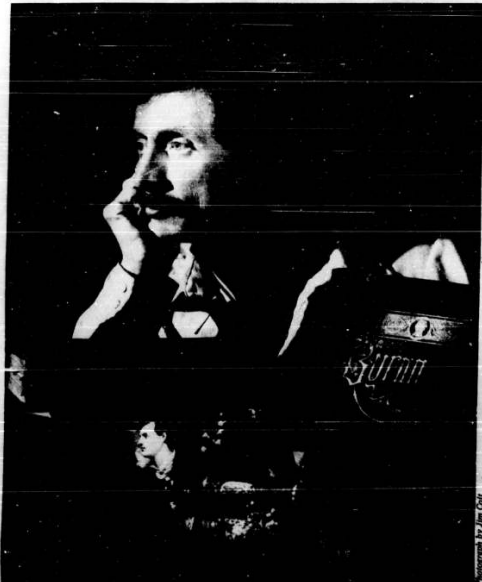


City Lights



Robert Young

The Byronic Man

Robert Byron of La Mesa, who claims to be the only living direct male descendant of the poet Lord George Gordon Byron, gave us a call the other day. He sounded pleased. Although he's known about his famous ancestor since he was eleven, he told us that only now was he beginning to receive some recognition from other quarters. Most encouraging was that the district of Florence in Italy (the geographical area around the city) had just granted him the title of "cavalier," which can be translated as "Sir" or "Lord." "I'm staid authoritatively."

Out at the living Lord Byron's house on Olive Street, we verified that he does indeed walk with a limp, the mark (he asserts) of the same hereditary disease which crippled the famed author of "Don Juan" and "Child Harold's Pilgrimage." "It's related to muscular atrophy," Robert explained. "I've had doctors do research on me to find out more about what Byron had. In those days, people called it a clubfoot, but nowadays he probably would be called bowlegged. We're also exactly the same height, five feet, eight and a half inches." But whereas Robert's ancestor had to fight obesity with periodic regimens of biscuits, soda water, and strong cathartics, "I have a tendency

to be underweight," Robert confessed.

He hauled out a picture of George, the sixth Lord Byron, and invited us to compare his visage with that of his great-great-great-great-grandfather. While we judged the La Mesa man to be a pleasant looking young man, we couldn't exactly describe his countenance as a ringer for the stunning Byronic one. "Well, I wear my hair differently," he said with a shrug. He recalled the profound impression made on him when an aunt interested in genealogy first discovered the family link, an impression so strong that it prompted the lad to change his last name from "Dallas" to "Byron." "He says research in fact revealed that men in the family have commonly changed their last name to Byron, perhaps to profit from the poet's fantastic reputation as a poet." "He was reputed to have two or three hundred illegitimate children, but it's hard to tell how accurate that is," says Robert. "In his day, women were popping up all over and getting pregnant and claiming it was Byron's baby, and the mystique was so strong that their husbands didn't even care!" In any case, the poet's only legitimate child was a daughter, Augusta Ada, through whom Robert claims

the family genes descended to him.

The La Mesans say when he mentioned that connection about a year and a half ago to an international lawyer friend in New York, she urged him to see if he had any claim to the Byron family estate, which includes Newstead Abbey, Byron's home in Nottingham in Sherwood Forest in England. Robert says that same attorney is now researching such a claim and that she also netted the Italian title for him when she was visiting Florence and casually mentioned to a group of city officials that the family link, an impression so strong that it prompted the lad to change his last name from "Dallas" to "Byron." "He says research in fact revealed that men in the family have commonly changed their last name to Byron, perhaps to profit from the poet's fantastic reputation as a poet." "He was reputed to have two or three hundred illegitimate children, but it's hard to tell how accurate that is," says Robert. "In his day, women were popping up all over and getting pregnant and claiming it was Byron's baby, and the mystique was so strong that their husbands didn't even care!" In any case, the poet's only legitimate child was a daughter, Augusta Ada, through whom Robert claims

Barclay's Bank. "I'd rather not say how much," he demurred. "It's only a pittance, but it's the thought that counts." Would he actually want the family estate in England, given the costs of maintenance these days? Robert had thought of the contingency. "My attorney says that if my wild dreams did come true and I did get it, I probably wouldn't have to pay for the upkeep."

Until then, the newest Lord Byron claims to be working on a biography of his ancestor and supporting himself with work as a psychic. "I got a double major in college in accounting and parapsychology. But I put myself through school ghostwriting. I was writing poetry at the age of eight." And recently he's found himself fending off novel advances. "I walked into the Gemco the other day and somehow or other all the clerks in the store had found out. They were all calling me Lord Byron. And several people have knocked on my door because the word has spread throughout the neighborhood." He says he even had one offer from a Byron fanatic in Del Mar who asked him to impregnate the man's wife. Lord Byron of La Mesa declined. "My life is pretty boring compared to the original Byron's."

-J.D.

Robert Young Heaves Sanku Jars At Trepanners

There is a bulletin board, after a fashion, on the front door to Ashley's Market on Paseo Delicias, the main street in Rancho Santa Fe. Next to the five-by-seven-inch card advertising the sale of a half-Welsh, half-Shetland pony is an ad for the sale of a used pair of black field boots made by the Dehner company. The used boots are selling for \$225. Interested parties can contact Bob or Jen at the market. This is not your common community bulletin board, but neither is Rancho Santa Fe your common residential community. On the Ranch, as it is called, few, if any, of the estates sell for less than \$400,000. The minimum size of the well-forested lots is two acres, a fact which attracts the likes of songwriters Pat Page and aging actors Robert Young and Victor Mature. It is one of the few towns in the county that features a hitching post in the commercial shopping district (behind the California First Bank on Paseo Delicias), because the Ranch, according to one resident, is "a very honest community." But it is also a place whose residents are fond of encroaching civilization, and in a protective response, the Ranch has begun to close ranks.

For the past fifty-two years, Rancho Santa Fe has maintained itself as a secluded hideaway for the well-to-do. Now, however, there is

pressure building from all sides: to the south, the proposed instant community of North City West; to the north, Carlsbad and La Costa; to the west, the expanding beach communities; and to the east, Rancho Bernardo, San Marcos, and Escondido, the residents of which use the roads through the Ranch to get to the beaches and the Del Mar racetrack. A private urban consultant, however, has developed a plan for the Ranch which would create a buffer zone of open space between the community and the real world.

The area now known as the Ranch consists of 6000 hilly, stream-veined acres in the county's San Diego region. During the first two decades of this century, the area was owned by the Santa Fe Railroad, which had purchased the property to grow eucalyptus trees. When it became apparent that eucalyptus trees were unsuitable for railroad ties, the Santa Fe company was faced with the problem of what to do with the land. It was decided to divide the area into "gentleman ranches" and sell them for residential development. To that end, the Rancho Santa Fe Association was formed in 1927. The following year a strict covenant was attached to the county to preserve the Ranch's concept as a garden city. The ensuing half century, though, has caused the residents to re-examine the status of their Xanadu.

An urban planner in Los Angeles was contacted last September 20 by the Rancho Santa Fe Association for the purpose of designing a plan which would protect the elegance and sanctity of the Ranch. The results of that study, which was submitted to the association by Donald Cotton and Associates on February 21, will be considered at a general membership meeting some time in April. The landed gentry of the Ranch made its feelings quite clear in a 1978 community survey which targeted as its number-one problem the intrusion of the great unwashed and the attendant inconvenience they represent.

The report (for which Cotton was paid \$25,000) offers four options to prevent the influx of urbanization. Each of those options involves the incorporation of surrounding land — some of which is already slated for subdivisions — into the area governed by the Rancho Santa Fe homeowners covenant. That incorporation could occur only with the approval of the property owners in the affected outlying areas, but at least seven of those owners have already expressed an interest in the idea, according to association manager Warren Benson. The first option, Plan A, entails the annexation of 4750 acres of undeveloped land

to the northeast and could take in upwards of 4000 new residents and annexation fees totaling \$17 million. The other three plans are variations of the same idea, but incorporating a smaller area into the covenant. The covenant — which is similar to the contract signed by condominium owners —

places numerous restrictions on the residents. A so-called art jury (billed as the community's "aesthetic conscience") is responsible for approving all construction and exterior decoration. In addition, the homeowners pay an annual fee to the association of twenty-five cents per hundred

dollars of assessed value. But with the restrictions and provisions of the covenant come the benefits — tennis courts, golf course, riding trails, and the Rancho Riding Club. Plus, there is that ineffable feeling of aristocratic prestige. It is these amenities and the association will use to lure

the large landowners surrounding the Ranch into the covenant area. "Rural character," says consultant Cotton in his report, "results, in large part, from the open vistas of privately owned undeveloped hillsides, canyons, and grasslands, and of groves and agricultural lands

surrounding the Ranch." The fact that these unpopulated lands are expected to have been developed within twenty years has made them all the more coveted by the Ranch's 4000 residents.

-M.O.

Crumbling Slowly Into The Sea

King Canute, the presumptuous monarch who ordered the tide not to roll in, would get a chuckle from a stroll down the length of Sunset Cliffs. For a graphic history of man's attempts to stop the cliffs from tumbling down, he could start by walking south from the Ocean Beach pier. He'd soon spot some of the caves the city has tried to prevent people from entering — first they were soaked with crude oil, then later filled with bright orange concrete. And he could see where the caves have eroded and disengaged the plugs as ugly rubble. A bit further, he could note where the fences were put up to prevent people from climbing on the cliffs, and he could see the holes where the climbers cut right through. For twenty years, erosion-control efforts at the scenic bluffs have been crumbling like sand castles. The king might smile to think that yet another chapter in the saga is about to unfold.

Concern about erosion of Sunset Cliffs goes back more than twenty years, to the 1950s, when the residents along the bluff first began complaining about their shrinking properties. By the end of that decade, the city was asking for help from the state and federal governments. The Army Corps of Engineers charged in and developed an elaborate plan for erosion control, which included the building of a large beach and a 4000-car parking lot at the foot of the cliffs between Santa Cruz and Adair streets. Congress in 1966 even authorized about \$800,000 to pay for the scheme. But the plan was sidetracked in 1971 when many Point Loma residents bugged down the project and only a small part of it was undertaken. Public concern over erosion of the cliffs then subsided completely for a while, but in 1974 the deaths of four sailors in the collapse of a cliff revived the issue.

In May of that year, the city council directed the city manager to "analyze various alternative permanent solutions" to the Sunset Cliffs erosion problems. Two and a half years later, the city engineering department proffered a handful of plans, ranging from leaving the cliffs alone to constructing elaborate protective measures. Once again, a heated public debate ensued, but in October of 1978, the city council approved the idea of building a rock "revetment" (the placement of rocks parallel to the cliff base)

from Santa Cruz Avenue down to Ogden Street. It also called for some (undefined) program to "stabilize" the upper cliffs. To figure out how to do that, the city hired Woodward-Clyde Consultants, soils engineers. Now, \$30,000 and two years later, their report is complete.

Few copies of that document have yet been distributed in the community, but its contents promise to rekindle another debate. In summary, the report recommends a variety of measures for the different sections of the cliff, some of them minor, like landscaping. The net effect of all the recommendations, however, would be to alter drastically the appearance of the cliffs. One substantial change in the cliff just south of the OB pier, for example, would be to install an eight-foot-high "splash wall" where currently there's nothing but rock. The report also calls for building a reinforced concrete walkway, complete with metal handrails, around Casafish Cove (at the foot of Santa Cruz), which adventurous cliff climbers now must negotiate by clinging to a wall as unstable as the cliff itself. Perhaps the most dramatic recommendations apply to the section where the erosion has been worst — the almost vertical cliff face at the end of Del Monte Avenue, where a half dozen houses teeter on the brink. One structure actually had to be removed last year. In front of those cliffs, Woodward-Clyde recommends the building of two sections of wall forty feet tall, with dirt fill to be added in back of the wall. Such an addition would not only save the homes, according to the report, but would furthermore give the property owners up to forty feet of new back yard.

The environmental effect of such drastic changes is one of the major points likely to spark criticism. Two years ago the Ocean Beach Planning Board supported the idea of adding rocks to the cliff base but opposed the idea of stabilizing the upper cliffs — primarily because of a fear of the environmental damage likely to result. Tom Kousser, a former planning board member who has consistently opposed any erosion control measures at the cliffs, argues, "To despoil totally the natural environment in order to save ten to twenty houses is just the wrong priorities."

Closely related to the environmental consequences of any erosion control are questions of public access. Bill Barnes, the head of the city's engineering department, readily admits that the Woodward-Clyde report has been designed with the idea of keeping people off the cliff face. Interestingly, climbing on the cliffs unquestionably helps to break them down. But Barnes argues that the proposed erosion-control measures would substitute an "improved" access to the cliff area; instead of climbing on the bluff face, people will be able to walk easily along the foot of the cliffs, he says. "During the summer months, we should have a pretty good linkage between those two points [Ocean Beach Park on the north and Spaulding Park on the south], which we've never had before."

But, retorts Ocean Beach

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resident Jackie Sanders. "There's a difference in where you'd be able to walk and what the view would be. If you go with all these recommendations, you're not going to have the natural cliff effect; instead, it will be like more. It's like a wall. I think there's a question of more than just quantity of access; I think it's also quality of access." He suggests, "One big reason people go to the cliffs is not to walk on concrete trails. They go to the cliffs to get dirty; to live a bit more."

He and other observers also question whether it's possible — let alone advisable — to keep people off the cliff face. Barnes says studies show that if you provide good access where you want people to travel and put in plants and barriers where you don't want them to go, then you can successfully direct foot traffic. But Sanders and others like Dick Rideout argue that the cliffs are an exception to the rule. Rideout has lived two blocks away from the cliffs for more than twenty years, and led the battle against the Army engineers' plan for adding the beach back in the mid-Sixties. "People will go up the cliffs. If you try putting in plants, they'll walk right over them. The city tried planting green grass on a plant at the end of Niagara and they even covered it with burlap to protect it, and people still walked right over it."

Rideout is among those who contend that the cliffs should be allowed to erode. "If you build in Mission Valley and the flood comes down, why should the taxpayers

money fix it up? I think if you build on the cliffs, it's the same thing. . . . The property owners have kept this alive all along. If they were going to pay the full cost, then I might think differently about it. But they're asking the rest of us to subsidize them." In fact, the Woodward-Clyde report estimates that the total project should cost \$2.2 million, with the property owners bearing about a third of that cost.

The plan calls for them to pay in proportion to the work proposed for their site, a plan which still would result in some whopping assessments. The owner of the peeling wooden structure at 1615 Ocean Front Boulevard, for example, would be assessed \$30,000; the owners of the five-unit condo complex at 1627 Ocean Front would pay \$31,848. Nonetheless, Barnes says, a preliminary survey of the property owners living directly on the cliff edge (the view would be for special assessments) indicates very strong support for the Woodward-Clyde plan. "I don't need to go into back any more," says Jay Kahn, the owner of the structure at 1701 Ocean Front Boulevard. "But it's something you have to do. It's either that or pack up and go away." Mary Seel, a realtor whose assessment would be just \$520, says, "When people have lived here as long as they have, they want to save it at any cost." "I don't see that as a problem," he says. "I don't see that as a problem."

Considering the willingness of the cliff dwellers to pay their shares, the plan is much more likely to run into trouble getting the necessary money from the state (\$1.1 million) and city (\$450,000). Although the city already raised some of the money (it collected about \$200,000 for the project during a bond issue in 1966), the rest has to be raised. Barnes says the passage of Jarvis II would likely jeopardize both the state and local funds. "It would probably throw the entire project into question," he states. But rather than wait for that fateful day in June, Barnes says his department plans to start taking the Woodward-Clyde recommendations through the necessary channels, beginning with a presentation to the Ocean Beach Planning Board in early May. He says strong resistance to the plan there also could prompt an end at last to the twenty-year saga.

-J.D.

-Jeannette DeWise and Mark Orsoll
MARCH 27, 1980



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Coming To Terms

I was also tickled to the Horowitz recital and I feel that Jonathan Saville's review ("The Master's Vice," March 13) was mainly a case of his indignation and/or craving to display what he seems to consider worthy erudition. Granted, Saville is knowledgeable and educated in correct musical terminology; only an expert throws such terms as "tonal," "chromaticism," "pianissimo," "virtuoso technique," "rapid octave passages with the precision, power, and brilliance," "clangorous tuning," "explosive has a change," "petrifiedly

sotily," "eccentric personality," "angry rhythm," "isolated exasperated passage," "et cetera, around with such abandon. Yet to me personally, Saville used the power of a widely read press to display his own verbosity. My critique of Saville is founded not on fanaticism but on the fact that he did a bad review, a hatchet job cutting Horowitz into tiny pieces in order to showcase Saville's considerable literary and musical abilities/knowledge, as well as to indicate his much smaller stature. The entire review of the Horowitz recital could and should have been contained in the

Letters

never been more constructively, imaginatively, or lovingly presented than by Rubinstein, but that is not at issue, nor is it a comparison of the two pianists. I am not a member of the powerful Horowitz cult," nor do I feel Saville's review was "stupid, ignorant, insensitive," or that he should be "kicked off" and "replaced with someone possessing at least half a brain." On the contrary, he does know something about music and writes well. But he also violated what any critic worth his salt has doubtless been taught early in training—to be impartial, unbiased, and

without prejudice, keeping his personal preferences and taste separate. (Does Saville pull wings off flies for amusement when not reading musical articles? If all critics consistently turned out the sort of intellectual trivia full of sound and fury signifying nothing, and biased in the extreme, they would be worthless to no one. Melinda Bartels San Diego

Issues Brought To Bay

A note to say that I deeply appreciate the article on Mission Bay ("A View of the Bay," March 6). It took much time to develop such a thorough article, and for the first time I begin to understand the issues involved. I have lived here twenty-five years and try to follow local issues, but only through the Reader's efforts have I begun to grasp what is involved here, and the "good" citizens involved in the situation. Richard F. Strath San Diego

Jones Buoy

I would just like to say I feel the Reader is the greatest thing for San Diego. I enjoy reading articles, Matthew Alice, and all the ads. Keep up the good work. Christy Jones San Diego

Erata

Last week's cover story, "Workman's Compensation," incorrectly stated that Dr. Paul Parker gave Gene Nooner a series of brain scans. Dr. Gerald Hurst actually performed those scans. Also, the bill offered by Republican State Senator William Craven of Oceanside, while originally intended to add certain mental illnesses to the Fair Employment Practices Act, was later amended so as to delete that intent. We regret the errors. —Ed.

