by Joseph Wambaugh. 1979

*(Center 3 Cinema 1, Mira Mesa Cinema 3, New Valley Drive In)

Promises in the Dark — Drama about a teenage girl dying of cancer,

with Marsha Mason, Ned Beatty, Susan Clark, and Kathleen Beller, directed by Jerome Hellman (Grossmont)

Running — Michael Douglas as an Olympic hurdler, with Susan Anspach and Jim McKay, written and directed by Steven Hilliard Stern (Cinema Plaza 5, College, Pacific Drive In, Sports Arena 6, University Towne Centre)

Sleeping Beauty — Reissue of the Walt Disney cartoon feature (Cinema Plaza 5, from 11:30, Loma)

The Spy Who Loved Me — A script-book of earlier Bond escapades. It takes the aging chase from OVERTHAULESTY 5 SECRET SERVICE, the underwater stuff from HINDRIBALL, the fight in the train compartment from FROM RUSSIA, WITH LOVE, the supposedly unassailable criminal fortress and the commando takeover of same from YOU ONLY LIVE TWICE. It even stoops to borrow a gimmick involving a giant crane-operated magnet from the Matt Helm series — one of James Bond's old offshoots. Lewis Gilbert's direction is smoothly efficient, and Claude Rains' color work consistently fine — it has the light, luscious look of French pastry. But in general, this sopping, feather-headed, imitative installment continues the series' trend toward emasculation — this Bond ought to have his double O's removed. Roger Moore, Barbara Bach, Curt Jurgens,



Villain on the Roof

Caroline Munro. 1977

*(Fiesta Twin, Power Hill Cinema 1, Mira Mesa Cinema)

Starting Over — Post-marital entanglements with Burt Reynolds, Jill Clayburgh, and Candice Bergen, directed by Alan J. Pakula (Cinema Cinema 4, Fashion Valley, Vineyard Twin 2)

10 — A comedy of male menopause. The hero, a Hollywood singer with personalized license plates that read "ASCAP," is explicitly a product of an

earlier, more romantic era, and is quite nakedly a stand-in for writer-director Blake Edwards. Edwards' conscientious efforts to adopt liberal, open-minded, up-to-date attitudes lead him onto some pretty soggy ground: the debate over the use of the word "brood" as a synonym for "woman," the commiserative treatment of a homosexual lyricist, the extremely unconventional casting of a black Beverly Hills psychoanalyst, and the damp-eyed characterization of an aging party girl. Edwards' tolerance, however, does not extend to the

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sexual barbarism of the younger generation — which is what gives the movie its tension. There's some good comedy based on physical discomfort, a good physical performance by Dudley Moore, and a good cerebral one by Julie Andrews. With Robert Webber, Bo Derek. 1979

*(College, Midway Drive In, Sports Arena 6, University Towne Centre, Vineyard Twin 1)

The Three Musketeers — In Richard Lester's semi-slapstick rendition of Dumas's durable tale, the musketeers carry out their appointed exploits apparently only because the book says they shall and not because they are able. It seems a bright idea to show swashbuckling as a lousy, headless, head-over-heels activity, but the swashbuckling gene has always had a strong inclination towards humor, and few examples, from the Douglas Fairbanks-Errol Flynn-Burt Lancaster prototypes to the Bing Crosby-Bob Hope-Danny Kaye travesties to De Broca's wily CARTOUCHE, have shown a sense of humor as pinched as Lester's. Still, its laughs are frequent enough, its pace is quick enough, and its promised sequel is not unwelcome. A wealth of period curiosities were dug up, or dreamed up, but it's characteristic of Lester's singleness that these things are never really seen as a fashion to enlighten, historically, but always to boggle, surrey. With Michael York, Oliver Reed, Faye Dunaway, Richard Chamberlain, Raquel Welch, Faye Dunaway, Oliver Reed. 1974

*(Strand, 1112 and 13)

Time After Time — Sci-fi thriller about H.G. Wells chasing Jack the Ripper in modern-day San Francisco, with Malcolm McDowell, David Warner, and Mary Steenburgen, written and directed by Nicholas Meyer (College, Fashion Valley, Fiesta Twin, Power Hill Cinema 3, Harbor Drive In, from 11:30, Mira Mesa Cinema)

When a Stranger Calls — Strained but not necessarily tense lady-in-distress thriller, with a storyline nearly divided into thirds, about a lunatic child murderer who, having escaped from the nuthouse seven years after his crime, is pursued by a retired policeman with a personal interest in the case, now co-opting as a private investigator and carrying, inside his form-fitting, knitted sportshirt, the perfect visual definition — the absolute Platonic ideal — of a potbelly. The middle third, coming in between Carol Kane's strident appearances as a terrorized baby-sitter and then as a suburban housewife with children of her own, has a nice feel for the dismal existence of baby-sitters. With Charles Durning, Colleen Dewhurst, and Byrnie Bentley, directed by Fred Walton. 1979

*(New Valley Drive In, from 11:30, UA Cinema 3)

Winds of Change — Japanese animated version of Ovid's METAMORPHOSES, produced by Walt deFaria, Terry O'Neil, and Heromu Tsugawa (Parkway 2, Sports Arena 6, University Towne Centre)

Yanks — World War II romance, with Vanessa Redgrave, Richard Gere, and William Devane, directed by John Schlesinger (Cinema Cinema 4, from 11:30, Fashion Valley)