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I plan to be married this October and want the wedding to take place in Balboa Park. Are there any special requirements or restrictions regarding weddings in the open at Presidio Park or Balboa Park?

Tonia Salvarezza
Pacific Beach

In Balboa Park, weddings are prohibited in the Botanical Garden — that lush home that looks at a distance like a giant mahogany radio. A spokeswoman for the parks and recreation department said the garden's pathways are too narrow to accommodate a wedding party and the public too. Anyway, you said you wanted an open-air wedding, so the garden would not figure in your choice. Any open-air place in the park may be scheduled for a wedding.

In Presidio Park, every place may be scheduled except one — the Rose Arbor, near Cozy Way at the park's southern border. The parks department refuses to issue a permit for large gatherings at that spot, owing to the lack of parking spaces nearby. Of course, you don't need a city permit to get married anywhere you like. You may hold your wedding at the Rose Arbor; you just can't schedule it there.

The procedure for obtaining a permit is: 1) to choose the site for your wedding (or volleyball tournament, or whatever); 2) pick an alternate site; 3) telephone Anita Redwine, in the parks department at 236-5994 and tell her your plans. She checks your preferred locations against a calendar to avoid conflict, and sends your permit in the next day's mail. The permit — a form letter on the city's stationery — confirms which site you have chosen, gives the time and date of the event, tells how many people you expect to attend, and lists some city laws. The permit guarantees nothing in regard to whether



Illustration by Rick Gray

you can actually use the site you have chosen. Say your wedding party arrives to find a number of people holding a picnic where you intended to be married. You may show the ushers your permit, but you are powerless to make them leave. The parks are free and open to all; nobody can stake them out for exclusive use. Your only assurance of having the place you want is to get there first. In other words, the permit is free, and you get what you pay for.

The city, incidentally, prohibits amplified music for any event without the issuance of a special permit from the parks department and the office of noise abatement. As for unamplified music, acoustic and wind instruments are approved by the city without a permit, but drums and brass are not.

Dear Matthew Alice:
What can be done to remove the parking prohibitions in bike lanes? Some of us commute to work and used to leave our cars along El Camino Real near Encinitas Boulevard. Then signs were posted prohibiting parking, and each of us was fined five dollars for violating a county ordinance. Yet the department of motor vehicles' Driver's Handbook for 1978 says vehicles may park within the bike lane. Can a county ordinance pre-empt state law? What can we do to get our curbside back?

J. Ashwell
Encinitas
The 1979 Driver's Handbook says (on page 14), "Motor vehicles may park within the bike lane unless otherwise prohibited." You stand little chance of having the county take down its No Parking signs

on El Camino Real, as the bike lane on that street has been drawn on the county's general plan. But take heart. You and other members of your car pool are sure to find sympathy on the county's traffic advisory committee. Call Tom Garibay at 565-5661 and arrange to have your say. Stress your membership in a car pool. Find out if there's a collection point for people involved in car pools from North County. If not, create one.

Dear Matthew Alice:
In the heat of the Presidential race, I have finally found my candidate. Where can I get a "Joe Walsh For President" button?

East San Diego

Ever since Joe Walsh, who is the lead guitarist of the Eagles, wrote to Rolling Stone with suggestions for this country's foreign policy, such as punishing the Iranians by sending them a nuclear reactor and Barry Manilow, the editors of that magazine have sustained the rumor that Walsh is running for President. I don't think he'll do that. Look at what it did for Pat Paulsen's career. If you want a Joe Walsh button, you'll have to produce it yourself. The political button shop nearest you is Dell Enterprises, 7949 Broadway, Lemon Grove; telephone 469-2109. The least expensive order is one hundred buttons, each of them one and one-quarter inches across. The manufacturing takes about four weeks and the cost is sixty-six dollars, not including tax.

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Pachamama

(continued from page 1)
was associated with a powerful goddess, usually known as Pachamama, the Earth-mother. Her cult is older than the Inca empire and has remained alive to this day. . . . Identifying and remembering ideologies that present powerful female beings as the creators of major food resources is important in a world that essentially ignores women's knowledge and contributions. . . . Women's voices are hardly heard in the battle against world hunger, but they are expected to prepare and serve meals every day, everywhere. . . . I have not been entirely oblivious to the women's movement, since most of the females of my family have spent some time out there in the trenches, but I'd had little to do with what seemed at first glance to be loose furniture in the academic attic of feminism, namely, little-known Indian goddesses. And so my curiosity had brought me to chat with a scholar I hoped would be both up to her elbows in research and also able to explain how that research could improve the lot of women in the world. As it happens, I could not have picked a more appropriate time to become curious, since only a couple of weeks ago, on March 8, San Diego State's women's studies department — widely respected, well staffed and funded, and Barbara Watson's place of employment — celebrated its tenth anniversary. San Diego State, concurrently with Cornell, was the first college in the United States to offer courses in women's studies. . . . But back to the spirit rapist's fate. Watson is now explaining to me why that tale has an eerie tone. It comes from a culture more diverse than ours, one that has a history of reverence for Earth-mother, female deities as well as

male ones.

"I think that's a very interesting story," says Watson, an anthropologist by training, "because it does show a sense that, yes, the woman was abused; yes, a crime had been committed. It seems like those stories of powerful male spirits — which also do all kinds of things for the Tacana people — and the story of the Earth-mother kind of fuse. And I think there are many areas in the world where you could show this, that there are conflicting traditions coming together and giving us different ideas about the distribution of power between males and females. In our culture, however, we don't have this. God is male, the Virgin Mary must simply suffer. Eve was terrible. And so women have totally internalized the notion that they are helpless and anyone can do anything with them."

To change the way a society treats women, then, means changing our views of women and power, which is why so many feminists have spent so much time pointing to examples of women in positions of authority. Or, in crude terms from the other point of view, if women have never run the show in the past, doesn't it make common sense that they're not going to in the future — and perhaps for good, if as yet unknown, reasons?

Early in the history of anthropology, in fact, a theory surfaced that women had run the show for a while. "At the beginning of the Nineteenth Century," says Watson, "it was pretty much accepted in academic circles that the family and social system had always been the way it was then, and then it was pretty much the way it was in the Bible. I am simplifying terribly now, but it was a patriarchal model where the man was head of the household and women were men-defined individuals — I should say men-defined beings, since they lost their individuality in that process."

"And then, through Darwin and this



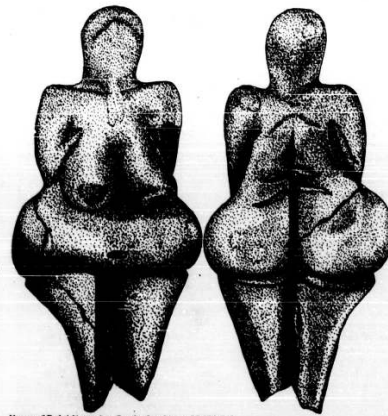
Barbara Watson

new interest in really finding out about social processes, people dug a little deeper into all this and finally, in 1861, two books appeared which dealt with the question: Were women and men always in history where they are today (in relation to each other)? J.J. Bachofen, a Swiss lawyer, said, "No, there was a matriarchy in the beginning."

The matriarchy — or matriarchate, as it is also called — that Bachofen and others described, was a society run by women. The theory, simply put, was that the first family unit, like many

today, consisted of the mother and her child, since in these early, unsentimental days of humankind, most people lived in a state kindly referred to in scientific terms as "primal promiscuity." Fathers did not hang around, and so family ties — and as it developed, civil authority — centered on adult females.

Henry James Maine, an English lawyer, also published a book, this one called *Ancient Law*. "He had lived in India for a long time," says Watson, "and so he had become interested in Hindu law and all kinds of other



Venus of Dolni Vestonice, Czechoslovakia, c. 25,000 B.C.

things. And Maine said, 'Well, there never was a matriarchy. The world was always patriarchal.' And the matriarchy debate was on. . . .

In fact, it became one of the prominent issues in Soviet anthropology, from an odd twist in history. "Bachofen was not the only one who said that women ruled first," says Watson. "One person who supported him and who actually corresponded with him later on was Henry Morgan, an American lawyer who lived among the Iroquois. . . . Iroquois women elders nominated

Engels. And so Morgan's discussion of the Iroquois became rather well known among socialists in Europe. Workers in some factories who would not, you know, have any sophisticated education, would know about the Iroquois because of this. It's kind of a funny story."

Here is Friedrich Engels describing his vision of human society before the dawn of civilization as we know it: "No soldiers, no gendarmes or police, no nobles, kings, regents, prefects, or judges, no prisons, no lawsuits — and everything takes its orderly course. . . . Most nineteenth-century theories of a reign of women, however, described it as a time of irresponsibility and flagrant sexual activity, an era that simply could not last forever. Bachofen, who has occasionally been mislabeled a feminist hero, speculated that as men started to take matters firmly in hand, women fought to maintain control — thus creating the Amazon myths — but lost to the more civilizing influence of the new men-centered system."

A few feminists apparently still refer to this fabled matriarchy, but anthropologists do not. Margaret Mead, for one, called for an end to all preconceptions about women, including "hazy reconstructions of idle periods of history when women ruled and all was peace. . . ."

"I don't think there was a matriarchy," says Watson. "I think the whole matriarchy question should be laid on ice. But I am convinced that in many places and at different times, women had much more power and influence than in our society. I mean, I've seen such women with my own eyes. I've talked to them."

The women Barbara Watson is thinking of are the women of the Guajiro people, Indians who live on the semiarid northern tip of South America, along the border of Venezuela and Colombia. In the

ethnologist's lingo, theirs is a matrilineal — rather than matriarchal — tribe. That is, while tribal leaders may be men, all matters of inheritance and family lineage trace through the mother's side of any family. The Iroquois, Hopi, Zuni, and Navajo in North America, and the Khasi in Africa, are also matrilineal tribes.

The 100,000 or so Guajiro have no central authority as we know it, and live scattered around the cactus- and thorn-bush-covered Guajira Peninsula on ranchos, which are basically extended family households not unlike family-owned cattle ranches in the American West. In fact, cattle raising, as well as hammock weaving, and, for centuries, a form of commerce that non-Indian authorities call smuggling, are the major sources of income for Guajiro men and women. The strength of their culture is such that the Guajiro have actually increased their numbers in the 500 years since they were first in contact with Spanish explorers.

To those of us steeped in patriarchal concepts, matrilineal societies seem turned on their head, even on an everyday level. For instance, when a Guajiro man marries, he customarily lives with his wife's family on their rancho. Even when he and his wife set out on their own, for the first few years they will live near his wife's relatives. Though fathers support their children, children inherit wealth only through their mother's relatives. So a man's worldly goods after his death go to his sister's children; his own children will inherit the cattle and money of his wife and his brother-in-law.

"In such a system," Watson says amiably, "a man is more important as a brother than as a husband. He has all kinds of obligations towards his sister, and so he often will not even be home as a husband. He will go and visit his sister and take care of problems she has. This also means, of course, that

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Pachamama

(continued from page 9)
his wife will have the assistance of her brother."

In such a system, there can be no illegitimate children because both boys and girls carry the mother's family name, which does not change even when they marry. "Ju, that's it," says Watson enthusiastically. "You keep your identity. There is no disruption at marriage."

Among the Guajiro, most religious leaders are women, women often negotiate disputes among people who are not members of their families, and the most formal and expensive education goes to the young women of the tribe. This involves the seclusion of the girl for from one to five years—depending upon the wealth of her parents—after she begins menstruation. During this time, she is taught the art of weaving to ensure her economic independence, though she will probably own cattle. She is also taught to use medicinal plants and about such adult concerns as contraception.

The boys at this time are learning, in an informal fashion, how to tend cattle. But the girls, hidden away in their huts learning to weave, are building their reputations. "It is for this work that she does inside," says Watson. "that she gains her reputation on the outside, because suitors will get interested in marrying her on account of the work she does. So in this society, she doesn't get the man by the way she looks, but really for her skill."

"That doesn't mean that beauty isn't important. You know, they say she becomes very light and pale in there, and she grows long, black hair—there's a lot of talk about her physical beauty, too."

Guajiro hammocks, by the way, are famous in South America, both for their design—they are comfortable

even in hot weather—and artistic merit.

The upshot is that Guajiro women don't even subconsciously believe themselves to be of lesser value. A recent article in *Natural History* magazine was illustrated with a photograph of a remarkably attractive Guajiro woman shoveling salt on a Colombian saltworks, and the observation that, "The sight of stately Guajiro women striding down the main street of Riohacha, a town at the western edge of the peninsula... has affected Colombian national consciousness. These are citizens to be proud of in their independence."

Barbara Watson recalls a more personal experience. "One of the big things in Guajiro society is that you have to be good at expressing yourself verbally. They took it very hard that I didn't do well in their language. They said, 'What's the matter with you? You're a woman and you don't know?' So you see, in such a society there's no excuse; you can't say, 'Oh, I'm a woman. I'm just a poor little one.' No, no, no. I don't know."

Barbara Watson has been interested in the American indigenous peoples since she was young. "I then thought of them in very romantic European terms," she says, "as this kind of 'world of the Indians.' I don't see it in those terms anymore."

"This actually goes back to my school days, when I read a book that was called *The Book of the Indians*, by a famous East German ethnologist, Eva Lips. She talks a lot about the importance of dreams in American Indian culture. It's such an important feature. Even in my field work later I collected dreams, and it has made me very interested in my own dreams, too."

Watson herself was brought up in East Germany. Though she doesn't

like to go into detail about it, she left for the West because she was not happy to continue her studies in anthropology there. "I'm not totally sure why myself," she says. "But you know, after 1945 in East Germany, there was a strong trend not to let children from bourgeois families go to the universities. My father was a school teacher, so he certainly was not a person in power, but when you really think about it, education is part of the superstructure and every person who participates in it is then suspect of supporting the wrong side. So, while I was the best student in school, I could not study anthropology. They told me that they didn't have any spots that year, but then I tried again the next year and I still couldn't. Finally I couldn't stand it anymore and I left."

She studied in West Berlin and Frankfurt, where she vividly remembers a lecture by Egon Schaden, a famous visiting ethnologist and a specialist on the Brazilian Indians. "He spoke not only about the cultures, but he gave us a very good idea of the problems the Indians had and how important it was that you really try to understand, that you accept the fact that they would teach you, rather than that you would impose your views on them. I think this is too much the case, you know, in modern social science. The researcher controls everything, in effect telling the subject what to do and what to think and what to say."

"So this professor really instilled a deep feeling of respect in me. And it was very curious—we students were all ready to pack up our suitcases and go to South America. Oh, it was marvelous."

Her Ph.D. thesis advisor did not share her enthusiasm, however, and when she said she wanted to do field work in Venezuela, he balked. "He said to me, 'What are you going to do when you are there with all those men in Caracas?' That's almost verbatim, 'all those men in Caracas.' And I said,

"I'm not going there to get involved with men in Caracas. I'm going to do my field work with the Indians."

"Well," continues Watson with a shrug, "they thought that was too dangerous for a young woman. By then I was already twenty-eight years old. I mean, it was ridiculous. But my professor said that I should first come to the United States, to UCLA, which has a Latin American studies center, and that I should prepare myself first. So I went for half a year and it was helpful, but I wouldn't have needed even six months. You know, it just wasn't necessary."

She did do her field work, came back to UCLA, got married to a fellow anthropologist she met in the course of her research, then she returned—without her husband—to spend a final year in Europe finishing up her doctorate. ("People thought I was totally crazy, but my husband was very supportive of this.") She has been associated with San Diego State's women's studies department since 1974.

"I've always been interested in the woman's side of life," she says. "But in anthropology, you are trained to ask, 'What do other people do? What's the other side of this?' And in our culture we always say that Woman is the other. Our whole culture is male-oriented. If you really want to know what women are after, what women think, I think anthropological training is very helpful, because you practically have to have the woman's life, even in our own society, is unknown."

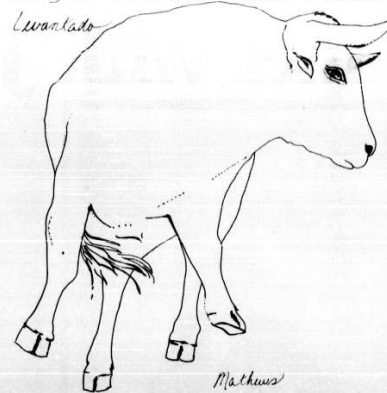
"Oh, I'm a feminist," Watson says with a cheerful shake of her head. "It's very important to me."

She offers examples of how male-oriented research has distorted anthropological concepts. "For instance," she says, "if you look at the interpretations of prehistory, there is an incredible emphasis on the

(continued on page 16)

Restaurants

Right Under Your Nose



rest. I advise you to phone to make sure that you can be accommodated. As I said at the beginning of this review, all you have to do is turn a corner and the delightfully unexpected will appear.