Young Frankenstein — Mel Brooks' insular spoof on the old Universal Pictures horror series — it doesn't really have a set direction, but it expends a good deal of comic energy within the narrow confines. Basically, it resembles the sort of affectionate parody of old movies common to CAROL BURNETT or, without it, BROOKS' stature as a mover-maker is boosted considerably by his efforts to carry the parody even to the Hollywood studio techniques of the 1930s. On that score, he rises ahead of his closest competitor in screen comedy, Woody Allen, who has long gravitated toward old movies in search of subject matter, but whose comic copiers achieve the proper cinematic style haphazardly at best. Same goes for his acting style. Whether he is impersonating a bank robber, a Latin American revolutionary, a robot, or a Bogart tough guy, Allen is always undermined by his feelings of impotence. Brooks suffers from, or at any rate displays, no such weakness. With Gene Wilder, Peter Boyle, Cloris Leachman, Tim Gam, Mary Fesham, and Gene Hackman. 1974

*(Cinema Cinema 4, New Valley Drive In, Sports Arena 6, UA Cinema 2, University Towne Centre)

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Choice top sirloin (12 oz.)	\$6.25
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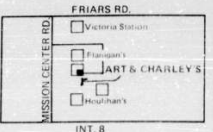
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1967 DODGE VAN camper, start 6 engine, 3 way refrigerator, 2 burner oven, heater, air, chassis mounted propane tank. \$3800-8068 or 435-3374 or 435-3374.

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1965 PONTIAC BONNEVILLE, 1 owner, runs well, very good condition. \$5000. 708-1154 after 6 or weekends.

1971 CADILLAC, good condition, new transmission, steering, starter, alternator, tires, \$1000. Woman Linda Graydon, V5 reg. 19. TV, regular. \$30. 424-1540 or 423-8444.

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1968 VW BEETLE, sunroof, AM/FM, runs great, 81,000 miles, asking \$1900. 232-1344. 10-4 only.

1959 MORRIS MINOR Woody classic, rebuilt, excellent condition and excellent gas mileage. \$1000. 464-4344.

1964 CHEVY IMPALA, white, rebuilt engine, clean interior, new tires and brakes, power brakes, automatic transmission. \$500. 461-4911 in pm.

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1968 TRIUMPH TR7, overhauled, much new or rebuilt including carb, brakes, etc. This car is in excellent mechanical and running condition, superior to early Mustang at the price! Must see. 436-7358.

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1962 DODGE TRUCK, fawned 6, 49,000 miles, runs great, needs new tires, best offer. 465-7169 after 4:15pm.

1971 FORD 850 COUPE, cracked block, last owner. \$300. 730-4653.

1975 MAZDA RX-6, loaded with every available luxury. Will consider partial trade for economy car or truck. 299-0669.

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1969 VW VAN, same engine, looking for a good home, and clean person. \$300 or best offer. Don 252-2829 after 5:30pm.

1967 FORD FALCON station wagon, 289 engine, running, has some dents. \$175. 454-6892 engine.

MAG WHEELS, B14, set of 4, excellent condition. \$125. 754-6843.

WANTED: Fiat 124 Spider with good body, red or charcoal top, 554 engine, trans, shocks, muffler, hanging lights. \$3000. 459-3017.

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1970 FORD MUSTANG, 4 door, 2000-0608 after 5:30.

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1967 FORD FALCON station wagon, 289 engine, running, has some dents. \$175. 454-6892 engine.

MAG WHEELS, B14, set of 4, excellent condition. \$125. 754-6843.

WANTED: Fiat 124 Spider with good body, red or charcoal top, 554 engine, trans, shocks, muffler, hanging lights. \$3000. 459-3017.

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QUALITY YARD work. 1 time job and monthly maintenance. No. 453/252 after 5pm.

FRANK ELECTROLYSIS All unwanted hair removed permanently. No. 453/252 after 5pm.

IF YOU'RE ALREADY been called, consider us. No. 453/252 after 5pm.

HAVE TRUCK will haul, trim, or do gardening at a very reasonable rate. No. 453/252 after 5pm.

HERB'S PLUMBING Repair and Service. No. 453/252 after 5pm.

PAINTING INTERIOR/EXTERIOR. No. 453/252 after 5pm.

INDIVIDUAL PSYCHOTHERAPY and couples counseling. No. 453/252 after 5pm.

Typewriter Service. No. 453/252 after 5pm.

On-Key Typewriter Mart. No. 453/252 after 5pm.

ANSWERING SERVICE. No. 453/252 after 5pm.

Typing. No. 453/252 after 5pm.

GENERAL HOME maintenance and repair. No. 453/252 after 5pm.

PERSONAL HEALTH service. No. 453/252 after 5pm.

LANDSCAPING design, installation, and maintenance. No. 453/252 after 5pm.

ANSWER SERVICE. No. 453/252 after 5pm.

FOOTBALL BOXES. No. 453/252 after 5pm.

GLASS PROBLEMS? Quality workmanship. No. 453/252 after 5pm.

LANDSCAPING design, installation, and maintenance. No. 453/252 after 5pm.

WEIGHT GROUP. No. 453/252 after 5pm.

PHOTOGRAPHY CLASSES. No. 453/252 after 5pm.

DANCERS. No. 453/252 after 5pm.

ANDERSON SERVICE. No. 453/252 after 5pm.

COMMERCIAL SIGNS. No. 453/252 after 5pm.

SWEDISH MASSAGE. No. 453/252 after 5pm.

CARPET INSTALLATION. No. 453/252 after 5pm.

BUSINESS SERVICES. No. 453/252 after 5pm.

COLLEGE STUDENTS. No. 453/252 after 5pm.

READING MATH special problems. No. 453/252 after 5pm.

HOMEOWNERS. No. 453/252 after 5pm.