The Restaurant: Margaria's
The Location: 4655 Newport Avenue, Ocean Beach (326-9132)
Type of Food: Mexican
Price Range: Combination plates, \$2.50 to \$3.10; drinks to \$4.75
Hours: Open daily, Sunday through Thursday, 8:00 a.m. to 9:00 p.m.; Friday and Saturday, 8:00 a.m. to 10:00 p.m.

Since I had heard so much about Margaria's in Ocean Beach, I went there the other night with a friend who advised me that unless we got there early, we would be waiting in the street. Sure enough a string of chairs had been placed outside the restaurant, which is directly across the street from the Strand theater. A reservation book is also placed on a small table outside, and people dutifully sign the book and wait. When we arrived, some diners were leaving and we quickly scanned ourselves at a table that still contained the left-over dishes. A few minutes later, at about 5:45 p.m., crowds began to gather outside as if they were giving the food away free of charge.

Margaria's offers a four-page menu at some of the most reasonable prices in town. Combination plates range in price from \$2.25 to \$3.10. A large tostada is \$3.25, tacos are eighty-five to ninety-five cents, and one of the best dishes in the house, a deep-fried burrito that covers the whole plate, is only \$2.25. Margaria's is definitely a bargain restaurant.

The food is good, there's lots of it, and it's fresh, but it's not memorable. We ordered—much more than we could eat—cheese enchilada, tamale, chile relleno, El Dorado burrito, beef taco, wine, and beer—and the bill was under twelve dollars. Of the things I sampled, the El Dorado burrito was the best, though the tamale was also quite good. The ranchero sauce, made with onions and green peppers, was so hot that I couldn't finish my chile relleno. The enchilada had tortilla cheese and the taco too little meat. But for the price, it's not a bad deal.

Margaria's is a good place to know if you are on a budget. I would not go there again, however, because it is not a relaxing place. The room is large and the noise reverberates throughout. The music is loud and overbearing. I found myself screaming just to be heard. In all fairness, my friend and I were the oldest people there—Margaria's is frequented by the young, many of them from high school. There were large tables filled with teenagers who didn't mind the thump, thump of the music; they weren't even aware of it. Moreover, there's some stress involved in obtaining a table, waiting outside, and so on. You have to visit Margaria's during the off hours to avoid these inconveniences. If you are searching for decent Mexican food at a bargain price, you may try Margaria's. But if you want a gourmet treat, go to the Bullring.

ELEANOR WIDMER

The Restaurant: The Bullring
The Location: 6980 La Jolla Boulevard, La Jolla (456-1717)
Type of Food: Mexican
Price Range: Dinners from \$4.75 to \$7.50
Hours: Closed Monday. Open for dinner, Tuesday through Sunday, 5:00 p.m. to approximately 10:00 p.m.

I once had a teacher friend who was in a temporary state of despair because she could not find a compatible mate. She went on cruises; she took trips to Africa, but to no avail. To console her I said, "One day you'll turn the corner in the aisle of a supermarket and there he'll be." Her eyes lit up with enthusiasm. Why hadn't she thought of that before? To my consternation, she took my advice literally and began to hunt the better supermarkets, buying boxes, tins, jars of stuff she didn't need, filling her cart to the brim with sale and special items—at one point she owned no less than sixty boxes of detergent. Her story has a pleasant ending, though. She didn't find her true love in the aisle of the supermarket; she married the schoolteacher in the fourth-grade room next to hers.

The moral of this little tale is not merely that treasures exist close to home rather than far afield, but that life remains tolerable precisely because of these little surprises, these unexpected turns of events. Most of us attend to the workaday world with a combination of forbearance and resignation. What elevates us and provides some of the interest to go on is the small adventure, the unforeseen pleasure of discovery.

As a restaurant reviewer I can go for weeks or months without making a true discovery, but when I do, it's like winning at the slot machine—all the lights go on simultaneously, bells ring, and there's the clang of silver pouring forth in plenitude. In this particular instance, it's also a first for me; until last week, I had not made such a discovery right in my home of La Jolla.

The restaurant I am referring to is called the Bullring and it serves Mexican cuisine—not just Mexican food, but cuisine.

Under ordinary circumstances, my interest in trying a new Mexican restaurant is, on a scale of one to ten, approximately one. It's one of my least favorite forms of cooking because of the standardization, especially in San Diego. In Vermont or Vancouver, I might run to a Mexican restaurant; in San Diego, I amble there with reluctance. Despite the plethora of Mexican restaurants here, I rarely find one that's exciting. I am pleased to say the Bullring is exactly that.

It's located on La Jolla Boulevard close to Nautilus Druggists in an area that's distinguished only by an excellent health food store at one corner (the Windansea Natural Grocery) and a 7-Eleven shop at the other. A variety of small food shops have joined their hands on the opposite side of the street, but they come and go like the candy wrappers that swirl on the sidewalks.

The Bullring is located on the former site of Tiffany's, and if any of you had occasion to visit that sandwich place, you will recall the cramped quarters inside. At present there's seating capacity for about thirty-five people. The interior has been redone; the floors are tiled; decorative blue tiles adorn the walls; the seats are Mexican leather; and while the tables are close together, the room provides a sense of spaciousness because the better part of it is an open, and immaculate—kitchen. Here is the surprise: the chef is an American who apprenticed with French chef Pierre Lustrail of L'Escargot, and who owned and operated Chez Loma, the continental restaurant in Coronado.

What brought Lustrail to this hole-in-the-wall on one of La Jolla's least prepossessing streets? "Partner troubles," he replied. "And I always wanted to open a taco stand. This food is the way I believe Mexican food should taste."

On the first night I had a Bullring platter (\$7.50), which contained a taste of virtually everything: carne asada, roasted chicken, guacamole, and a quesadilla filled with cheese and guacamole. The beans that accompanied this dish were made from scratch and their relationship to those dumped out of a can is like the difference between a piece of plastic fruit and the real thing. Everything on this platter, including the guacamole, was first-rate. In Southern California, so the joke goes, if you hold an avocado to your ear, you can hear the roar of guacamole. But most of it is gelatinous stuff in which you really don't taste the avocado. Not so at the Bullring. The guacamole is splendid, and the quesadilla that's stuffed with it comes as a wonderful delight. My friend and I shared this platter and in addition I ordered a chicken taco (\$1.75) and an extra order of

beans and rice. The taco was soft fried, filled with beautiful chunks of chicken and pieces of cilantro. It was simply the best Mexican meal I have had in months.

The next night I returned because I wanted to try one of my favorite dishes, carnitas. The preparation of carnitas may be considered a test of a good Mexican restaurant. It consists of pork that's been cooked until there's no grease on it, and it's accompanied by slices of onions, chopped tomatoes, cilantro, and warm tortillas from which you can then fashion your own tacos if you are so inclined. In some Mexican restaurants, the pork is dry and inedible. At the Bullring the carnitas platter (\$6.95) was gorgeous to behold, with lines placed along the side of the dish and the cilantro and chopped tomatoes well removed from the beans. The portion of pork was so vast that my friend had to eat most of it. (He had ordered the carne asada (\$7.50), and his one objection was that he would have liked the cilantro and onions served with his dish as well.)

The Bullring prepares its own tortillas, slices its own meat, chops its own vegetables. Everything is tasty, but it does not burn a hole in your throat with fiery chilies. Even the chips are made from scratch and they arrive warm and crisp. I have only two minor objections to the Bullring: the management should consider cloth napkins instead of those red paper ones that disintegrate at the touch. The dishes are aesthetically and care has been taken with everything pertaining to it. But cloth napkins would be helpful.

I also wish that the chef, who is an expert at pastry, would at least produce some flan. On both nights there was no dessert. These are, however, extremely minor suggestions. If I could, I would seek this restaurant to myself. Since the seating is so limited, I advise you to phone to make sure that you can be accommodated. As I said at the beginning of this review, all you have to do is turn a corner and the delightfully unexpected will appear.

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Dinner with John Fulton



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At an age when many American men are beginning to nurse ulcers, welcome grandchildren into the world, and think about their retirements, John Fulton is preparing to reconfirm his *alternativa*, to graduate to the honored rank of *matador de toros*. This he will do next month at the Plaza Mexico, the world's largest bullring, in front of 55,000 spectators; and he will be the only Anglo ever to achieve such rank and such hemispheric acclaim.

Unlike the archetypal Latin bullfighter, who is raised in abject poverty either in an illiterate or semiliterate environment, and who views his public confrontation with a one-ton horned beast as a means of escaping the hopelessness of Latin poverty, Fulton's middle-class, Philadelphia boyhood had hardly prepared him to deal with the politics of the bullring (where Machiavelli looks like Mary Poppins). But rather than be easily discouraged and sink back to Philadelphia as a guest on a TV show of the "What's My Line?" ilk, and meekly open a bar (stand and m.o. among one-shot, flash-in-the-pan heroes), Fulton has persevered.

A small but volatile core of well-wishers has put together a *razle-dazle*

affair to honor him on the eve of his latest moment of truth in the bullring. The press releases promise prominent celebrities — Conrad Janis, Barnaby Conrad, and Gilbert Roland. Although none show up, their names are banded about frequently. All the local TV stations are invited but none appear. Greg Dumas turns up for a few minutes — minus cameraman — then leaves.

Nevertheless, it's a scintillating slice of Hollywood, circa Cecil B. De Mille and Sam Goldwyn, and it is spectacular. The *noir* of scene, highlighted by red and pink fresh flowers and taurine art in varied media and sizes, complements the script. Although the chariots are missing, the grandiose banquet hall on the second floor of the Andalusia restaurant in La Jolla hums with a supporting cast of one hundred, all eager to commemorate an event to be recorded for posterity in the annals of taurine history.

A subculture of second-echelon celebrities and sycophants travels midweek to La Jolla from Burbank, Redlands, Los Angeles, and Sacramento (lots of locals, too), garbed in a curious collage of *baja couture* — floor-length white gowns adorned with diamonds, minks, leopard; red golf sweaters, black sequined gowns next to wool pullovers, polyester. Sixties genre beads and turtle-necks. One fellow turns up in a gray-and-white striped tux and tails, a nineteenth-century morning coat. The aristocracy, the leading players, all of them male in this instance, wear ruffles and custom-cut, short black jackets and high-waisted matching pants into which they are poured.

The Andalusia crackles with expectations of vicarious high adventure, with prodigious appetites of epic proportion. Whenever some new personage passes through the portals, there's a flurry from the cast and stage whisperers and aides from Pat White and Bertha Kelly, the PR people from Los Angeles. "That's Seymour Heller, he's Liberace's manager," and "Here comes Bob Vavra, he's Michener's photographer." Vavra's twin brother, Rod, is in the room, too, creating a double-vision effect which adds a pleasant sort of confusion. "Here comes Federico," someone whispers. "He's John's Gypsy boy... Isn't he beeyoooteeful..."

Amid the mild bullabuloo and no-hust margaritas, our twentieth-century hero, this contemporary slayer of dragons, strides in to light every corner of the large hall with his neon smile and his aura of *wunderkind*. Appropriately costumed for canonization in a gray *cordoban* hat that fastens under the chin, and a custom-cut, form-fitting *traje corto* and high leather boots, the swashbuckling presence of forty-seven-year-old John Fulton immediately fills the room.

This American killer of fierce bulls, however, also has a sensitive side. As an internationally renowned painter whose work, primarily taurine subjects, hangs in the Yale art gallery and in the private collections of Jarek Michene and Peter O'Toole, Baroness Von Trapp, and the late Adlai Stevenson and Ernest Hemingway, Fulton, clearly an original, has devised a unique formula of bull's blood combined with oil, which he developed after his visit to the caves of Almeria. These bull's blood paintings are sold in his own art gallery in Seville, where he lives a great deal of the time, and are displayed in the Andalusia's lobby (where they're also for sale) along with a lush evocation of Lorea's immortal poem commemorating the death of Ignacio Sanchez Mejias. Some say that it is Fulton's painting that keeps his bullfighting alive, that he pro-



PHOTOGRAPHS
Top left: Gus Schumfeld
upper left: Helen Drysdale
upper right: Gus Schumfeld
lower left: Gus Schumfeld
lower right: Helen Drysdale

Fulton's continuing scholarly fascination with history.

Del Mar city clerk Mari Slater is a member of the Taurino Club of Chula Vista, and she is thrilled to press the flesh with Fulton. She tells of the next big taurine event in town: the National Association of Taurine Clubs convention to be held in August right here in America's finest, where aficionados from all over the U.S. will assemble in Old Town at the Padre Trail Inn. "As a body, we'll go to Tecate to run with the bulls, and then, of course, we'll visit the Bustamonte ranch," she says eagerly.

Wally Burdge, the Andalusia's banquet manager, is responsible not only for the sixty-dollar-a-plate menu, a nine-course Spanish gourmet feast in which beef is noticeably absent, but for the innovative place settings, which include a signed, limited-edition lithograph by Fulton (the subject matter? Fulton in full costume with a big, brave bull, of course) with a printed Barnaby Conrad explanation of Fulton, as a souvenir for each paying guest. Wally, too, is an original. He's the world's only English language bullfight broadcaster; every season he calls the veronica for Tijuana's bullfights — at both the old bullring and the new one.

Formerly a jazz musician (he toured Spain playing trumpet in a Dixieland band), Wally claims he was bitten by the bullfight bug after watching movies in Spokane, Washington, where he grew up. "I moved to San Diego to be closer to the bullring — just for the fun of it. I saw my first bullfight in 1958 in Tijuana and I was hooked. From then on my life was centered in the taurine world. I joined bullfight clubs — I was president of the Mulatores — took lessons [in those days they taught bullfighting at certain San Diego night schools], gave lectures all over the country, and of course I got into the ring. I started with a calf and then progressed. One of the bulls I killed in TJ is stuffed and mounted downstairs in the bar," he says, pointing below. "But being an amateur bullfighter is becoming a very expensive hobby. You've got to buy your own bull, and they cost between \$400 and \$500 now. That's a lot of money to blow on a scary thrill that lasts only twenty minutes."

(continued on page 20)

was invited to photograph Fulton dressing for the *corrida* (considered a great honor in the taurine world). Donning the suit of lights has been equated to a ceremonial, ritualistic preparation for death. It can take an hour or more. "I watched the metamorphosis on John's face with every article of clothing he put on. It was fascinating," recalls Drysdale. "You could feel the tremendous amount of tension in the dressing room — the perspiration, the intensity, the electricity — it was all there, down to putting on the religious medallions and lighting the votive candles." (Every bullring in the world contains a chapel complete with a priest supplying waters — just in case.) "It was a memorable experience just being in the same room witnessing his perfection — in the Greek sense of the word. I was awestruck," continues Drysdale. "I thought, 'Now, here is the classic fulfillment of the American Dream — choosing a culture alien to his own and chasing it.'"

According to Drysdale, Fulton has designed several sets of *trajes de luces* (suits of lights), the traditional spangled outfit that the matador wears in the ring. One is an Aztec design, another is a Mayan one, plus his own *traje de luces*, featuring a Greek motif. This is a throwback, of course, to ancient Greece, where young males with beautiful physiques fought wild beasts in order to prove their strength, and it recalls

notes the glory of the *corrida* through his other art forms. (Fulton is also the author of three books: *Bullfighting*, published in 1971 by Dial Press, is an illustrated guide to the history, practice, and art of the *fiesta brava* and is considered the world's best layman's guide to bullfighting.)

Fulton regards bullfighting, with its dominating theme of man against nature, as a ritualistic, symbolic rite with religious and historical overtones, rather than as a mere sport (although his achievements have been acknowledged by *Sports Illustrated*). The somewhat xenophobic American press, however, seems to view bullfighting solely as barbaric sport, and Fulton, by his involvement has been treated by journalists as something of a

pariah. This is most probably due to the traditional North American perception of the bullfight's lack of relevance to American life, especially mainstream American life. But he is an engaging performer in every sense of the word. In fact, it might be said that he is in the entertainment business — the consummate artist, the purist whose taut, disciplined, perfectly proportioned body and rosy complexion is every mother's dream, every woman's fantasy.

Del Mar photographer Helen Drysdale, who wears an eighteen-carat gold impressionistic bull around her neck, describes Fulton as a "man for all seasons," and without prompting tells of their first meeting in 1963 backstage on the Regis Philbin show in Los Angeles. Drysdale

Brass Polish



Erich Bergel

JONATHAN SAVILLE

Conductor Erich Bergel, who led the San Diego Symphony in two sets of concerts recently, seems to have impressed some listeners (including some members of the search committee for the orchestra's new music director), but I found his performances generally poor. What was wrong may be due in part to the arrogance of someone who has conducted the Berlin Philharmonic and who models himself after Herbert von Karajan, and in part to innate defects of musicianship. In any case, both these programs struck me as being the low point (so far) in the current season.

The San Diego Symphony is an orchestra on the way up, but its various component forces are at noticeably different stages of development. The brass section is first-rate, and so are the woodwinds and the percussion. The strings, however, are insufficient in number and relatively less unified in ensemble. A good conductor for an orchestra of this sort would strive to minimize the imperfections and to organize effective performances on the basis of what the orchestra actually is and what it can actually accomplish.

This is what conductor David Atherton did, earlier in the season. He made the string section sound better—in tone, intonation, ensemble, phrasing, and energy—than they had ever sounded before, and when the score forced them to compete with the louder wind choirs Mr. Atherton held the winds back in an effort to produce a balanced sound. The result was that, even in so heavily scored a work as the Nielsen Fourth Symphony, the full sense of the music came through, along with the impression that here was a really excellent orchestra, playing at the peak of its abilities. It did not sound like the Berlin Philharmonic, but it did sound like an orchestra in which the strings and the winds were equally accomplished and making an equal contribution to the music. Mr. Atherton recognized that he was not only conducting Nielsen, he was also conducting the San Diego Symphony; and his aim was to attain the most effective, most musical, and most comprehensive performance of the Nielsen score, using the forces at hand.