FREE BASIC housekeeping. No. 453/252 after 5pm.

DON'T FORGET. No. 453/252 after 5pm.

GLASS PROBLEMS? Quality workmanship. No. 453/252 after 5pm.

BLACKJACK PLAYERS. No. 453/252 after 5pm.

PIANO LESSONS. No. 453/252 after 5pm.

PRIVATE OR GROUP dance and ballroom lessons. No. 453/252 after 5pm.

VOICE LESSONS. No. 453/252 after 5pm.

SPANISH AND FRENCH private lessons. No. 453/252 after 5pm.

GUITAR VOICES. No. 453/252 after 5pm.

BASSISTS. No. 453/252 after 5pm.

WILL TUTORIALS. No. 453/252 after 5pm.

GUITAR LESSONS. No. 453/252 after 5pm.

JOY ACTORS. No. 453/252 after 5pm.

SAN DIEGO ACTORS. No. 453/252 after 5pm.

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TENNIS INSTRUCTION. No. 453/252 after 5pm.

DANCE. No. 453/252 after 5pm.

TRIO MUSIC WORKSHOP. No. 453/252 after 5pm.

FREE 1-HOUR notebook riding lesson. No. 453/252 after 5pm.

GLASS PROBLEMS? Quality workmanship. No. 453/252 after 5pm.

BLACKJACK PLAYERS. No. 453/252 after 5pm.

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ROOMMATE WANTED. No. 453/252 after 5pm.

DEL MAR 3. No. 453/252 after 5pm.

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PACIFIC BEACH. No. 453/252 after 5pm.

LA JOLLA. No. 453/252 after 5pm.

40-45 YEAR OLD. No. 453/252 after 5pm.

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SPEEDBOAT: Chrysler/Gulver in good condition with 50 hp Mercury outboard by dealer. \$1500 or best offer. Fax 276-7500 evenings.

WETSUIT: WOMAN'S longline size small new. \$96-900.

TENNIS RACQUETS: Strouwen Graphite Compacts \$80 (single) \$120. Boronite 26 \$50 (regular) \$100. Banforth "Borg" \$20. Many others all new, unused. Steve 436-0798.

GOOD DEAL: on Lance Aworth Family Fit News Center News membership. VIP card takes over for payments just \$20 a month 279-7603.

NEW TENNIS: and racquetball male or female intermediate partners 21-32 wanted nights & weekends. Also into partying outdoors. Ross 279-7618.

HANG GLIDER: Cirrus 3, multi-colored sail, bag, phone harness & helmet. A fine machine for the beginner or intermediate. John 271-6072.

SKI BOOTS: 50 men's 10th. Munari, com. female. 273-9831.

SKI BOOTS: ladies' size 8 medium; 225 ladies size 8 medium; 155, dive max. Paragon Premium new \$25. ski. Fischer Super Short 175 no bindings \$20. Dowe 436-7460.

JACK LALANNE: expert, expires April 1982, \$275. Felice 288-0489 evenings.

SKI RACKS: for cars \$30. \$12. 276-2389.

SEEKING FEMALE: partner for tennis and jogging in University City. 452-1779.

SHIS: 233 MD 190 CM \$100. Onyx MK 2 suit. Look N' Landings \$175. used 1 season great shape. North County. 279-74751.

FISHING BOAT: 16' newly refinished wood. 75 HP Johnson, outboard, bait tank with rod-casting pump, extras, good condition. See north \$1100. 224-2203 leave message.

BOAT 36: Bellingham, sound hull but needs engine. Excellent houseboat potential. \$1200. Ross 436-9219.

SKI BOOTS: FROM \$3.50 and up. Why rent? Asaparts. Hecysters, 3383 E. Cajon Boulevard. 563-5095 closed Monday and Sunday.

SKIER'S: The Champagne Shuttle to Big Bear all areas is now accepting reservations on our one day ski trips beginning November 24. \$15. Weekly departures to Mammoth, Lake and cross country to San Jacinto. Adventure Tours Ltd. 275-3841.

TENNIS RACQUETS: for sale. Head Edge (new) Head Edge Raptor 12000 & Chris Ever AutoGraph 450-1456.

CLIMBING EQUIPMENT: 30 meter 3 mil. meter rope new. 12 point carabiners, 36 cm. carabiner, 45 cm. Chouard jump, depth limiter, carabiner, sling. All for \$150 or best offer. Tom 568-0508 days or 223-7236 nights.

CAL 25: 9th HP Evimule. 5 sails, full race cruise, radio-telephone, double, galley, new head cabin & cockpit cushions. Many extras. Reasonable. Hazel Maters 479-9588.

SKIERS: TIME for new skis? Brand new K2 2445S, 170cm, versatile ski for beginner or intermediate. Originally \$175. yours for \$77. Scott 452-4852, keep trying.

16 VENTURE: Catalina sail with trailer, great condition. Must sell \$800. 697-8212 even-ings.

RANGER: 3rd seat in back. Excellent condition. Must sell \$800. Harbor Island Ship. 279-7618.

ENTER THE YVCA: runner on November 17, 1979 3 mile run in Babia Park, 1 swim in YVCA pool. 229-0355 for more information.

WANTED: GOLF Partner female for my single father. Coming to San Diego De-comber. Should be 40-50 years old and reasonably good golfer. Gene 223-2317.

TENNIS: I am looking for B or C class tennis players to practice and play with in the Leucadia to Del Mar area. David 942-1504.

SURFBOARD: GAS 6'6" stringer tail, good condition. \$30. 452-7523.