Mr. Bergel, in contrast, seems to have decided from the very beginning that the strings were not much good, that a well-balanced performance of Hindemith's *Motets der Mutter*, Strauss's *Don Juan*, or

the Franck Symphony was impossible given the current state of the local orchestra, and that the best way for him to make an impression on the public was to unleash the brasses, to allow them to show off their excellence at full volume, and to take the credit himself. What we heard at these concerts was essentially a series of concertos for brass choir with orchestral accompaniment—splendid for the reputations of the brass players but disastrous for Hindemith, Strauss, and Franck.

Everyone loves the sounds of brass instruments, and the section's playing was truly splendid, but Mr. Bergel scarcely deserves compliments for their playing. The high quality of the Symphony's brass section is due to the brilliance of the individual players and to Peter Erös, who, in his tenure as music director, has helped to select the personnel and to mold the section's sense of ensemble. Mr. Bergel's work—the work he ought to have done—was not the creation of a fine brass section but the integration of that section with the relatively weaker sounds of the undernourished string groups. He did no such thing, and as a consequence the strings—particularly the violins—were often totally inaudible, and when you could hear them, they sounded worse than they have

for years. The absence of the very able concertmaster, Tony Lucia (on leave for illness), was doubtless a factor in this awful regression of the violins to their thin-blooded chaos of the unhappy past, but the chief responsibility surely lies on the haughty shoulders of Erich Bergel.

Apart from this flaw, Mr. Bergel also seemed deficient in matters of interpretation. The *Don Juan* was a case in point, with its lack of subtlety in dynamics and phrasing, and its substitution of grandiose bluffs and violent contrasts for the witty, nuanced drama of character and destiny that Strauss composed. In the classical repertoire—the Brahms Third Symphony, and the Mozart Piano Concerto No. 27 (with the late von Alpenheim as the sincere but rather uninteresting soloist)—Mr. Bergel showed himself no better. Here, in music without the big, brassy, Romantic efforts Mr. Bergel seems so fond of, the weakness of his musical conception was all the more apparent. There was little of the organic flexibility of rhythm that gives life to this music, little of the pointing and shaping of details that distinguishes a fine Brahms or Mozart performance from a routine one, little of the intellectual command of large structures that makes us understand how the music is put together and where we are going at any given moment. Far from being highlights of the current season, these concerts under Erich Bergel were—along with those directed by Aldo Ceccato—the very worst of the series.

The very qualities so strikingly absent in Erich Bergel's conducting—organic flexibility of rhythm, pointing and shaping of details, intellectual command of large structures, and an exquisite balancing of the orchestral forces—are of course the chief virtues of Carlo Maria Giulini, whose recent concert with the Los Angeles Philharmonic was by far the most successful of this conductor's appearances in San Diego. While recognizing Mr. Giulini's immense musical skill, I confess that I am not always a fan of his. I find that his attention to details, to clarity of texture, and to lushness of sound often becomes an obsession, to the detriment of the music's forward motion. The static quality of his performances last season of the Brahms Second Symphony and the Beethoven's "Eroica" (now recorded with the L.A. Philharmonic, in a virtually identical interpretation, on DG 2531123), as well as of his famous recordings of Verdi's *Don Carlo* (Angel 3774) and *Four Sacred Pieces* (Angel 36125), seems to me to detract greatly from the undeniable beauty and transparency of the playing and the numerous illuminations of individual moments that characterize any Giulini performance.

The San Diego performance of Bruck-

ner's Ninth Symphony, however, capitalized on what is best in Mr. Giulini's conducting, and the nature of the music made his weaknesses irrelevant. Populist forward motion and unrelieved intensity—the sort of things so central to such a work as the "Eroica"—are of only local importance in Bruckner, where the music is constantly stopping and then starting over again in a radically different mood. In spite of the fact that almost all Bruckner's symphonies are modeled on Beethoven's Ninth (and none more so than Bruckner's own Ninth, which is even in the same key as Beethoven's), his music is utterly unlike Beethoven's in its sense of structure, pulse, and drama, and if one listens for Beethoven in Bruckner one is bound to be disappointed. What counts here is sensual pleasure raised to the height of transcendent experience: the lush, *Tristan*-like harmonies of the slow movement, the dionysian rhythms of the scherzo, the long-breathed, infinitely expressive melodies in the pulsating strings, the great blazing glories in the brass—which seem to constitute a new, heroic, and what complete unanimity of approach there was in their performance! The encore was worth the whole concert.

But the rest of the concert was not quite at the same level. If we may talk easily and confidently of the Beaux Arts' poise, control, and refinement, such words as "passion," "intensity," and "grandeur" seem somewhat less appropriate when describing the group's character. In fact, this is not a group notable for large-scale risk taking, for plunging into unknown seas; they are at their best when the emotional range of the music is neatly circumscribed, and when the best effects are to be achieved through self-control and self-limitation. In a work like Beethoven's early Trio in G, Op. 1, No. 2, this was indeed a legitimate approach, and the result was a performance lovely and touching in a pure eighteenth-century, early Classical style—it might have been by Haydn. There is another legitimate approach, however, one which sees this music as early Beethoven rather than as early Beethoven, and which brings out the tension, drama, and incipient Romanticism of the later Beethoven style. For such an approach, the second movement is not only tender and touching but also intense and impassioned; the *finale* is not only humorous and vivacious but dramatic and explosive.



Menahem Pressler, Isidore Cohen, Bernard Greenhouse

The Beaux Arts Trio is nowadays the trio. It has practically cornered the market on recordings of the piano trio literature, and it is generally felt that the archetype against which all other such groups are measured. Its recent appearance at Sherwood Hall, under the auspices of the La Jolla Chamber Music Society, gave us a chance to assess its qualities in a variety of music.

What most characterizes the Beaux Arts is their refinement. Poise, tact, clarity, control, balance, an impeccable sense of proportion—these are the words that come to mind when speaking of them, along with praise for their suavity of tone and their subtlety of phrasing and rhythm. All these words might also be used to characterize the music of Joseph Haydn, and it is in fact in performances of Haydn that the Beaux Arts has made its greatest contribution to the musical world. Their recordings of the Haydn piano trios for Philips, now at volume fourteen, have revealed a magnificent body of music, with all its wit, sentiment, lyricism, and vitality. At Sherwood Hall, the Beaux Arts played only one movement from a Haydn trio, as an encore, but that was enough to show how utterly at home they are in this music and how closely it suits their collective temperament. Within the justly observed boundaries of eighteenth-century performance practice, the group conveyed the exuberance and grace of Haydn's mu-

That the Beaux Arts chose the first manner rather than the second was inevitable, given the musical personalities of its three members: the sweet reasonableness of violinist Isidore Cohen, the solid, unostentatious precision of cellist Bernard Greenhouse, and the light-hearted, gregarious exuberance of pianist Menahem Pressler, who, with his bounding around on the piano bench, his flamboyant gestures, and his zany facial expressions, is clearly one of the great figures of the modern comic stage. In such works as the Ravel Trio or Dvorak's Trio in F Minor, Op. 65, however, there is no first manner to choose, and the demands of these works are just a bit bigger, just a bit more violent, than the Beaux Arts is willing or able to meet.

I do not mean to imply that the group fails to rise to the occasion when one of the big dramatic climaxes is reached—they are nothing if not brilliantly skillful musicians, and they are dutifully obedient to the score. But the tension is not sustained; they are evidently happy to return as soon as possible to the lyrical and polite sunlight. The Dvorak, in particular, suffered from this typically Beaux Arts gentility and gentlemanliness; musicians such as George Szell, in his conducting of the symphonies, or the Prague Quartet, in their performances of the string quartets, have demonstrated that high drama, even tragic drama, is the only way to reveal the greatness of these works and to keep them from sounding like well-crafted but slightly second-rate Brahms. But the Beaux Arts, at their best in sentiment and comedy—that is why their Haydn is superlative—and the tragic seems to lie at a considerable distance from their collective temperament.

Nor do they feel really at home in the uncanny and exotic, so that even the quieter and less dramatic portions of a work like the Ravel Trio, so beautifully played as they were, lacked that ultimate tang of strangeness that characterizes the unique Ravel atmosphere. It is an atmosphere that jolly, well-mannered gentlemen of the Eighteenth Century would naturally know nothing of, and while the Beaux Arts's alteration from the spirit of such music was by no means total, they were sufficiently far from it for some members of the audience—myself included—to wish they had stayed more on home ground, at Esterházy, in powdered wigs and frock coats.

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Pachamama

(continued from page 10)
hunting experience of men. It's only relatively recently that social scientists have come to speak of hunting and gathering people. Well, of course, if you leave the 'gathering' out, you leave the women out. In theory, we have changed this. And now we do know that for contemporary hunters and gatherers, gathering provides more — more in amount and a more reliable source of — food than hunting. But in spite of all this, some people have not stopped emphasizing the importance of hunting to human evolution."

Another example comes directly from her study of the Guajiro. "I tend to think that both the maternal uncle and the mother are very important in this kind of society. But there's a rich scientific literature only on the maternal uncle. Well, you see, even that is male-oriented. If you see that fathers aren't very important in the social orientation, then you tend to look at the next most important man — that's the maternal uncle. But anthropologists, or any other social scientists, still have a hard time looking at the women. Sexist science."

She also recalls an interesting set of conversations with her Guajiro subjects during her work in Venezuela, exchanges that show how sins of omission can weaken years of research. "Earlier accounts had reported that the Guajiro have spirits that are associated with the animals, and these spirits are always reported to be male. I was really surprised. I thought, 'Why don't they have female spirits? That doesn't make sense.' So I asked."

She talked with different subjects (or informants, as researchers term them) in a variety of ways. Still, the answer came back: There were male

spirits only. "I must say I was disappointed," allows Watson. "It didn't quite fit into the way I wanted things to be. They kept saying each time, 'They are male, they are male.' But they usually would give me one complete example. They would say, 'There is this spirit, and he is the master of the deer. And he takes them down under and they die,' and this and that. It was always a very complicated case. And then I asked, 'Well, aren't there any female spirits? Aren't there any mothers?'"

"Of course," they said. "Of course."

"And I said, 'Well, you never talked about this.'"

"Well, you never asked."

"I think a lot of our lack of knowledge of women and the female experience has to do with never having asked."

Watson has now moved over next to a coffee table, where she turns on a slide projector. And as a plump, stylized figure comes into focus on the screen — the sort of fist-sized ceramic piece that appears regularly in the *National Geographic* — we return to the realm of goddesses.

The goddess issue is rather complex, but one aspect of it is the question of whether women have been active creators in historical terms, and if so, for how long? Pachamama, the potato goddess, like other peoples' goddesses, is generally believed to be an Earth-mother figure, and is often given short shrift — especially when compared, for instance, to most any sun god.

"What does it mean to create?" asks Watson. "On which level do women create? Do they create the same things men create, and do they create them in a different way? Are these things less important?"

"For a Judeo-Christian, God creates the Earth, right? He is not the Earth; he is obviously spirit and not material. But the Earth-mother is the Earth. She

doesn't have to create the Earth; it's already there."

"I have the impression," says Watson, getting down to the nut of the matter, "that in our society, that is much less respected. You've got something and you don't have to work that hard for it. It goes against our achievement ethos, right? Of course, that overlooks the fact that you have to shape up in order to get something from Pachamama. You have to behave well: you have to make the right sacrifices; you have to say the prayers when you go to the fields in the beginning. But obviously that isn't taken seriously by many people who look at this data."

A vegetation goddess from 2500 B.C. has been replaced on the screen by a goddess from the early Iron Age in Denmark, when the bog people roamed. She is followed by figurines with masks, or holding stylized, two-bladed double-axes, or with features suggesting some close association with birds. At one point, Watson announces the image of the Venus of Willendorf (named for the site in Austria where it was found), the oldest depiction known of the human form, dating from anywhere from 18,000 B.C. to 25,000 B.C. Only an anthropologist could love it.

Though some similar male figures have been found, it turns out that the vast majority are female. "Usually they have been interpreted as fertility objects," says Watson, "because of the heavy emphasis on the breasts, on the abdominal area and the swollen belly. But then we have found some that are very lean — they look like they were on a diet, you know. So I think that they do mean different types of things. People have tried always to explain their meaning by one particular idea: fertility, or some have said it's sexual art. I think that is really dumb, because it means that nudity has always meant the same thing over time. And I think that even the fight

over Black's Beach shows that different people have very different ideas about nudity."

But, I ask, aren't there even today probably more pictures painted of women, by men, than the other way around? Couldn't this explain the preponderance of female figures?

"People have said that these figurines are like a Paleolithic Playboy," Watson says, "and that this doesn't indicate in any way female power. Someone wrote an article in the 1940s that explained them as erotic art. I don't know. Perhaps it's true. But that's a male-oriented interpretation. Our whole world is so male-oriented that we do not have a halfway objective view. And, of course, what is objectivity?"

To bring the whole matter back to Earth, Watson points to the practical consequences of perceptions that are reinforced through generation after generation rather than being examined and, if need be, discarded. "When you consider the whole controversy over the priesthood in the Catholic Church — I mean, to me that is the perfect example. It wasn't long ago that this report came out discussing the question: Can women be priests? I am surprised that people still ask that question. And then they came up with all kinds of things that they saw as standing in the way of women becoming priests. One question that came up was: Can they carry out Eucharistic rites? Women are perfectly capable of giving food to people every day. In fact, they are expected to. But when it comes to sacred food, then we need a different type of expert. I don't see the logic of this. I understand the power, the framework behind it, but I don't think there's any logic to it."

"We don't cherish the female experience. I think we have a terrible stumbling block about women being able to make decisions and being in control. You know, it's just this very basic point."

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DUNCAN SHEPHERD

Even allowing for the possibility that my being a moderate Loretta Lynn fan may have softened me up a bit, I think I can trust myself to say that *Coal Miner's Daughter* is a superior movie of the musical-biography kind, or I could as well say of no kind in particular. I suspect that my fanboyism rears its giddy head when I experience some disappointment that

"One's on the Way" never gets sung clear through anywhere in the movie, and that my mod-rateness is a factor in my relief that "You've Come a Long Way, Baby" never gets sung at all. The main contribution traceable directly from Loretta Lynn to the movie on her side — besides, of course, her having lived and then recounted it in that bastard literary form, the as-told-to autobiography — is simply her fact presence looking over the collective shoulder of the moviemakers. It would undoubtedly alter the face of the art, and

probably be better all around, if moviemakers habitually worked in the fear of having afterwards to confront whomever happened to be the characters in their movie, whether fictitious characters or real, and in the latter case whether alive or dead. That sort of fear, outside of the single case of characters real and alive, unfortunately calls for more imagination than most moviemakers have at their disposal.

Certainly the level of imagination called for and responded with in *Coal Miner's Daughter* is nothing much to shout about, but the levels of good faith and honest effort, it seems to me, are, I am guessing, that they got the needed boost by way of a few nervous glances over the shoulder. Sissy Spacek, who plays (and sings) the Loretta Lynn part, manages especially well to rid her performance of the pity and patronage that have in the past tended to color her characterizations of people from south of the Mason-Dixon line or from south of the middle social stratum. If Loretta Lynn, lurking somewhere off-screen, deserves any credit for forcing Sissy Spacek to upgrade the L.O., the self-possession, and the mother wit of her character, she probably also deserves some for the eerie ventriloquist effects that creep into the performance here and there. As in such impersonation jobs as Kurt Russell's Elvis, James Brolin's Gable, et al., although Sissy Spacek's is a far less slavish impersonation than most of that sort, there are moments when the phrasing and inflection are so close to the original that any random line, regardless of its intended dramatic weight, is apt to stand a single down spine. Or anyway down mine. One line in particular that affected me therabouts was Spacek's "I just can't believe I'm a sittin' here talkin' to Patsy

Cline." But that may have something to do with my being a more than moderate fan of Patsy Cline, and with the miraculous resurrection of her in the performance of Beverly D'Angelo.

The early scenes in the Kentucky hills (where, as a local saw has it, a young man has but three choices: "Coal mine, moonshine, or movin' on down the line") are played from so far inside the milieu, and inside the familial feelings of Loretta Lynn, that there is no room for the political posturing or preaching that normally goes with depictions of the hard life. The people selected to populate these scenes — including such acting neophytes as Levon Helm, former drummer for The Band, as Loretta's father, and folk singer/actor Phyllis Boyens as her mother — seem to have stepped out of the WPA photographs shot by Lewis Hine and others in the Thirties. But their stepping out, in the sense of breaking free, is a no less important point than their fidelity to the photographic records. The evocatively gritty imagery of *Coal Miner's Daughter*, while obviously availing itself of any and all information to be gleaned from old photos of the place and period, does not fall into the facile convention of trying to reproduce those photos down to the exact lighting, composition, and political sentiment. A possible knee-jerk liberal reaction to this movie's use of Appalachian country, if I properly learned those reactions in high-school Sociology, might be to point out that Loretta Lynn's life story is "irrelevant" to that milieu; not every child of the Appalachians is fortunate enough to be blessed with Loretta Lynn's talent, or with her visionary and hard-driving husband (not even with one as superficially charming and nimble as the actor who plays him: Tommy Lee Jones). What perhaps helps them to hold on to their humanity despite such depictions, on the other hand, is that they are also not fortunate enough to be blessed with the reflexes of a knee-jerk liberal. Just as the glaring poverty of Loretta Lynn's early years is treated without an undertone of complaint,

so later is the grueling life of the concert circuit. To have complained about the latter without complaining about the former would have seemed unforgivably spoiled; to have done it the other way around would have seemed like gloating. As is, there is a nice sense of equanimity about the movie.