CROSS COUNTRY: ski, 190 cm, waxable, excellent condition. \$60. Cross country shoes, size 41, laced, used condition. \$25. 488-3022 evenings.

BOAT TRAILER: for Catalina 22 \$1500. Dan 755-6822 or 426-9644 evenings.

JET SKIS: 2 and trailer, one modified at 440 and one modified at 400. Custom matching paint and canvas covers. Excellent condition. See offer - hurry. 422-2168.

USED MARINE: gear. Electric stove, commiser, roller unit, air conditioner. 2 heads, low anchor, Constanroll, more. 422-2986 evenings.

16' SKI BOAT: Glastron, with 80 HP even-ings, many extras. \$1500 or offer. Also new with speakers \$20. 282-5201 or 288-6147.

LADIES: New ski boots, never used, size 9 1/2, \$20. Active coupons \$50 each. 287-2205.

SKING: Men's navy blue ski stretch pants. Excellent, never worn. \$60. 1979 Delmaria. Taps ski boot, men's size 9 1/2 medium. \$75. John 295-5840.

SURFBOARD: 6'10" Dick Brewer, diamond tail, excellent condition. \$80. \$75. 452-3304.

1986 CRUIZER: Fishing boat with trailer. Mercury motor 65-hp, lead glass and wood hull with 1/2 inch sheetrock. Make offer. Double head. \$100. 452-3304.

CAL 25: 9th HP Evimule. 5 sails, full race cruise, radio-telephone, double, galley, new head cabin & cockpit cushions. Many extras. Reasonable. Hazel Maters 479-9588.

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JET SKIS: 2 and trailer, one modified at 440 and one modified at 400. Custom matching paint and canvas covers. Excellent condition. See offer - hurry. 422-2168.

USED MARINE: gear. Electric stove, commiser, roller unit, air conditioner. 2 heads, low anchor, Constanroll, more. 422-2986 evenings.

16' SKI BOAT: Glastron, with 80 HP even-ings, many extras. \$1500 or offer. Also new with speakers \$20. 282-5201 or 288-6147.

LADIES: New ski boots, never used, size 9 1/2, \$20. Active coupons \$50 each. 287-2205.

SKING: Men's navy blue ski stretch pants. Excellent, never worn. \$60. 1979 Delmaria. Taps ski boot, men's size 9 1/2 medium. \$75. John 295-5840.

SNOW SKIS: Hart Honeycomb Comps with bindings. 130cm. \$125. Tom 448-7475 evenings.

CARER: SKI BOOTS (ladies) size 10 1/2. \$85 or best offer. Good B&W TV. Oak skin strong cable with 1/2 inch sheetrock. Make offer. Double head. \$100. 452-3304.

CAL 25: 9th HP Evimule. 5 sails, full race cruise, radio-telephone, double, galley, new head cabin & cockpit cushions. Many extras. Reasonable. Hazel Maters 479-9588.

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HANG GLIDER: Cirrus 3, multi-colored sail, bag, phone harness & helmet. A fine machine for the beginner or intermediate. John 271-6072.

NEED TENNIS: and racquetball male or female intermediate partners 21-32 wanted nights & weekends. Also into partying outdoors. Ross 279-7618.

WESTERN SADDLE: wanted in good condition, not too expensive. 459-5375.

PARROT: Young Mexican redhead. Very tame. Hand fed. "Charlie" needs new home \$250 or offer. Barbara 436-6104 evenings or weekends.

LARGE ANGELS: and silver dolls, \$5 each. 452-6761.

LONGHAIR FEMALE: black cat, long-haired, friendly, and starting to lace. \$295. 223-0985.

FOUND SMALL: brown dove mixed. Female. 3 years old. Very tame. Found at Palmar and 3rd, October 23. Debbie 452-3838.

BABY DOUBLE: yellow head, personality plus, smart, tame and starting to lace. \$295. 223-0985.

DOUBLE YELLOW HEAD: Amazon with orange cage. 7 years old. Hand fed. \$415 or best offer. 453-0991.

PARROTS: Cockatiels, macaws, all types. Cockatiels: macaws, \$25. pied parrots, \$40. \$45. Beautiful birds, excellent prices. Cages, all types. Taming available. 274-7471.

PET OWNERS: Do your mother cat a favor. She needs a better life. Offer to Please pay, low cost, heat or pregnant. Pet Assistance. 453-4715.

COCKATIELS: Adorable (juniors), \$50. Young birds, ready to train. 581-3049 or 445-2963. 273-1097.

GOORON BETTER: collie, male, 3 1/2 months, with shot. Fine to good home with time and patience who wants a great companion. 287-1359.

CUTE, ADORABLE: black, male kitten, 4 weeks old. Free. Susan 563-5363, office 258-4038.

LOST: Black cat with white paws and white chest. Female with soft fur. Lost around 5000 block of Northland. Reward: 271-1810 or 222-3611.

ROLLER SKATES: white, ladies, size 7, good condition. \$20. 461-7235.

COCKATIELS: \$25. Ed 469-7133.

AQUARIUM: 10 gallons, includes gravel, undergravel filter, Neptunean heater. \$20. Perfect for beginners or as a breeding tank. \$15. 447-8295.

BEAUTIFUL RETICULATED: python, 7' long, healthy, and likes to be handled. Enjoys traveling to beach, easy care. \$150 firm. Inland cage. 284-3895.

FREE: Is a good home. 1 or 2 cats. 1 year old, spayed females. David 755-4711.

HORSE: English riding equipment. Saddle, bit, bridle, tack. Withgait antique car. Queen size sofa bed. Light earth tones. 3418 47th, South of University.