The sets and costumes, in the lean times as well as the fat, are done with all the care that any stickler could ask for, and there are animating, humanizing touches scattered all along the way: the newlywed husband kicking his feet furiously beneath the blankets to warm up the honeymoon bed in a cold and dreary motel room; the do-it-yourself publicity photo taken at home in the living room with the bedspread strung up to reflect a single naked lightbulb; and so on. The scattering of such touches as these admittedly grows thinner near the end. And it's quite true, as I have heard said stereophonically in all the critical notices I have seen, that the movie loses its narrative drive with the attainment of Music City fame and fortune, and that it ultimately degenerates into a hit parade of Loretta Lynn's Best. It would be easy to say that the finger of blame at the scarcity of such plot-thickening ingredients as drugs, booze, sex, suicide or other unnatural and conveniently story-ending death — in short, the bread and butter of music biographies, perhaps best exemplified by that savorless banquet of bread and butter named *Sardard*, which was directed by the same man on the job here, Michael Apted. The closest that this movie comes to that dramatic menu is Lynn's on-stage breakdown. But the briefest comparison to the identical scene involving a Loretta Lynn facsimile in Robert Altman's *Nashville* will reveal how far from that sort of stuff this movie actually stays: no sinister intimations here of a Svengali-Trilby relationship between the singing star and her manager-husband, no cries of exploitation, no diagnosis of a schizoid split between the star's public persona and her private one — nothing, really, that would be of much interest to the writers and readers of the *National Enquirer*. The absence of any such lurid dramatic interest is not unrelated to what makes the real Loretta Lynn such an inspiring figure. Indeed, what's most regrettable about the loss of narrative momentum is that the movie misses its chance to strike a blow against the notion that any self-destructive hophead, boozier, and debauchee is intrinsically more interesting than someone who is solidly centered and deeply rooted, who handles success well, remains steadfast in marriage, believes in God, and who, no matter how tough life sometimes is, sees some merit in trying to keep up appearances and spirits. It is not difficult to see why the laziest and least imaginative of artists would be more drawn to the former; but the latter, although less easy to dramatize, and less easy to try, is more stoutly insisted in as a less interesting sort of character. And precisely because, less easily and often done, is in a sense the more interesting.

It is not my business to suggest how the script might have been better rounded off, but, if I may be so bold, one way out, however much it would have simplified or accelerated country-music history, might have been to somehow confirm Loretta Lynn as rightful heir to the Country Queen throne after the death of Patsy Cline (whose departure from the movie is a crushing blow and an unignorable signal to wrap things up in a hurry). What I'm required toward that end is not necessarily a thudding dramatic punch, and I for one could comfortably have done without the on-stage breakdown and the triumphal comeback. The strength of the movie all the way through is not in narrative incident anyway, but in character exposure, and all that's needed at the end, it seems to me, is some exposure of character at the specialty level. As a model of what I mean, I could point to an earlier episode, still at the pauper level, in which Loretta, in a radio interview, casually drops the word "borny" in serene innocence as to its meaning. That event has no more narrative value than as a good-for-a-laugh anecdote which she might one day relate on the *Merv Griffin Show*. But it's a perfect revelation of her character at that stage, and

something similar of her maturer self would have been invaluable at the end.

Part of the problem, and probably a larger part of it than the script alone could solve, is Sissy Spacek. She, good as she is at the greener emotions (witness the beautiful shadings of emotion in the pie-auction scene as the bidding on her chocolate-cream goes through the roof), is seemingly unable to suggest much maturing, and is probably even a strong bet someday to break the Hollywood record of the oldest person ever to portray a teenager on screen (current record holder: Roddy McDowall, age thirty-eight). In any case I ought to temper my misgivings about the script with the observation that even if it loses shape and purpose near the end, it always seems to me very flavorful line by line. The writer is Tom Rickman, at whose name I have perked up ever since *The Laughing Policeman*, and will go on doing so for a long while after this.

A great cloud of guilt has been swept from my life now that *Filmm '80* is over and done. I had to glare in defiance at that cloud, looming angrily in the north, every day for eighteen days running. I have never been so neglectful of any *Filmm* from '71 to '79 as I was of this one, and I cannot in honesty cite the price of gas and the NCAA basketball playoffs as excuses. The only entry I was sufficiently motivated to see was Shoshi Imamura's *Vengeance Is Mine*, and that one just because Tom cannot in honesty cite the price of gas and the NCAA basketball playoffs as excuses. The only entry I was sufficiently motivated to see was Shoshi Imamura's *Vengeance Is Mine*, and that one just because Tom cannot in honesty cite the price of gas and the NCAA basketball playoffs as excuses.

The movie itself, I am sorry to say, left me pretty much in the dark: a rather conventional-seeming crime movie of the true-life case-history type, with an unregenerate murderer and con man ranking his police captors with wisecracks like "the nail clipper" in the course of a third-degree that luckily gives way for a lengthy period to flashbacks of his criminal career. Old-fashioned transitional devices such as a railroad train hurtling across the screen are used to cement together the story fragments which occasionally, and only in the past tense, are sort of interesting, but which in the present tense are invariably corny ("Think you can make me talk?" jeers the killer at his captors, overturning the table between them). The act of taking another man's life is salubriously made out to be horribly messy and difficult, and the detail of the killer washing blood off his hands in his own urine is the sort of thing that might well appeal to disciples of Andrew Sarris and other devotees of *film noir*; but other than the like the murderer's masquerade as a university professor, donning a pair of bookish eyeglasses and carrying a volume or two under his arm, and the almost Abbott-and-Costello bit when he accepts a wanted poster of himself from a myopic policeman, are out of *film noir* at its most humble level.

A single medium-caliber movie like this one is not enough, of course, to relieve me of all my *Filmm* guilt, but neither was it enough to prompt me to sift further for revelations among the works of such directors as Rangel Vachanov, Uwe Friebeier, Tony Lycourassis, Tili Mark, Bahman Gharmian, Ahmed El Massoudi, Franz Zwartjes, Naucka van Brakel, Ols Balogun, Zeki Otken, and Kallio Kiisk. I have been having trouble enough just trying to keep up with the normal flow from Hollywood. In fact, the director's names on such recent and imminent movies as *Little Darlings*, *Foxes*, *Serial*, *Die Laughing*, *Penitentiary*, *The Price of Fear*, *The Visitor*, *A Small Circle of Friends*, and *The Boss' Son*, although in most cases pronounceable with more confidence than the names of *Filmm* directors, give me the uneasy feeling that I may have been napping uninterrupted for five years or so: Ronald F. Maxwell, Adrian Lyne, Bill Forsyth, Jeff Werner, Janan Fankha, Michael Preece, Michael J. Paradise, Rob Cohen, and Bobby Roth. Who the devil are these guys?

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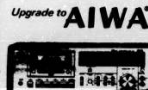
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John Fulton

(continued from page 13)

So Wally Burdge turned his talents to taurine art. He's now known throughout the United States for his pen and inks and his surrealistic, Daliesque bulls. A fine example of his taurine sculpture is encased in glass in the John Fulton memorabilia shrine (containing a blood-stained cape, *banderillas*, Spanish *pesetas*, and other fetishistic artifacts) in the Andalusia's bar. On the opposite wall is a life-size John Fulton sculpture in the Real Maestranza Plaza de Toros in Seville, dated 1963. Considered the La Scala of the bullring, the Real Maestranza arena has promoted such notables as Manolete and Joselito.

Last summer Fulton the artist accepted a \$5000 commission to create a twenty-by-twenty-six-foot mural of Spain, and it now graces the Andalusia's lobby. "I flew in from Seville and had the time of my life doing it. The camaraderie was great—just like in Spain," grins Fulton.

Paul Dobson, Fulton's pal and part-owner of the Andalusia, and who has recently become a *profesor* (amateur bullfighter)—Dobson killed his first bull in Tijuana several months ago, says that while the mural was in progress, he accompanied Fulton on his breaks out to the parking lot, where they practiced veronica with a cape and took turns being the bull. "You should have seen the looks on the faces of the people who were in their cars driving past on La Jolla Village Drive. They must've thought we were nuts! Two mature men playing toreado! The practice was great, though. It really loosens up the muscles. It takes lots of practice," says Dobson.

Another guest, Bill Lindsay, a fifty-four-year-old San Diego-based customer service employee for United Airlines, is a member of the *Muleteros*, an association of amateur bullfighters, and also a member of the Taurino Club of Chula Vista. He has flown to Spain eight years in a row ("Starting when I was forty-six years old, mind you," he laughs) just to run in the streets of Pamplona with the bulls. Lindsay plans to fly again in July for the festival of San Pelerin. "I got inspired from reading *Argosy* and *True* magazines. It's the most macho thing to do that I can think of," he explains earnestly. "Why do I do it? Because it's exciting! You run in the streets and the bulls run after you."

"The high point of my life is being here tonight," he continues. "I've seen Fulton fight in Pamplona and I've filmed it. But matadors seem to be staying away from *here* in droves. There's a lot of jealousy between them, you know."

No sooner are these words spoken than Adrian Romero appears in the doorway. Several women shriek. "Adrian, Adrian!" They wave. He nods. Reputed to be one of Mexico's top matadors, Romero, a pragmatist, says it's a hard way to make a living. "You've got to fight eighty bulls a year to make it pay," he claims, "due to all the overhead and the competition." His import business in Tijuana is more lucrative, he supplied all the Andalusia's wrought iron.

(continued on page 21)

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John Fulton

(continued from page 20)

An atypical matador, Romero, although born in Mexico, spent his childhood in Battle Creek, Michigan, and then fell in love with a native San Diegoan from a wealthy family, got married and became enchanted with San Diego. Now that he and his wife are parted, the thirty-one-year-old matador-cum-businessman shares a La Jolla condominium with Paul Dobson.

Enter Federico, known affectionately in Fulton's close circles as "John's Gypsy boy," although he is twenty-two years old. With grace, agility, and a ruffled shirt, he mixes easily with the guests, charming them by telling of his plans to return to Seville with Fulton so that he can pursue his own career in the bullring. Secondhand stories circulate that Fulton, who's been in Spain on and off for almost a quarter of a century, had heard about an extremely talented artist who happened to be only ten years old. Fulton sought him out, which was no easy task since the boy was roaming across the Iberian peninsula in a Gypsy caravan, leading a nomadic life. The pursuit paid off. Fulton eventually found him, tutored him in art, took him under his wing, and showed America to this pre-pubescent son of Gypsies. Upon their return to Spain, however, Federico disappeared. Legend has it that he was kidnapped by the Gypsies. After a long, Kafkaesque search, an almost mythic travail replete with imagery of galloping horses and lost little boys in deep, mysterious, swirling *Español*, Federico finally turned up again, abused and mistreated.

The story goes that Fulton petitioned the Spanish courts and, after a lengthy series of legal battles, succeeded in adopting Federico, who was by then thirteen years old. Now, nine years later, they live happily in Fulton's three-story Seville villa with photographer Robert Vavra.

Table talk: A Sacramento art dealer and a Red Cross nurse from Lakeside sit next to late-comer Noel Meadows, the doctor who tested and certified the blood content of Fulton's bull's blood paintings for customs officials upon entry into the United States. Arch-rivals Norm Clarke from the Associated Press (who, incidentally, has also run with the bulls in Pamplona, and more recently, in Tecate) and UPI San Diego bureau chief Stu Slavin ignore much of the fanfare, concentrating instead on the room-temperature Spanish wines, vintage 1977, as they laud the *L.A. Times*' recent spectacular scoop on the Escondido Sperm Bank.

While guests are downing squid and *corndog* *huevo*, Fulton, the supreme stylist, preens, table hops, blows a few kisses, and displays a solid-gold bull on a chain (it's dated 1933, the year he became an official *matador de toros* in Seville), and other elegant finery. As a *coup d'état*, a final display of his humanity, he reveals his makeshift cuff links, which are pepper clips.

Between the seafood course and the strawberries, Romero, demurely makes the rounds at a few tables, either introducing themselves or being introduced. During coffee, a Hollywoodesque

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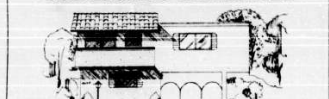
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John Fulton

(continued from page 21)

roast in the Dean Martin tradition begins. The boyish-looking Vavra, who admits publicly to being forty-five, leads the pack. He lays on a thick layer of Hollywood hype, dropping names irreverently (both Bogey and Hemingway are invoked several times, e.g., "When we were at the Hotel Mirador in Malaga with Hemingway"), and not missing any opportunity to plug his own photo exhibition, opening the following day at the Circle Gallery in Old Town.

Vavra weaves the expatriate tale deftly, of the lean days in Spain and the first encounter with Fulton on a Seville street, peppering his narrative with sentimental metaphors, double entendres and philosophic clichés. Finally he introduces veteran screenwriter and director of fifty-eight epoch-type films, academy award nominee Budd Boetticher. The septuagenarian former producer (Boetticher's another who has fought in bullfights all over the world) tells Fulton vignettes and achievements and engages in film industry shop talk, which seems to please the audience; applause spontaneously bursts forth at the mere mention of an incident or the name of Anthony Quinn, Lee Marvin, Gary Jurado, and other big Hollywood names he directed. Inducing the cult of personalities with a Hollywood of the Forties theme, Boetticher recalls the

first film he directed, back in 1935. "This film wasn't released—it escaped," he jokes. Boetticher is, of course, another original. At home in San Diego Country Estates, he breeds Andalusian horses and maintains the only stable of its kind in the entire United States.

The crowd has been warming up all night and now they're hot. Boetticher presents the star to the audience. Fulton walks like a hero, he talks like a hero, he's charming, he's charismatic, he gets a standing ovation before he ever opens his mouth. He's got them in his pocket. "This is heavy stuff," he announces with a disarming smile. He moves to the topic of inspiration. "My mother sent me to the movies on 'dish night.' She wanted a gray boat. [Chuckles of recognition from those members of the audience who recall the Great Depression.] She's since regretted it. [More chuckles.] The film showing that night was *Blind and Sordid*. It was presented as an anti-bulldozer propaganda film, but I was thirteen years old at the time and I was fascinated by Tyrone Power and the cape. I couldn't take my eyes off him. I was totally taken in by the swashbuckling stuff. I still am," he grins.

My first lessons were in a barbershop in Philadelphia. The barber showed me some passes, some veronica with the striped barber's towel, and that's how I got started. I got a lot of haircuts, too." Fulton proceeds to describe his first journey to Spain in 1956 on a ship called the *Independence*, where he paid his pas-

sage across the Atlantic by dancing flamenco. Then there's the magic mention of Michener and Hemingway (both of whom chronicled his eyes in their books) and a meandering Hollywood trip down memory lane while everyone in the room is loving John Fulton and loving each other in a bond among strangers unified instantly by their common idolatry.

Now the *cerca de la frontera* is poured. Someone shouts, "¡Venga los flamencos!" Fery Junita Franco begins dancing to the accompaniment of two guitarists and singer Remedios Flores, who is straight from Malaga (Junita is from Solana Beach). As a teen-ager in Seville, Junita had given command performances for Generalissimo Franco and Prince Juan Carlos (now King of Spain) and just a week ago for Marty Miller (of "Route 66") at a private party in his Del Mar home. And now, ladies and gentlemen, she dances for John Fulton, *matador de toros*. Ah, swirl! With John Fulton. There goes hero, full of grace, unable to stay out of the limelight. He is on the wooden platform, invading another's stately Iberian pursuit—dancing the fandango with Junita Franco.

Soon Federico joins them. His dark intensity adds another dimension to the already dramatic performance. Suddenly the room buzzes as the eternal guitar plays and the movements of the dancers seem to flow of the wine, making the gathering vibrant and explosive.

Fulton's expression changes from playful adversary to one of total domination. He's in the arena with beads of perspiration under his eyes and above his mouth. He holds his short jacket as if it were a cape. He clenches his teeth as the circle tightens and as the crowd closes in. The dancing reaches a fevered pitch.

Junita Franco bows out. PR person Pat White, in flowing red chiffon, takes her place on the wooden platform, playing toro to Fulton's matador. Federico bows out. He picks up a guitar from Rod Hollman, a.k.a. Rodrigo De San Diego, who was at one time Federico's guitar teacher in the little town of Ronda, in Spain. What a reunion! What historicity!

A drawing is announced. Someone wins one of Fulton's blood paintings, another wins two round-trip tickets to Mexico City, and someone else is awarded a couple of coffee-table photography books by Vavra.

As an encore, wonderboy reveals the baroque side of his personality. He raises his glass and proposes a toast. The fanatics rise in unison. The jaded journalists also rise. So do the stars. And the earth moves. "Here's to lying, stealing, cheating, and drinking," he says. Glasses clink during a long, theatrical pause. "Lie to save a friend, steal a young maiden's heart, cheat the death, and when you drink [long pause], drink with me, my friends."

Heartstrings tug. Too much! Everyone's in love. Screen credits, flash, and it's over!

Off the Cuff

Have you ever played an April Fool's joke?



Eric Elrod
Student
La Jolla

When I was in college, I worked at a liquor store which was by the train station. We always had drunks and drunks that would hang out there. Out in front was a pay phone. Well, I got to know one drunk named George. He had a scraggly beard and no front teeth. I dialed the pay phone number when George was standing by it and he answered it. I said, "Hello, George, this is God calling. Are you going to be good? Are you going to lay off the sauce?" When I described what he was wearing, he believed me. He came into the liquor store afterward, bought two quarts of Muscatel, and said, "I just talked to God, Eric." It was going to be an April Fool's joke, but I kept it up for a week.



John Turner
Student
East San Diego

I can think of one that was played on me. We lived in a dormitory called Hendricks House back in Chicago. It was run by an old woman named Mrs. Hendricks. As I recall, one night before April Fool's Day I had been drinking. Before I came home, my roommate Steve had toilet-papered the entire room and filled up the sheets with about two cans of shaving cream. Then he short-sheeted the bed. I came in so drunk I went straight to bed and fell asleep. The next morning old Mrs. Hendricks came in to show the room to some prospective tenants. It was embarrassing. I made some apologetic noises. About two hours later Steve came back in and said, "Ha, ha, April Fool's." It wasn't too hilarious to me, though.