COCKATIEL: Greater Sulphur Crested, healthy, tame, and very affectionate. \$1750 or offer. 275-1187.

BEAUTIFUL APPY-WELSH: pony, 11-12 hands, trail or show, excellent disposition. 9 years, experienced rider only, a bargain at \$150. 421-8965 or 421-9135.

CATS: Two tabby barn cats, and five young kittens. Free to good home. 478-7912 evenings.

PUREBRED ARABIAN: gelding, registered Real McCoy grandson, gray, 4 years old. \$600. 2424 pc corral with shelter. \$75. Bruce Barton 281-0702 or 562-4077.

AQUARIUM: 60 gallon with 2 door wooden cabinet, complete with gravel, rocks, plants, pump, heaters, filter, and hood with fluorescent light. \$130. 272-9959.

PARROT: Double Yellowhead, beautiful, tame, young with large wrought iron cage. \$300. 286-1449.

BLUE DOBERMAN: AKC, 2 years old, born on Jay Bee's Kennels. \$125. 276-3654.

MICE: For sale. Feeders or pets. 50 cents each. 453-4715.

COCKER SPANIEL: puppies, pedigree, black, buff, male, female, whelped 8/27/80. Have mother and father, great with kids, good temperaments. \$100 and up. 444-8775.

REGISTERED: Siamese adults to good indoor homes. Nice dispositions. Housebroken. \$100. \$150. Healthy. 755-0271.

BIG, BEAUTIFUL: quarter mare in trial. Also weanling filly. Must sell, make offer. Horses located. Llaneride area. 443-4718.

BEST MADE: Leitz Focomat 1C enlarger. 35mm, automatic, Focomat F 50m 1.4 S lens, film slides, masks & 1/42 print board. \$975. Bill 291-0864.

WANT TO BUY: binoculars, Zeiss or U.S.N. for marine use, no anques please call after 7pm at 488-5677.

NKKOR: 43-86mm A1 D 5 zoom lens, excellent "normal" lens for fast composing & cropping. One touch zooming and focusing. Accu-apt all 52mm lenses. Perfect condition. \$180. Tom 286-9884.

NKKOR: EL 2, black body with auto-winder. Hard water case & wide strap. Best offer. 579-1741 or 289-5412.

EUROPEAN CAMERA: wanted. Old 35mm models in working condition. Under \$15. Zeiss Ikon, Agfa, Rinaia preferred, other outfit cameras considered. Meters also wanted. 453-5291.

OMEGA: D2 professional enlarger with Wet-lens 127mm lens, printing easel, Time-o-Lex line. Prints 35mm to 4 by 5 negatives. \$125. 725-2070.

WANTED: Lens for Nikon A1, 16, 17 or 18mm. Ar. Brand, must be very good and very reasonable price. 455-7059.

PHOTO ENLARGER: \$50, a nice old Omega in great shape, will trade for Nikon 50mm lens or whatever. 224-6212.

VITAFAR: ZOOM 85-205mm, Nikon mount, excellent condition with Nikon soft case \$125. Tom 289-9884.

VITAFAR: 85-205 close-focusing zoom, Olympus mount with filter \$125. Olympus 50mm lenses \$45. Craig reviewer - with 8 tack \$45. 287-4639 anytime, weekends. 10-5 week-days.

UNDERWATER: Nikonos II with 28mm, 35mm, 80mm lens. Novax II strobe. Sekon meter. 1:1 and 3:1 extension tubes. Camera case. etc. Mercuriously maintained. \$600. 753-6336.

MINKOTA: MINI 16 projector for 110 slides in 2 by 2 mounts. Not suitable for 35mm. Very compact, excellent. In fine case. \$30. \$50. 488-4514.

ROLLEICORD: twin lens camera. Absolutly mint with case. Latest model, hard to find. \$95. 281-8074.

WANT TO BUY: binoculars, Zeiss or U.S.N. for marine use, no anques please call after 7pm at 488-5677.

NKKOR: 43-86mm A1 D 5 zoom lens, excellent "normal" lens for fast composing & cropping. One touch zooming and focusing. Accu-apt all 52mm lenses. Perfect condition. \$180. Tom 286-9884.

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VITAFAR: ZOOM 85-205mm, Nikon mount, excellent condition with Nikon soft case \$125. Tom 289-9884.

VITAFAR: 85-205 close-focusing zoom, Olympus mount with filter \$125. Olympus 50mm lenses \$45. Craig reviewer - with 8 tack \$45. 287-4639 anytime, weekends. 10-5 week-days.

UNDERWATER: Nikonos II with 28mm, 35mm, 80mm lens. Novax II strobe. Sekon meter. 1:1 and 3:1 extension tubes. Camera case. etc. Mercuriously maintained. \$600. 753-6336.

MINKOTA: MINI 16 projector for 110 slides in 2 by 2 mounts. Not suitable for 35mm. Very compact, excellent. In fine case. \$30. \$50. 488-4514.

ROLLEICORD: twin lens camera. Absolutly mint with case. Latest model, hard to find. \$95. 281-8074.

WANT TO BUY: binoculars, Zeiss or U.S.N. for marine use, no anques please call after 7pm at 488-5677.

NKKOR: 43-86mm A1 D 5 zoom lens, excellent "normal" lens for fast composing & cropping. One touch zooming and focusing. Accu-apt all 52mm lenses. Perfect condition. \$180. Tom 286-9884.

NKKOR: EL 2, black body with auto-winder. Hard water case & wide strap. Best offer. 579-1741 or 289-5412.

REGISTERED: Siamese adults to good indoor homes. Nice dispositions. Housebroken. \$100. \$150. Healthy. 755-0271.

BIG, BEAUTIFUL: quarter mare in trial. Also weanling filly. Must sell, make offer. Horses located. Llaneride area. 443-4718.

BEST MADE: Leitz Focomat 1C enlarger. 35mm, automatic, Focomat F 50m 1.4 S lens, film slides, masks & 1/42 print board. \$975. Bill 291-0864.

WANT TO BUY: binoculars, Zeiss or U.S.N. for marine use, no anques please call after 7pm at 488-5677.

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NKKOR: EL 2, black body with auto-winder. Hard water case & wide strap. Best offer. 579-1741 or 289-5412.

EUROPEAN CAMERA: wanted. Old 35mm models in working condition. Under \$15. Zeiss Ikon, Agfa, Rinaia preferred, other outfit cameras considered. Meters also wanted. 453-5291.

OMEGA: D2 professional enlarger with Wet-lens 127mm lens, printing easel, Time-o-Lex line. Prints 35mm to 4 by 5 negatives. \$125. 725-2070.

WANTED: Lens for Nikon A1, 16, 17 or 18mm. Ar. Brand, must be very good and very reasonable price. 455-7059.

PHOTO ENLARGER: \$50, a nice old Omega in great shape, will trade for Nikon 50mm lens or whatever. 224-6212.

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W

AKC YORKSHIRE TERRIERS: three males, 151-200 BTU, 1 year, 1 year, 1 year, 1 year. New set of dishes, service for eight, 287-1137.

PARKING LOT SALE: Antiques, plants, kitchen, household and garden items, and clothes. Saturday and Sunday, November 10 and 11. EPC, Buena Vista and Pacific Avenue, Lemon Grove. 9-4pm.

WEDDING TART: White, white-brominated. Covered with delicate lace and pearls. Short veil attached. \$25. 485-7755 evenings and weekends.

ONE AMERICAN AIRLINES 1/2 fare ticket with label 452-1579 evenings.

12 CARDINAL TRAILER: Great condition. Made and out. Fully equipped to hit the road. 436-387 evenings.

MINIATURE SHOW and sale. Unique exhibits, accessories, room settings, and doll house supplies. Sunday, November 11, 12:30. Town & Country Convention Center. 51-50 admission.

USED Montgomery Ward power mower. Runs. 320 cash. 282-3088 keep trying.

BAR FOR SALE: knotty pine. 540. 226-1033 or 224-5668.

KINGSIZE CANOPY waterbed (Owlair). 8 drawer under-dresser. 42x60x16. New. 229-9983 after 7:30.

LADIES RING: brilliant Blue Sapphire. 18x16 millimeters. 14 carat yellow gold mounting. Size 6 1/2. \$60. Niche 289-3137.

FOOTBALL: Professional Premier Model game, for home or 1/2 Grand shell. only \$350. 777-0042.

3 METAL UTILITY CABINETS (1500 lbs) good condition. \$20. 823 and 505. Moving. must see. 583-1727.

SINGER SEWING machine, 14 size, in perfect condition. recently overhauled and in portable case. \$200. 278-4128.

UNITED OR AMERICAN AIRLINES discount book. 1979. can be used to 1-15. Price \$50.00. 224-5711. 224-3882.

JAR STEREO EQUIPMENT by 1 person. AMFM cassette players, \$50. with 6 track \$45. equalizer. 10-track. \$65. Audionics. Carson, Mecca, much more. Appointments 2-7. 286-2002.

USED FURS: Wide selection. mink, fox, American broadcast, rabbit, Australian opal, jacquard, coats. \$20 to \$375. South 10. Leucadia Plaza Market, Highway 101. Sunday.

HOT TUB AUXILIARY pack for propane. 151-200 BTU, 1 year, 1 year, 1 year, 1 year. New set of dishes, service for eight, 287-1137.

DRESSER mirror: matching nightstands, matching lamps. Mink, mink, mink, mink. All various sizes, sets and lots of Xmas lights. 287-4782.

BEER STEIN: German made ceramic with pewter top. very old. \$12. Convertible in perfect condition. \$50. 485-7755 evenings and weekends.

MAHOGANY CABINET: converts into table. sets 2-11. beautiful. excellent. new. \$950. 485-7755 evenings and weekends.

BARE WOODS couch for sale. good condition. beige/wood. 300. 224-5707 keep trying.

REFRIGERATOR: Large brown in excellent condition. \$400. 485-7755 evenings and weekends.

WATERBED: queen size. Frame, pedestal. new. two sets. sheets, white. blanket. bed pad and spread. \$75. 270-4179.

MODERN COCKTAIL TABLE: solid oak and walnut. butcher block. 24x60x16. Brand new and beautiful. \$200. or best offer. 485-7755 evenings and weekends.

6 SOFA SLEEPER: Fabric upholstery, small light green and white stripes. \$35. 229-9983 after 7:30.

KING SIZE WATERBED: 6-drawer pedestal. padded rails. Aqua heater, multi-color headboard. \$1,200. 485-7755 evenings and weekends.

SOFA AND LOVE SEAT: Late new, gold. crushed vinyl. 287-9879 weekdays 7-10. weekends anytime.

UNITED AIRLINES half-fare coupons. \$50 each. 229-9983 days.

BACK ISSUES OF Playboy, National Lampoon, Time and Sports Illustrated. Also: comic books. 278-4231.

QUALITY CLOTHES and accessories. Ladies size 8-12. Some unusual, reasonable. 485-7755, keep trying.