Mary Drake
Student
East San Diego

About six of us picked up Andy's little Honda car right before church and hid it in the bushes behind a house. Then just before Mass, I put Andy's name in a register book where you put people's names when they die. So right in the middle of Mass the priest says, "Let us say a prayer for the deceased," and he read off Andy's name. Andy was sitting a few pews in front of us, bawling up. He figured that we were the ones that did it. After we got out of church, I yelled, "April Fool's Day, Andy!" He chased us around for awhile and then he dumped a whole bucket of water on me. He couldn't find his car all day.



Tom Torres
Contractor
La Mesa

I was overseas in Japan and we needed money to go pull a drunk. I noticed a package our sergeant had above his wall locker that had been sitting there. We didn't have any money, and as it turns out, the box contained a tailor-made cashmere suit, ready to be mailed home. We took the suit, pawned it, and stuffed the box with cleaning rags and packaged it back up. It so happened that the following day he sent it home. His mother received it on April 4, with a letter about his beautiful cashmere suit. It has a happy ending: we went and got it out after payday. It so happened that on April 4 I was standing in front of the commanding officer, having to give him an explanation. I'm not sure who the joke was on after all.



Michelle Martinez
Student
Mission Bay

I can't think of anything I've done before, but I can tell you what I'm going to do this year. I'm going to call my mom from school and I'm going to tell her that I'm in Las Vegas and that I just closed. I want to get her when she's a little groggy around midnight or one. I don't know how she'll respond, she'll just be shocked. You need a little background. This is a guy that I've been going out with for awhile. She'll say, "Now tell me the truth, are you serious?" And I'll say, "Yeah, mom, aren't you excited?" Maybe I'll call her the next day and tell her it was a joke. She has a pretty good sense of humor. She'll laugh—I hope.

—by Lin Lukury

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Section 2

Nela, The Story Of A Painter

Hans Conrad Fischer, the German filmmaker heretofore known to San Diego audiences for his erudite, impeccably made documentaries on the lives of Beethoven, Mozart and Bruckner, has plunged into a vastly different, intensely personal (and no doubt heartbreaking) realm with his newest study: *Neia, the Story of a Painter*.

Fischer's daughter Cornelia was nineteen years old when she learned she was dying of leukemia. A quiet, serious and intelligent young woman, accomplished as both a pianist and (largely self-taught) painter, she concentrated her energies during her last years in oil, watercolor and tempera, with works of stark, brilliantly colored primitivism, each signed "Nela," a name she preferred to her own. Her direct and boldly expressed imagery — birds, flowers, trees, human forms — springs honestly and without pretention from tribal roots, as filtered through such moderns as Picasso and Paul Klee. The

(continued on page 3, col. 5)



Los Angeles Times 107

Million Dollar Cookie Business

Back in 1918 when the Girl Scouts of the San Diego Imperial Council were peddling doughnuts and hot cross buns baked by their mothers, they never would have imagined that their winsome smiles would result in a million-dollar cookie business. This year, our local Girl Scouts have already taken orders for 740,576 boxes of cookies at \$1.50 per box. The cookies will be delivered to the troops this week. Then whoever missed the advance sales will still have two

more weeks to satisfy the Cookie Monster lurking within, as the Girl Scouts and their younger counterparts, the Brownies, sit in front of supermarkets and other local businesses selling their stockpiles of cookies.

The cookies are manufactured by the Burrey Cookie Company of Chicago. By far the most popular cookie the Girl Scouts sell is the chocolate mint, but the traditional butter cookie in the Girl Scout trefoil design, a peanut butter cookie, chocolate and vanilla cremes, and chocolate chip cookies are all fast sellers. As a concession to the health-conscious, this year for the first time the Girl Scouts are offering a "Country Oats and Nut Crisp" cookie. That and the "Cheddarette Cracker" are made

without preservatives. But c'mon — Girl Scout Crackers!

Selling cookies is not, of course, the purpose of the Girl Scouts, and spokeswoman Lisa Cid said that is a reputation they would like to dispel. "We are in the throes of big changes," she said. "We have a responsibility to prepare the girls to be tomorrow's women with all that means in this complex world."

Girl Scouting now includes career internships, intercultural exchange programs, and community involvement. "We want the girls to realize that women can think that way," Ms. Cid emphasized.

With the rise of consciousness within the Girl Scouts, selling cookies, a remnant from the
(continued on page 3, col. 4)



and technical perfection and you get an evening of unmatched musical experience, not to be missed.

The group was formed at the Juilliard School in 1976 and was coached by Robert Mann, long-time first violinist of the Juilliard String Quartet (which itself belongs in the "hot" category). Under the influence of Mann and the Juilliard, and making use of their own talents and predilections, the New York Quartet — William Fitzpatrick and Brian Dembow, violins, Robert Becker, viola, and Stephen Erdody, cello — has achieved a considerable

(continued on page 3, col. 4)

New York
String Quartet
At UCSD

The obvious enjoyment the New York String Quartet feels in the music it plays never fails to trigger response in kind from enthusiastic audiences. If chamber groups can be divided into the cool and the hot, those who show restraint and poise and those who show fire and self-abandon, the New York Quartet certainly belongs to the latter. Add youthful high spirits

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<p>RECEIVERS</p> <p>JVC RS5</p>  <p>\$149 Receiver of the Month 1989 The RS5 is a 200-watt stereo receiver with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The RS5 is a true stereo receiver, with separate left and right channels. It's a great value for the money.</p>	<p>CASSETTE DECKS</p> <p>JVC RD 85</p>  <p>\$149</p> <p>Introducing a unique stereo in a stereo and single cassette deck. The RD 85 is a 200-watt stereo cassette deck with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The RD 85 is a true stereo cassette deck, with separate left and right channels. It's a great value for the money.</p>	<p>JVC</p> <p>RS1</p>  <p>\$229</p> <p>JVC RS1 200-watt Stereo Receiver is a complete 2-channel stereo receiver with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The RS1 is a true stereo receiver, with separate left and right channels. It's a great value for the money.</p>	<p>JVC RD 85</p>  <p>\$149</p> <p>Introducing a unique stereo in a stereo and single cassette deck. The RD 85 is a 200-watt stereo cassette deck with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The RD 85 is a true stereo cassette deck, with separate left and right channels. It's a great value for the money.</p>	<p>TUNABLES</p>  <p>\$87</p> <p>At Last! A new 200-watt stereo receiver in a single cassette deck. 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It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The RS401 is a true stereo receiver, with separate left and right channels. It's a great value for the money.</p>	<p>JVC</p> <p>KD15</p>  <p>\$329</p> <p>Introducing a unique stereo in a stereo and single cassette deck. The KD15 is a 200-watt stereo cassette deck with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. The KD15 is a true stereo cassette deck, with separate left and right channels. It's a great value for the money.</p>	<p>TECHNICS</p> <p>SLD1</p>  <p>\$149</p> <p>Introducing a unique stereo in a stereo and single cassette deck. The SLD1 is a 200-watt stereo cassette deck with 15 input channels, including 12 FM stations, 12 AM stations, and 12 CD stations. It also features a built-in tuner, auto-tune, and a 10-band graphic equalizer. 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READER'S GUIDE

Contributors to Reader Events may be received by mail no later than the Friday preceding the Thursday issue on which they are to be published. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, and photos to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92138.

Dance

Lunchtime Theater Series will continue with presentations by the San Diego Ballet and the Jazz Dance Ensemble, Thursday and Friday, April 3 and 4, noon, Marquis Public Theater, 3717 India Street, 298-7674.

Music

Jazz Vocalists, the Chorale Ensemble, a group of 30 jazz singers from the School of Creative and Performing Arts, will offer jazz and pop numbers on Sunday, March 29, 1 and 2 p.m., Bazaar del Mundo courtyard, 2754 Calhoun Street, Old Town, 298-3161.

Guest Pianist Tamara Vavary will appear with the San Diego Symphony, under the baton of Peter Eina, in a program which will include Chopin's Concerto No. 2 in F Minor, Beethoven's Overture to the opera "Prince Igor," and Beethoven's "Symphony No. 5 in C Minor, Op. 67," Wednesday, April 3, 8 p.m., San Diego Civic Theatre, downtown, 236-6510 or 239-9721.

"1980 Spring Concert Series" will open with Daniel Padham conducting the Neighbor's Chorus and Chamber Orchestra of Pasadena in his oratorio "The Passion of Jesus," and the director of Ed Low, the chorus will perform. Back to Back No. 4, "Christ in the Wilderness," Sunday, March 30, 1:30 p.m., First Unitarian Church, 4190 Front Street, 298-9978.

New Music, Bertha Hutchinson's "A Grandmother's Song," a musical epic for quadruphonics and live performer, and "Tough Beat," Jennifer Kotter's radio work concerning Mexican laborers in Southern California, will be presented Sunday, March 30, the former at 8 p.m., the latter at 9:15 p.m., Center for Music Experiment, 408 Warren Campus, UCSD, 452-4363.

Mini-Concerts-At-Home, will present Marcia Vavary (cello),

Ronald Goldman (violin), and Betty McManus (piano), who will perform Mendelssohn's Trio No. 2 in C Minor, Opus 66, Monday, March 31, noon and 12:35 p.m., Athenaeum, 1028 Wall Street, La Jolla.

"Spring Chamber Music Series" will continue with a recital by soprano Susan Lynn Dixon, accompanied by pianist Janet Prim, featuring songs by Handel, Mozart, Strauss, Debussy, Rodgers, Barber, and Rorem, Tuesday, April 1, 7:30 p.m., third-floor lecture room, San Diego Public Library, 6212 Street, downtown, 236-5849 or 236-5830.

"The Medium," a one-act opera by Gian Carlo Menotti, will be performed by the Street Opera of the San Diego Opera Center, Monday, March 31, 2 and 7 p.m., Tuesday, April 1, 2 and 8 p.m., and Wednesday, April 2, 8 p.m., House of Hospitality Ballroom, Balboa Park, 232-7636.

"Wednesday Evenings at the Mandeville Center" will present the San Diego String Quartet, who will perform "Adagio and Fugue in C Minor, K. 546" by Mozart, Webern's "String Quartet, 'Quartetto'" by Rode, and Beethoven's "String Quartet in C# Minor, Op. 131," Wednesday, April 2, 8 p.m., Mandeville Center, UCSD, 452-3229.

Vocalist Holly Nell will be featured with Adrienne Tof, Robin Fisher and Catherine, March 29, 7:30 p.m., Sunday, March 30, 7:30 p.m., Civic Theatre, downtown, 236-6510 or 239-9721.

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Film

"Plutonium: Element of Risk," a documentary on nuclear installations by Dan Widener, narrated by Jack Lemmon, will be presented in the "Cinematomics" series sponsored by the Community Energy Action Network, Thursday, March 27, 7:30 p.m., Monty Den, Artec Center, SDSU, 233-1684.

"Ireland," cinematographer Robert Davis calls out "Watch for machine gun fire" as he takes his audience through the Irish conflict in this travel film, screening Thursday, March 27, 7 and 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 465-1700 x311 or 440-2277.

"Outwitting the Con Artist and the Muggers," part of a film/discussion program for older adults, will be shown Saturday, March 29, 7 p.m., Regency Park Retirement Home, 5470 Lake Murray Boulevard, La Mesa, 466-1700 x321.

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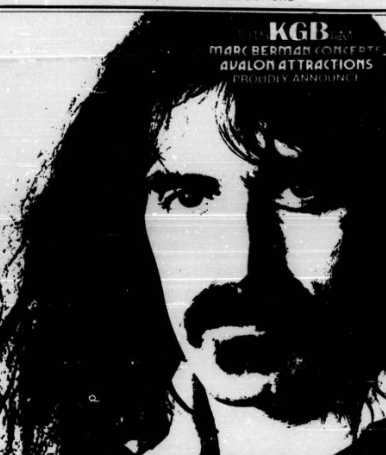
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

John Cole and Iggy Pop, two of rock's most formidable madmen, have time off from the daytime long enough to appear in San Diego this week. Cole, Sunday night at the Coliseum, and Iggy (or Pop, if you prefer), Wednesday night at the Rialto Theatre, I am being figurative, of course, when I label these artists madmen; they are unpredictable, incorrigible, and often imperious. These traits are not exactly foreign to rock musicians, many of whom exhibit such traits that if I can't easily figure out which of them are these image hawkers seeking provocative notices, and which may genuinely be "touched in the head." The great dividers are talent, insight into human foibles, and originality. Even if Cole and Iggy sometimes seem as though they would be perfect subjects for a R.D. Long-style, pro-therapy treatise, both have talent, insight, and invention to spare.

Of the two, I am more excited about seeing Cole, mostly because his last local appearance was in 1976, when he headed up the crowd of the Rock Door for Port Smith. If my memory has not been dulled in four years, it would be no exaggeration to claim that his ten-minute concert was unforgettable. He walked to the stage adorned in faded jeans, a soiled green T-shirt, and a vest that looked as if it had never been acquainted with a washing machine. Cole was bony, unscathed, downright mean. He sat on his piano bench, snarled, and began pounding, jabbing, flailing away at the keyboard. In quick succession he sang (howled is more like it) three solutes to paranoia: "I'm Waiting for the Man," "Fear Is Man's Best Friend," and "Guns." Then he walked, leaving many of those in attendance wondering, "Who the hell was that guy?"

That guy, it so happens, was the co-founder of the Velvet Underground, a classically trained bassist, composer, and musician who has worked with Terry Riley and enjoyed a reputation among classical musicians as a true innovator. Perhaps he's a dilettante, but everything he does is informed by so much passion that it's hard to ignore. His new album, "Solitaire," is loud and filled with paranoid tension. But his stoppages are like slappines. Cole has a way of making wrong seem right. The growls, spastic guitar riffs, and endless bass ostacros are there for a purpose. You start out by wondering if the players are even aware of the key they are supposed to be playing in or what the time signature is. With repeated listenings, though, you find that everything fits. Cole is a rock strategist; he can order chaos.



IGGY POP

In Iggy Pop's case, we again have another anomaly to consider. His records have been notoriously bad. Lately, however, he has shown more conscientiousness. "New Values" and "Solitaire," while giving an incomplete image of him, are certainly his best works. They are funny and the musicianship is superb. But the main appeal of Iggy is not musicianship; it is showmanship. He is the speedy Gonzales of rock performers. He darts about in a flash; he mutters lyrics that may or may not be metaphors; and no one ever

knows which direction he is going. All pure vociferous over-the-top deliveries and shrieks to Iggy. He was the first to cut himself on stage, to invite the crowd to react to him as violently as possible, and despite what some people believe, I don't think he was ever kidding. Nonetheless, in case you have forgotten, he was also the first to say that self-fogellation was no sense, counterproductive. He called for a cease-and-desist order which has not been followed to the letter by his imitators. Still, he is a new-wave rock what James Brown is to soul or Godfather His local godsons, the Penetration, open his show at the Rialto. It will be interesting to see how Iggy reacts to their tune "Jimmy Don't Do It." Iggy's real name is James Osterberg, a plea for Mr. Pop to stop mutilating himself and to keep away from drugs. Like the tune, but I wouldn't be surprised if Iggy finds it sentimental and boring. After all, he is the chairman of the board.

Calling anyone a "legend" is almost a curse. If the person you speak of is living, it could mean that he is weathering poverty only because a few influential people know about him. If he is dead, well, everyone who dies becomes a legend to some loved one. Panel Horace Tapscott is a living legend. Nonmusicians are unlikely to recognize his name, and those who do to him enter that he is quite comfortable with anonymity. But his reputation among California jazz players is astounding. His name is invoked in hushed tones. Practically every avant-garde jazz practitioner from this state has been influenced by Tapscott. To name him an outstanding example: Arthur Blythe and Aziz Lawrence. Yet he is virtually unknown in his own backyard. Score a coup and catch him at the Rialto on Friday night.

Critical disclosure: I have always said (or at least tolerated) Donna Summer. An older vocalist of some repute told me that Donna Summer does it "sell sex." Perhaps, but among the countless disco divas, she is the only one who displays any real ambition. With albums such as "Once Upon a Time" and "Bad Girls," she attempted (with some aid from her producer, Giorgio Moroder) to fashion disco "concept" albums. Don't laugh unless you always believed the

beatles. Sgt. Pepper's Lonely Hearts Club Band, or the Who's "Tommy," were jokes as well. She would be lucky to take her seriously, and in that regard, she's met with some success. Yes, she is lovely, sexy, and desirable, and if those qualities strike anyone as reprehensible, I am going to misty sell me on their alternatives. Summer sings and sweats on Wednesday night at the Sports Arena. Hmmm. That's the same evening Iggy Pop performs. Wouldn't they make a great pair? Iggy and Donna -- it would be better than Donna and Barbra's "Enough is Enough."

On Saturday the Alley Cats, my personal favorites among unsigned, struggling Los Angeles bands, will play at the Skeleton Club. Also on the bill are the Go-Go's, an all-female band that has received accolades from those who have seen them up and down the state. The opening act is the latest edition of the Mature Adults, who are now fronting a trio of keyboardists. What this portends, only confrontation will tell.

One cliché I have tried to resist using is "discover rock." But when phrases more apt to describe what I like to see on stage, as they will Sunday night at the Sports Arena, I can't think of a descriptive phrase more apt. Like Foreigner, like Toto, like Jefferson Starship, they play overexposed heavy metal and feature an overbearing singer (Steve Perry) who mangles his syllables. There is no soul to their work, only the cheapest sort of affection. But apparently if you make a lot of noise, people are going to pay attention, even if you don't have anything to say. Opening for Journey will be the Babys, who are about as cute as their name.