1986 CAMPAIGN STYLE desk, bookshelf. 1986. 485-7755, keep trying.

WHITE CAMPAIGN STYLE desk, bookshelf. 1986. 485-7755, keep trying.

DOUBLE BED: Comfortable, good condition. 485-4855. Pacific Beach.

TWO UNITED AIRLINES half-fare coupons. \$50 each. 271-5485.

HIDEAWAY: earth-toned brown pad. 70. 151-200 BTU, 1 year, 1 year, 1 year, 1 year. New set of dishes, service for eight, 287-1137.

ANTIQUE OAK BUFFET: 4-drawer dresser. 151-200 BTU, 1 year, 1 year, 1 year, 1 year. New set of dishes, service for eight, 287-1137.

BEAUTIFUL, Mexican handwoven walnut. 18 pieces. living room and dining room. 485-7755 evenings and weekends.

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AMERICAN AIRLINES discount coupon \$30. 229-9983 days.

2 CONSOLE COLOR television sets, both new. Modernist style cabinets. \$150 and \$200. also has built-in stereo. Both are in excellent condition. 222-1111.

KINGSIZE BED: very good condition. \$100. 485-7755 evenings and weekends.

AMERICAN AIRLINES 1/2 fare coupon, with attached vacation sticker. \$50. 178-2743 mornings.

ANTIQUE DINING TABLE: must see. beautifully refinished. 42" round, pedestal table. solid oak. \$15. 485-7755 evenings and weekends.

ANTIQUE ODDS AND ENDS: copper boiler. \$45. cherry plant stand. \$20. oak plant stand. \$45. handwoven quilt. \$150. 485-7755 evenings and weekends.

QUEEN SOFA and chair: dark brown. also Danish. Modern recliner. 273-6301 or 273-3435.

MOVING: selling must everything. radial arm saw, table, rotary, small appliances, books, petcock heaters, etc. Bargains. Buy now or small down today. 296-2337.

UMBRELLA TABLE: Primus camp stove and lantern, camp chair, sleeping bags, like new. \$80. RCA 17" portable television. \$150. 485-7755 evenings and weekends.

7 COUCH: mahogany brownish pad, excellent condition. \$200. 485-7755 evenings and weekends.

UNITED AIRLINES 1/2 fare coupon. 229-9983 days.

WHIRLPOOL DRYER: gas with propane adapter. large drum. like new. copertone. \$450. 485-7755 evenings and weekends.

UNITED AIRLINES 1/2 fare coupons. Make offer. 229-9983 days.

EXECUTIVE FURNITURE: chair, new. \$100. 485-7755 evenings and weekends.

QUEEN SOFA: 1986. \$150. 485-7755 evenings and weekends.

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1977 ENCYCLOPEDIA Britannica: complete set. all volumes. \$200 or best offer. Paul 280-2952.

FIREWOOD: well-dried and stacked. oak. \$170. 485-7755 evenings and weekends.

BEAUTIFUL, Mexican handwoven walnut. 18 pieces. living room and dining room. 485-7755 evenings and weekends.

DRAWING TABLE: 30x42" with built-in light table and cast iron base. Low-Rufert and modernist adjustable drawing lamp. Upgraded adjustable stool. \$190. 262-0354.

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AMERICAN AIRLINES 1/2 fare coupon. \$50. 452-0189 after 7pm weekdays only.

LADIES GRAY PERMAN lamb for jacket. small size. excellent condition. like new. \$75. 582-1389.

UNITED COUPONS: best offer. 178-2743.

DINING TABLE: solid oak construction. 36x58". asking \$225-1096.

2 AMERICAN AIRLINES 1/2 fare coupons for sale at \$80 each. Barry 580-6468 after 4.

PROFESSIONAL SHREDDER and grinder. 50. 485-7755 evenings and weekends.

DOORWAY (2) 36x58": Drapes, draw custom-made ceiling to floor. 4 panels. 36x58". Curtains: 5-panel panels. 36x78". New. Free if you can. See. 287-7803.

2 UNITED AIRLINES 1/2 fare coupons with vacation sticker attached. \$50 each or \$80 for both. 454-8106.

SUNLAMP: Desert Air Lamp, well-made and in good condition. Take 1 away for only \$10. 282-2769.

SINGER GOLDEN TOUCH and Sew Dole sewing model 750 with #222 desk cabinet. Moving. must see. \$400. 485-7755 evenings and weekends.

ANTIQUE BREAKFAST: set, solid maple table and matching chairs. \$125. 435-0352.

8'4" COUCH: orange/red crushed velvet. very nice. very good condition. \$100. or best reasonable offer. 284-0813. please keep trying.

UNITED AIRLINES 1/2 fare coupon. 229-9983 days.

BEEN DISPENSER: just reconditioned inside and out. 1 kg size. \$20. Mike 429-3306.

GEIGER COUNTER: small, portable, battery operated. \$40. 278-4382.

MOVING SALE: sofa, single bed, gold chair, hutch, table, chairs, night stand, Mexican wicker night, miscellaneous and much more. November 10, 2910 PV Street. 225-2748.

SMALL UTILITY TRAILER: \$125 or best offer. 226-0123 or 297-8404.

3 AMERICAN AIRLINES discount coupons. \$35 each. 273-3794.

REFRIGERATOR: excellent condition. \$100. 485-7755 evenings and weekends.

ANTIQUE FURNITURE: oak, dropped table with 4 chairs. \$200. oak 8' hutch with 18 chairs. \$200. 485-7755 evenings and weekends.

X-RAY INSPECTION UNIT: \$3000; microwave. \$800. XTV2 recorder. \$400; miscellaneous lab equipment. 436-3654.

AMERICAN COUPON book. \$50. 298-5038 Monday, Tuesday evenings. Wednesday, Thursday, Friday. 275-5416.

PERMAN CARPET: Toulamann, 6'11" x 4'9". for sale. 485-7755 evenings and weekends.

SOFA, DRESSER and mirror. Everything \$35. 274-3336.

BE A CONSULTANT: Anyone with a marketable skill in any field can 3 ways, 2 books from the Howard Shenson Consulting Service. \$95. 495-4240.

2 UNITED AIRLINES 1/2 fare coupons with vacation sticker attached. \$50 each or \$80 for both. 454-8106.

QUEENSIZE WATERBED: heater, etc. asking \$150. 582-0805.

MARY'S BROWN SUITE: sport coat, size 36. excellent condition. \$45. 280-8215.

ELECTRIC POTTERS' WHEEL: \$50. electric lathe. \$50. some day. Set up your own studio. 289-9253.

UNIQUE GRANDFATHER chair made of walnut and birch. Art Deco style. \$80. 280-8215.

5 MIRRORS: 18" x 18" beveled. \$90. 16" x 16" beveled. \$75. 12" x 12" beveled. \$70. 10" x 10" beveled. \$65. 8" x 8" beveled. \$60. 6" x 6" beveled. \$55. 4" x 4" beveled. \$50. 3" x 3" beveled. \$45. 2" x 2" beveled. \$40. 1" x 1" beveled. \$35. 1/2" x 1/2" beveled. \$30. 1/4" x 1/4" beveled. \$25. 1/8" x 1/8" beveled. \$20. 1/16" x 1/16" beveled. \$15. 1/32" x 1/32" beveled. \$10. 1/64" x 1/64" beveled. \$5. 1/128" x 1/128" beveled. \$2.50. 1/256" x 1/256" beveled. \$1.25. 1/512" x 1/512" beveled. \$0.625. 1/1024" x 1/1024" beveled. \$0.3125. 1/2048" x 1/2048" beveled. \$0.15625. 1/4096" x 1/4096" beveled. \$0.078125. 1/8192" x 1/8192" beveled. \$0.0390625. 1/16384" x 1/16384" beveled. \$0.01953125. 1/32768" x 1/32768" beveled. \$0.009765625. 1/65536" x 1/65536" beveled. \$0.0048828125. 1/131072" x 1/131072" beveled. \$0.00244140625. 1/262144" x 1/262144" beveled. \$0.001220703125. 1/524288" x 1/524288" beveled. \$0.0006103515625. 1/1048576" x 1/1048576" beveled. \$0.00030517578125. 1/2097152" x 1/2097152" beveled. \$0.000152587890625. 1/4194304" x 1/4194304" beveled. \$0.0000762939453125. 1/8388608" x 1/8388608" beveled. \$0.00003814697265625. 1/16777216" x 1/16777216" beveled. \$0.000019073486328125. 1/33554432" x 1/33554432" beveled. \$0.0000095367431640625. 1/67108864" x 1/67108864" beveled. \$0.00000476837158203125. 1/134217728" x 1/134217728" beveled. \$0.000002384185791015625. 1/268435456" x 1/268435456" beveled. \$0.0000011920928955078125. 1/536870912" x 1/536870912" beveled. \$0.00000059604644775390625. 1/1073741824" x 1/1073741824" beveled. \$0.000000298023223876953125. 1/2147483648" x 1/2147483648" beveled. \$0.0000001490116119384765625. 1/4294967296" x 1/4294967296" beveled. \$0.00000007450580596923828125. 1/8589934592" x 1/8589934592" beveled. \$0.000000037252902984619140625. 1/17179869184" x 1/17179869184" beveled. \$0.0000000186264514923095703125. 1/34359738368" x 1/34359738368" beveled. \$0.00000000931322574615478515625. 1/68719476736" x 1/68719476736" beveled. \$0.000000004656612873077392796875. 1/137438953472" x 1/137438953472" beveled. \$0.0000000023283064365386963984375. 1/274877906944" x 1/274877906944" beveled. \$0.00000000116415321826934819971875. 1/549755813888" x 1/549755813888" beveled. \$0.000000000582076609134674099859375. 1/1099511627776" x 1/1099511627776" beveled. \$0.0000000002910383045673370499296875. 1/2199023255552" x 1/2199023255552" beveled. \$0.00000000014551915228366852496484375. 1/4398046511104" x 1/4398046511104" beveled. \$0.000000000072759576141834262482421875. 1/8796093022208" x 1/8796093022208" beveled. \$0.0000000000363797880709171312412109375. 1/17592186044416" x 1/17592186044416" beveled. \$0.000000000018189894035458565620610546875. 1/35184372088832" x 1/35184372088832" beveled. \$0.0000000000090949470177292828103052734375. 1/70368744177664" x 1/70368744177664" beveled. \$0.0000000000045474735088641414051513671875. 1/140737488355328" x 1/140737488355328" beveled. \$0.0000000000022737367544320707025756839375. 1/281474976710656" x 1/281474976710656" beveled. \$0.0000000000011368683772160353512878419696875. 1/562949953421312" x 1/562949953421312" beveled. \$0.0000000000005684341886080176756439248484375. 1/1125899906842624" x 1/1125899906842624" beveled. \$0.00000000000028421709430400883877961962421875. 1/2251799813685248" x 1/2251799813685248" beveled. \$0.000000000000142108547152004419389809812109375. 1/4503599627370496" x 1/4503599627370496"