(Continued on page 6)

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Cash and Cleaver, 2329 Center City Parkway, Escondido 741-2404. Salsa. Contemporary, contemporary, originals, vocals and guitar. Thursday and Friday.

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Cashtown, 10797 Woodside Avenue, San Jose. Live guitar, vocals, rock and roll. Tuesday through Saturday.

Celtic Inn, 3099 Claremont Drive, Claremont 276-2979. Irish. Celtic. Celtic music. Thursday through Saturday.

Charlie Horse Lounge, Winner's Circle Lodge, 550 Via de la Valle Del Mar 755-6006. Good times. Trio variety. Tuesday through Saturday.

Choteau, 3023 College Avenue, College Grove 582-5820. Wednesday. Trio. Contemporary. Wednesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla 454-5325. Top 40. Quarter featuring Mel. Salsa on piano. Jazz. Friday through Sunday. Elia Rini. Pagan. Jazz. Monday through Thursday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido 745-5100. Soft rock. Contemporary. Thursday through Saturday.

Comedy Store, 946 Pearl Street, La Jolla 454-9716. Mark Miller. Bruce McHenry. And Andy. Haggard. comedians. Thursday. Mike Binder. Jim Bullock. and Andrew. Comedy. Friday through Sunday.

Comedy Store, Ramada Inn, 2151 Hotel Circle South, Mission Valley 291-6200. Top 40. Comedy. In. Burton. and Frank. Comedians. Comedy. Thursday through Saturday.

Country Bumpkin Dance Machine, 1652 Palm Avenue, Imperial Beach 404-Hot. The Quick Band. Top 40. Rock. Wednesday through Sunday.



HORACE TAPSCOTT

Crossroads, 345 Market Street, downtown, 233-7856. Newer. Bria. featuring Marguerita. Jazz. Friday through Sunday.

Crystal T's Emporium, 500 Hotel Circle North, Mission Valley 291-7131. Disco. Nightly.

Culpeppers, 7380 Gateway Place, San Carlos 460-5400. Al. Tones. Contemporary. Friday and Saturday.

Culpeppers, 7335 Claremont Avenue, Encinitas 263-3976. Cunningham and Groundspeed.

bluegrass and country. Thursday through Saturday.

Da Vinci's, 626 E Street, Chula Vista 427-8880. Rex. Paris. contemporary. Tuesday through Saturday.

Disco 4800, 6333 Imperial Avenue, Encinitas 263-3976. Disco. Nightly.

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Disco Heaven, Executive Hotel, 1400 Broadway, El Cajon 442-0537. Harmony. Disco. Monday through Saturday. Disco performance featuring Love and Joanne. Lugo and Big Band Sound. Tuesday through Saturday.

Distillery East, Mission and Market Streets, Escondido 741-9393. Disco. Top 40. and rock and roll. Wednesday through Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island 233-2572. East. West. Rock. country and rock. Tuesday through Saturday.

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

Elarte's, 7955 La Jolla Shores Drive, La Jolla 454-9541. The Joe. Marillo. Quartet. jazz. Tuesday through Saturday.

El Amigo Plaza Estacion, 1340 Broadway, El Cajon 442-0537. Denver and Smokeyhouse. country western. Friday and Saturday.

Fireade, 459 West Washington Street, Escondido 745-1931. Disco. Nightly.

Fogcutter, 2658 Caribbea Boulevard, Carlsbad 726-3189. Matt. rock. Tuesday through Saturday. Incognito. rock. Sunday and Monday.

Francina's, 939 North Hill Street, Oceanside 722-7123. Lucinda. Chaffield and the New Breze.

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contemporary, rock, jazz, and disco. Wednesday through Sunday.

Galekeeper Restaurant, 2000 Via de la Valle, Del Mar 441-4861. Classics and standards from the Steadyway. Tuesday through Sunday.

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

Hill House, 2730 Via de la Valle, Del Mar 755-6014. Borderline. contemporary. Wednesday through Saturday.

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Marion Williams. contemporary. Monday and Tuesday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island 234-8342. The Ross West Home. contemporary and folk rock. Wednesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar 755-6014. Borderline. contemporary. Wednesday through Saturday.

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Hungry Hunter, 1221 Vista Way, Oceanside 434-2633. Harmony. contemporary. Tuesday through Saturday. Daffy and Young. contemporary. Sunday and Monday.

Hydra, 2520 South Highway 101, Carlsbad 753-9988. The Spirit of Living. contemporary. Thursday through Saturday.

Imvohoe, 14240 Poway Road, Poway 748-7581. Disco. Nightly.

John Bull, 2200 Highland Avenue, National City 474-2201. Bob. Moss. Two featuring Denise. jazz. Thursday through Saturday. Joe. Marillo. Quartet. jazz. Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-3220. Thunderbolt. The Wondercat. country rock. Thursday through Saturday. Tall. Cotton. country rock. Sunday.

Jose's Courtroom, 1015 Prospect Street, La Jolla 454-1891. Taco and Burrito. variety. Nightly.

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Joseph's, 3595 Sports Arena Boulevard, Loma Portal 223-5295. Daffy. jazz. contemporary. Tuesday through Saturday.

The Juice Box, 339 West Broadway, downtown, 234-0221. Two for the Max. music from the 40s through 80s. Wednesday through Saturday.

Kelly's Roadhouse, 596 North Mission Avenue, El Cajon 442-0353. Junior. Gandy. piano. Tuesday through Saturday.

King's Grill, 1333 Hotel Circle South, Mission Valley 297-2231. Linda. Chico. contemporary and folk. Thursday through Saturday. Frank. Barlow. classical guitar. Sunday.

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Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa 92037. Sky high, up beat mellow rock and originals. Thursday through Saturday.

Springfield Wagon Works, 690 North Second Street, El Cajon 92021. 5:30-7:30 p.m. and 7:30-9:30 p.m. country, Thursday through Saturday. Ralph Vazquez, guitarist. Tuesday and Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Escondido 92027. Live music, country rock and requests. Friday and Saturday.

StarGate, 1551 University Avenue, El Cajon 92021. Disco, nighty night. New jazz and disco. Sunday.

Stratus, Young Adult Nightclub, 4620 Camino Road, Spring Valley 92081. Disco. Friday through Sunday.

Su Casa Restaurant, 6738 La Jolla Boulevard, La Jolla 92037. Esteban Roman, guitar. Paraguayan harp, and flute. Tuesday through Sunday. (accompanied by Christina Roman, guitar. Friday through Sunday).

Sunshine Ballroom, 3054 Rosecrans Place, Loma Portal 92044. 224-4950. Ballroom. Friday, disco. Tuesday.

Swan Song, 4287 Mission Boulevard, Pointe Beach 92078. 272-7802. Dance of the Universe Orchestra. Live. Thursday through Sunday.

That Pizza Place, 2522 B.E. Camino Real, Carlsbad 92008. 434-3171. New jazz and disco. Sunday.

Tiburou, First and Date sheets, Imperial Beach 92042. 429-8000. Window Pane, acoustic folk rock. Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley 92108. 280-9144. Craig Couffer and Mark Lewis. Guitarists and storytellers. Wednesday through Saturday.

Tom Nam's Uptown, 2150 Harbor Island Drive, Harbor Island 92110. 501-0110. Sandoval and Spive. Contemporary. Thursday through Sunday. Donna Cole, variety. Monday and Tuesday. Sandoval and Spive. Contemporary. Wednesday.

Triton, 2530 South Highway 101, Carlsbad 92008. 753-8871. Shogun. New wave. Tuesday through Saturday.

Trojan Horse, 6170 University Avenue, East San Diego 92021. 4070. The Ram Band. Rock and roll. Tuesday through Saturday.

Turquoise Lounge, 5975 Severn Avenue, East San Diego 92021. 4070. Emergency Exit. Disco rock. Wednesday through Sunday, 9:00 P.M.

Undisco, 4473 30th Street, North Park 92111. 5971. Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing. Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley 92108. 753-0188. The H's. It's a Tasty Twist (Shakes). New wave. Tuesday through Saturday.

Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island 92082. 424-2424. Disco. Wednesday through Sunday.

Wayside Inn, 3050 Rio Rico Drive, Carlsbad 92008. 726-7131. Clemson Weed featuring Lucinda. Rock and roll. Thursday, Friday and Saturday.

West Coast Production Company, 1845 Hancock Street, Midtown 925-3724. Disco, nighty night.

Wild Turkey Disco Dinner Club, 5080 Bonita Road, Bonita 92009. 267-2550. Disco, nighty disco. Performance featuring Louie and Joanna Lugo and Big Band Sound. Sunday.

Windjammer, 2991 South Highway 101, Carlsbad 753-0188. The H's. It's a Tasty Twist (Shakes). New wave. Tuesday through Saturday.

Wings' Room, 6608 Mission Gorge Road, Mission Valley 92108. 280-6263. Lanny Pruitt and Chantman. Reggae, country western. Wednesday through Sunday.

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Steve Vaus
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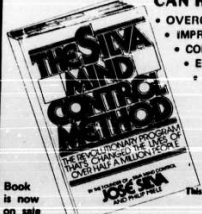
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Christopher Schneider, commentary by Jonathan Saville and Christopher Schneider. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

ANN WEDNESDAY

Kooky blue comedy written by Muriel Frank. A bright young woman (played by the adorable Kaitlin Widdows-Reynolds) is being kept by an older married businessman (played by John Patrick). His corporation has bought her apartment so that he can write it off on his income tax, referring to her as an executive suite. His new secretary, however, doesn't realize that it isn't an executive suite, and she sends one of the visiting associates (played by Terrence O'Hara) to stay there in lieu of a hotel. This is the sort of thing where you know in advance that once Mr. O'Hara arrives he will—ho-ho!—take Ms. Widdows-Reynolds for a call girl. Naturally, Mr. Patrick's wife is accidentally sent to the "executive suite" and complications multiply from there. Somehow I think we would all agree this play is only States full even if Ms. Widdows-Reynolds didn't refer to her as a "bitch."

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minimum amount of grace and hardly any resentment from anyone else. With sufficient fantasy this class are hard to find. An Old Globe production. (C.S.)

California Theatre through April 13.

Tuesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE DEAR LOVE OF COMRADES

Comrades deals with the style life of British poet and socialist philosopher Edward Carpenter (played by Martin Warner), who also directs the production) and the men with whom he is romantically involved. George Hearn (David Cramer), George Hearn (the Talbot), and George Adams (David Cohen). We're introduced to this crew as E.M. Forster (played by Kevin P. Mullin) speaks on a B.B.C. radio program about Carpenter, conspicuously omitting any mention of Carpenter's homosexuality and advocacy of homosexual rights. He then recounts to us what life was really like on Carpenter's farm in Shaftesbury. The purpose of Comrades, besides being up about a notable figure in gay history, is the depiction of a lousy life where who were able not only to advocate homosexual rights but were also allowed to live in the free manner to which they aspired.

Unfortunately, author Noel Coward tends to write in short scenes

interrupted by frequent blackouts, causing Comrades to resemble a series of disjointed vignettes taken from the L.A. Times.

We're given very little to distinguish the "realistic" view of the world. But it's a superbly crafted play, the audience has loads of fun watching Carpenter's authorial musings inure that Comrades gets to do exactly what she wants with a

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drawn from the character Mrs. Malaprop, (played by local favorite Marion Ross, well known for her role in *Happy Days*) who does hilariously confusing things to her native language in her attempts to impress others with her education. The play is not concerns Captain Absolute, who

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MARCH 27, 1980 17

CURRENT MOVIES

Mason is well cast as the Marsha Mason character, but James Chan with his loaded, almost body and laid-back ways, does not much call to mind a New York writer. He delivers his lines with a smugness rather repugnant in someone who seems incapable of such verbal aplomb and, who, instead of smugness, ought to be exuding gratitude toward his scriptwriter. With Joseph Bologna, Warner Harper, directed by Robert Moore. 1979.

*(Cinema Plaza 2, La Jolla Village, UA Cinema 2)

Coal Miner's Daughter—Revealed this issue: With Sally Spacey, Tommy Lee Jones, Beverly D'Angelo, and Levon Helm, directed by Michael Apted.

*(Cinema Plaza 2, La Jolla Village, UA Cinema 2, University Towne Centre)

Crucial—William Friedkin's foot-note to his BOY'S IN THE BAND, a cursory look at the heavy-leather and S&M corner of the homosexual world. This dark and unexplored corner is chosen apparently only for its voyeuristic appeal, and is observed from the point of view of a middle-class paper. The better title might have been SLUMMING, which, moreover, pretty much describes the situation of Al Pacino, an undercover cop prowling the Greenwich Village homosexual bars, in warmer regions as a decoy for a sinister killer. The real suspense in this situation has much less to do with finding the killer than with whether or not Pacino in the course of his assignment will be obliged to do anything Against Nature. With Paul Sorvino, Joe Sorrell, and Karen Allen. 1980.

*(College: Sports Arena 6)

Die Laughing—Comedy thriller with Freddy Berman as a would-be rock star accused of murder, directed by Jeff Werner. (Claremont, College: Flower Hill Cinema 3, Harbor Drive Inn, Vineyard Town 1; from 3/28)

Eat My Dust—The town sheriff's end-of-world son, a jugged-red head, swipes the winning Mustang from a stock car race track—simply to appease the whim of an All-American blonde bitch in white hot pants and knee-high boots—and takes off on a day-long joyride with a Keystone Kops posse in hot pursuit. Charles B. Griffin, a veteran scriptwriter for Roger Corman (BUCKET OF BLOOD, WILD ANGELS), is given a rare chance to direct, for Corman's multi-faceted, A-movieback slapstick comedy, EAT MY DUST is closer in spirit to Mack Sennett than it is to contemporary, car-crash movies. And as in a Sennett or a Looney Tune chase movie, the continual exaggeration serves to distance, or cushion, the amount of violence in the writing. Griffin creates a volatile Preston Sturges cast of characters, a deputy sheriff with a Harvard vocabulary, a Chinese attorney with a Southern drawl, an addled accident victim taking total gibberish (as he is uttered by the elbow into the police station). I prefer the film to a tabernacle. More surprising, Griffin shows, in the directing, a real flair. Fatigue or Tazman-esque, in place, Very American in its iconography, the garish stock cars, the young hero's Civil War cap, the ubiquitous jack-o'-lantern, the movie is also very American in its conception of stunted sexual growth. In one afternoon, the adolescent fan progresses

from juvenile-gang camaraderie to flirtation and disillusionment with his Miss Teenage Trasee, to a final stage of lonely, self-fulfilling professionalism. Starring Ron Howard and Christopher Norris. 1976.

*** (New Valley Drive Inn, from 3/28)

The Electric Horseman—A former rodeo champion (Robert Redford) endures endless degradation as a commercial "ambassador" for a breakfast cereal, protecting himself from the blows to his pride by keeping himself picked to the girls. When he sees that his corporate bosses have in mind the same sort of tawdry show-biz career for an over-the-hill, twelve-million-dollar rodeo hero, his cowboy morality is awakened, however, and he makes off with the beast in a not particularly subtle sequence set against the glitter of Las Vegas. As soon as he has been aroused to action, he leaves off drinking and acting reformed, and takes up being witty and articulate in the presence of a hula-lit. TV newsman (Liane Farrow). This hats-off to rugged individualism is destined to remind you of LONELY ARE THE BRAVE, if you have ever seen that elegy on the vanishing American cowboy, although the subject has undergone drastic prettification as a romantic vehicle for the two leading stars. One rather charming scene in which Redford attends attentively as Redford expounds on the Western Country's geological generalities familiar to every grade-schooler, suggests the more intriguing possibilities of playing the hero as a horrible bore. With Liane Farrow and John Saxon, directed by Sydney Pollack. 1979.

*(Cinema Plaza 2, from 3/28, Big Sky Drive Inn, from 3/28, University Towne Centre)

Falso—Anne Bancroft's writing and directing debut, with Dom DeLuise as the title character. (Mira Mesa Cinemas, UA Cinema 3)

A Force of One—Members of the crack narcotics team begin turning up dead, with their windup bodies perplexingly crushed, and one of their surviving teamates theorizes. "Maybe it's a case of one of them karate weirdos like in the movies." Enter Chuck Norris, who takes time off from training for his next defense of the middleweight full-contact karate title, in order to save the honor of the martial-arts brotherhood and ferret out the bad apple. Little more than a promo film for the martial arts, although Norris is a most amiable and credible spokesman. With Jennifer O'Neill, Ron O'Neal, and Gu Guagan, directed by Paul Aaron. 1980.

*(Midway Drive Inn, Sports Arena 6, Vogue)

Glitz Live—A filmed performance of Gilda Radner's Broadway show, with Mike Nichols. (Cinema Plaza 2, Sports Arena 6, University Towne Centre, from 3/28)

La Grande Illusion—Renior's celebrated WWI rewrite on the vanishing aristocracy of blue-blooded military officers and the invincible fraternity of common fighting men. The film is constructed out of some of the most enduring and sentimental war movies ever. It achieves a fair number of unforgettable scenes in a smooth-cheeked, young soldier, dressed up in women's clothes for the hushed appreciation of his prison comrades, "La Intercession" of the POW variety, etc. With a spontaneous singing of "La Marseillaise," and the

actors—Gabin, Frenay, Von Stroheim—are perhaps the once-in-a-lifetime cast they are reputed to be, but they nevertheless move at about the speed of oak trees and are just as haughty. 1938.

*** (Uncum, through 3/29)

Harold and Maude—The fake-suicide jokes are predictable and the zany-old-lady jokes are typical, but this unimaginable romance between adolescent. Bud Cort and septuagenarian Ruth Gordon has a sick-sweet insurance for private perversity that is quite beguiling. And the many Carl Stevens songs at intervals give things a lift. Directed by Hal Ashby. 1971.

*** (La Palma, 3/28 and 4/1 and 3, Strand, 3/30 through 4/1)

Heavy Traffic—The creators of the FRITZ THE CAT cartoon, writer-director Ralph Bakshi and producer Steve Klotz, climb up the biological ladder from R. Crumb's animals to more rather rubbery, cute caricatured humans in the Popeye and Bluto mold. There is still the contained wallowing in Big Tom blues, and the con-sorting with down-and-outers, hook-ups, bums, hoodlums. However, the animation is minimal, and likewise is the imagination and the filmmakers' sense of humor. Directed by Ralph Bakshi. 1979.

*(La Palma, 3/28 and 4/1 and 3)

Hero at Large—John Farrow, as a struggling actor who tries to live up to his role as Captain America, with Anne Archer and Bert Convy, directed by Carl Thayer. 1979.

*(Crest, from 3/28; Fiesta Twin, Village, from 3/28)

Herbie Rides Again—The sequel to the first Herbie movie, directed by Arthur Hailey. (Cinema Plaza 2, Sports Arena 6, University Towne Centre, from 3/28)

Little Darlings—Two teenage girls from opposite sides of the tracks enter a virginity-loss contest at summer camp. Mostly vulgar and vacuous, saddening and soiling. But Kristy McNichol, merely matching Tatum O'Neal stride for stride through the first several laps, suddenly puts on a burst in the stretch and outswims the movie, and very likely the viewer's least as well. Directed by Ronald F. Maxwell. 1980.

*(Crest, from 3/28; Fiesta Twin, Village, from 3/28)

Little Miss Marker—Remake of the 1934 Shirley Temple comedy, with

Kramer vs. Kramer—A variation on the theme of THE CHAMP, a housewife mired in a mundane but not less maddening, about a woman's life without raising a child on his own when the mother goes off to find herself and the custody fight ensues when she returns turns eighteen months later as a whole human being. The movie is arranged in short and simple and sweet scenes that chart the emotional ups and downs of the father-son relationship. There is almost no deception and no development in any scene, each one goes straight to the point. It is as though the up moments and the down have been portmanteaued by an emotional technician and dispendence in what is basically a one-man portrait. 1977.

*(Century Twin, from 3/28)

Hide in Plain Sight—James Caan's directorial debut, starring himself, and based on an actual case of one man's (Caan) fight with governmental aid tape. (Crest 3 Cinema 3, Fiesta Twin, La Jolla Village)

Jobberwocky—An almost unparaphrasable English comedy, which takes its pleasure in the common vocabulary practice of punning about the piquant conditions of life in the olden days. Even for viewers who've received a proper English education in Arden legends, it is probably the funniest play in the slough of messy atmospheres and murky lighting, you have to fish around for the puns, and what you dredge up, often isn't as good as a good old-fashioned, dumb, or glib. The funniest bits have to do with a countryside-touring danger which has sprung out of a bottom-drawer

Japanese monster movie. Starring Michael Palin and directed by Terry Gilliam, both of the Monty Python group. 1977.

*(Ken, 3/30 and 3/31)

The Jerk—The man escape hatch of Steve Martin's stand-up routines is the schizoid way he switches from one persona to another, showing him not just a sense of deflection from his usual persona, but a sense of abandoning it. His restriction here to a single personality, the adopted son of a black shareholder, though scarcely consistent, and though bounced around a good deal by the shaggy-dog story, seems a bit like a last-minute servitude. What makes it the more dramatic is that as a comic actor he enrolls in the old Jackie Gleason-Lucille Ball school, which holds that any funny line (or funny line) is made funnier if spoken at a below. With Bernadette Peters. Directed by Carl Thayer. 1979.

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Life of Brian—The emotional blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a

Warrior—Martial, Julie Andrews, Tony Curtis, Bob Newhart, Lee Grant, and newcomer Sara Simon, directed by Walter Bernstein. (Loma)

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"Honor thy wife, and everyone else's."



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CHRISTOPHER LEE BILL MARY PETER BONEZ AND TOM SMOTHERS AS SPIE
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The Legacy—Holey supernatural thriller set in the English countryside in a traditional Old Dark House, complete with spooky housekeeper and battalion of cats. San Eliot is a profoundly entertaining as a California tourist with a handsome surfer, a dark Spitz mutt, and a kindness for expressions like "No dead" and "Take it easy." The supernatural, however, stays hidden for so long behind an Agatha Christie TEN LITTLE INDIANS plot that it is merely an annoyance when it finally pops out at you. With Katharine Ross, Roger Cail, directed by Richard Marquand. 1979.

*(College)



Till Marriage Do Us Part

The Jerk—The man escape hatch of Steve Martin's stand-up routines is the schizoid way he switches from one persona to another, showing him not just a sense of deflection from his usual persona, but a sense of abandoning it. His restriction here to a single personality, the adopted son of a black shareholder, though scarcely consistent, and though bounced around a good deal by the shaggy-dog story, seems a bit like a last-minute servitude. What makes it the more dramatic is that as a comic actor he enrolls in the old Jackie Gleason-Lucille Ball school, which holds that any funny line (or funny line) is made funnier if spoken at a below. With Bernadette Peters. Directed by Carl Thayer. 1979.

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Kramer vs. Kramer—A variation on the theme of THE CHAMP, a housewife mired in a mundane but not less maddening, about a woman's life without raising a child on his own when the mother goes off to find herself and the custody fight ensues when she returns turns eighteen months later as a whole human being. The movie is arranged in short and simple and sweet scenes that chart the emotional ups and downs of the father-son relationship. There is almost no deception and no development in any scene, each one goes straight to the point. It is as though the up moments and the down have been portmanteaued by an emotional technician and dispendence in what is basically a one-man portrait. 1977.

*(Century Twin, from 3/28)

Hide in Plain Sight—James Caan's directorial debut, starring himself, and based on an actual case of one man's (Caan) fight with governmental aid tape. (Crest 3 Cinema 3, Fiesta Twin, La Jolla Village)

Jobberwocky—An almost unparaphrasable English comedy, which takes its pleasure in the common vocabulary practice of punning about the piquant conditions of life in the olden days. Even for viewers who've received a proper English education in Arden legends, it is probably the funniest play in the slough of messy atmospheres and murky lighting, you have to fish around for the puns, and what you dredge up, often isn't as good as a good old-fashioned, dumb, or glib. The funniest bits have to do with a countryside-touring danger which has sprung out of a bottom-drawer

Life of Brian—The emotional blackmail implicit in this tedious Biblical spoof, from the Monty Python group, is that by not finding it funny, you are liable to be taken for a

Warrior—Martial, Julie Andrews, Tony Curtis, Bob Newhart, Lee Grant, and newcomer Sara Simon, directed by Walter Bernstein. (Loma)

North Dallas Forty—Peter Gotti's roman-a-clef about the Dallas football organization, is as single-voiced on the screen as on the page—a device for the collaborative possibilities of filmmaking. One might have hoped, for instance, that the producer and former president of Paramount Pictures, Frank Yablons, who takes partial credit for the moralistic script, could have lent a little more conviction to the management point of view in the movie. It is possible, even now, to see how the nonconformist hero, an aging

The Man Who Fell to Earth—An

Warrior—Martial, Julie Andrews, Tony Curtis, Bob Newhart, Lee Grant, and newcomer Sara Simon, directed by Walter Bernstein. (Loma)

all about 81.00

MARCH 27, 1980

SECTIONAL FURNITURE, bedroom or den chairs, drawers, cubes. Natural color, pressed, 18" x 24" x 24" (44-174) mornings or after 5:00.

YACHTMASTER Duet System 10' boat, 1984, 7008, continuous cleaning, \$50. 883-8048.

SOTA BED, excellent, good condition, \$50 or best, 283-8922.

POOL TABLE, Brunswick, 8' x 4' x 24" (44-174) mornings or after 5:00.

TYMPHRETT, 10' x 12' x 24" (44-174) mornings or after 5:00.

REFRIGERATOR, 15 cubic feet, white, \$185, 273-4532 evenings.

COSMETOLOGY beauty kit, used 2 months, paid over \$100, must sacrifice for only \$45, 281-9074, keep trying.

SLIDING TUB and shower enclosure, good condition, \$200, 744-1884.

3 RADIO CONTROLLED planes, 1 power, 2 gliders, \$100, 283-0077.

WATERBED, queen, with large boxspring, headboard, feet, sheets and 10-14. 4781 Bancroft, San Diego, 283-1016.

2 MATCHING upholstered chairs, orange leather, good condition, \$500, 744-6147.

NEW CHAIRMAN, 1 piece, assorted linens, 400-3143.

SHOWER TUB, dresser and table, \$40, 273-4070, Pacific Beach.

OKA ANTIQUES, dresser with beveled mirror, \$200, kitchen table, \$125, 2 baby's chairs, \$30 each, kitchen buffet, \$125, and one chair, \$22-404 or 223-9419.

1965 13 TRAVEL TRAILER, has stove, toilet, propane tank, electric hookup and sleeps 4, \$580, 283-8888.

THOUSANDS of Rand McNally maps plus vending machines. Mail order. \$200 for set of 728-4185 evenings.

REASONABLE ANTIQUES, dresser with beveled mirror, primitive, plantation bed, dresser, kitchen cabinets, maple washstand, drop leaf oak table. Private party, Spring Valley, 287-3201.

VERY NICE CALORIC double oven gas stove with electric pilot, which saves you gas bill \$300 or best offer, 283-3000 or 444-6317.

KINGSTON WATERBED and 6 headboard with mirror and bookshelves, padded rails, and bedding, \$800, 283-8888.

COMBINATION metal shelf and lumber rack for small truck, \$80 or best for lumber rack, 283-8888.

MOVING SALE, dresser, 2 night stands, child of drawers, bookcase, 8' tall, 10' speed boy's table, couch, chair, Kathy 272-7778.

MANUAL TYPEWRITER, Underwood 5, \$40, 772-7538.

TV, BLACK and white, large screen, works good, one picture, \$30, 475-8187.

FINE ART PRINTS, Monet, Chagall, Picasso, 1800s, prints, most just \$5 each or 3 for \$12. Best 283-3117 after 4:30 or weekends.

O REFRIGERATOR, gas, 15 cubic feet, no ice, excellent condition, \$150, best offer, 459-1502.

MEYBAY BATH, 1984, 7008, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 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1975 FORD MUSTANG II. Great pull. 4 cylinder. automatic transmission. Mechanics. AM/FM cassette. Excellent mpg. new brakes and battery. low mileage. \$2995. 776-7919 or 279-1922.

1964 INTERNATIONAL Metro van. 1 ton. Big 6. rebuilt. new add-ons. government transmission with granny. \$550. best offer or trade. 697-3439.

1974 VOLVO 145 4 cylinder wagon. automatic. air conditioning. stereo. roof rack. radial. low miles. \$3380. 744-1829.

1977 TOYOTA CELICA. 1600 cc. 5 speed. beige. tan interior. AM/FM stereo. 33,000 miles. 1 owner. 5 year warranty. excellent condition. \$4000. 848-2448.

1970 FORD LTD station wagon. excellent condition. new brakes. must sell. \$600. Joseph 655-6146.

1972 NOVA. 2 door. 34,000 original miles. excellent condition. \$1500. 691-8338.

1975 VW DASHER. great gas mileage. air conditioning. AM/FM stereo cassette. Best offer. 266-895.

1973 BUICK CENTURY station wagon. only 30,000 miles on new engine. new tires. excellent condition. gas regulator installed. \$1750. offer. 692-1058.

RENAULT 17 1700 cc. 4 speed. 4 door. AM/FM stereo. 4 speakers. sunroof. 4 wheel disc brakes. full service. \$2750. 280-7778.

1977 MG MIDGET. wire wheels. velvet seats. runs perfectly. soon to be a classic. \$8000 or best offer. Kathy 743-8677 evenings.

1963 CORVARI steel radial. new paint. reconditioned. complete. stereo. engine overhauled. 1960 Corvair front end. Take her \$100 or offer. 713-4721 mornings or weekends.

4 JACKMAN Fords for VW. with 180 steel radial radials \$75. 273-5460 after 5pm.

1970 1/2 TON CHEVY pickup. camp special. 402. V8. air. automatic. AM/FM stereo cassette. 160,000 miles. 20 gallon auxiliary gas tank. \$2000. 272-2921.

1972 CHEVY IMPALA convertible. mint condition. air. new paint. new top. must sell. \$4000. 496-296.

1971 FORD ECONOLINE van. camper. 6 cylinder. 3 speed. recent rebuilt engine. strong transmission. good tires. very reliable. low mileage. \$1450. offer. 295-3282.

1969 VOLVO 4 cylinder. 2 door. Rebuilt. automatic. 160,000 miles. 20 gallon auxiliary gas tank. \$2000. 272-2921.

1970 FORD LTD station wagon. excellent condition. new brakes. must sell. \$600. Joseph 655-6146.

1972 NOVA. 2 door. 34,000 original miles. excellent condition. \$1500. 691-8338.

1975 VW DASHER. great gas mileage. air conditioning. AM/FM stereo cassette. Best offer. 266-895.

1973 BUICK CENTURY station wagon. only 30,000 miles on new engine. new tires. excellent condition. gas regulator installed. \$1750. offer. 692-1058.

RENAULT 17 1700 cc. 4 speed. 4 door. AM/FM stereo. 4 speakers. sunroof. 4 wheel disc brakes. full service. \$2750. 280-7778.

1977 MG MIDGET. wire wheels. velvet seats. runs perfectly. soon to be a classic. \$8000 or best offer. Kathy 743-8677 evenings.

1963 CORVARI steel radial. new paint. reconditioned. complete. stereo. engine overhauled. 1960 Corvair front end. Take her \$100 or offer. 713-4721 mornings or weekends.

4 JACKMAN Fords for VW. with 180 steel radial radials \$75. 273-5460 after 5pm.

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1972 CHEVY IMPALA convertible. mint condition. air. new paint. new top. must sell. \$4000. 496-296.

1971 FORD ECONOLINE van. camper. 6 cylinder. 3 speed. recent rebuilt engine. strong transmission. good tires. very reliable. low mileage. \$1450. offer. 295-3282.

1969 VOLVO 4 cylinder. 2 door. Rebuilt. automatic. 160,000 miles. 20 gallon auxiliary gas tank. \$2000. 272-2921.

1970 FORD LTD station wagon. excellent condition. new brakes. must sell. \$600. Joseph 655-6146.

1972 NOVA. 2 door. 34,000 original miles. excellent condition. \$1500. 691-8338.

1975 VW DASHER. great gas mileage. air conditioning. AM/FM stereo cassette. Best offer. 266-895.

1973 BUICK CENTURY station wagon. only 30,000 miles on new engine. new tires. excellent condition. gas regulator installed. \$1750. offer. 692-1058.

RENAULT 17 1700 cc. 4 speed. 4 door. AM/FM stereo. 4 speakers. sunroof. 4 wheel disc brakes. full service. \$2750. 280-7778.

1977 MG MIDGET. wire wheels. velvet seats. runs perfectly. soon to be a classic. \$8000 or best offer. Kathy 743-8677 evenings.

1963 CORVARI steel radial. new paint. reconditioned. complete. stereo. engine overhauled. 1960 Corvair front end. Take her \$100 or offer. 713-4721 mornings or weekends.

4 JACKMAN Fords for VW. with 180 steel radial radials \$75. 273-5460 after 5pm.

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1972 CHEVY IMPALA convertible. mint condition. air. new paint. new top. must sell. \$4000. 496-296.

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Just look at our prices

Conventional contacts complete	\$ 90.00
Flexible contacts complete	45-75.00
Amsoft® soft contacts complete	\$149.50

Best of all, we guarantee our contact lenses in writing with our **What if They Don't Work Guarantee**. That means if you can't or don't want to wear the lenses, we will promptly refund every cent you've paid up to 45 days after you receive them.

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San Diego

National City - Chula Vista Dr. Steven O'Connell, A.P.C. 474-6733 24 hr. emergency	Chula Vista - Pacific Beach Dr. Taylor, O'Connell & A.P.C. 24 hr. emergency 565-6551	North County Dr. Rogers, O'Connell & A.P.C. 758-7200 24 hr. emergency (Innkeeper to Vista Shopping Ctr.)
College Area - S.E. San Diego Dr. Rogers, O'Connell & A.P.C. 281-9331 6445 University Ave. College Hill Branch		El Cajon - La Mesa Dr. Rogers, O'Connell & A.P.C. Dr. Barbara O'Connell Nobles Hill & Pacific Parkway (Near Vista and San)

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THIS IS THE BIG ONE!

Thousands of you... are using the services and benefits... of our high quality and low priced... services from around the world.

SALE! BOTH STORE LOCATIONS

Item	Old Price	New Price
Men's Sweater	\$24.95	\$19.95
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Men's T-shirt	\$9.95	\$7.95
Men's V-neck	\$12.95	\$9.95
Men's Polo shirt	\$14.95	\$11.95
Men's T-shirt	\$9.95	\$7.95
Men's V-neck	\$12.95	

DO YOU LIKE Pina Colodas? Getting caught in the rain? The feel of the ocean? The taste of Champagne? Reply Angel 3808 Rosewood. No. 233 92110.

READER DON'T BEAT GUYCHICK! Take it up with me! 4401 and National - you met your match. Reply LA Runner.

QUIT STRUGGLING, you two. Chances just tighten. One more hole in my wall and decompression knob gets turned. Quiet now, must complete these experiments. Statistich.

NAM CHOPPER pilot looking for young lady co-pilot, only qualifications: free spirit, not afraid to fly, adventurous, not afraid to die. Answer Reader: Chopper One.

FEMALE FRANKIE: Don't worry, rocks were already back on!

MALE, 25, 5'9", 140 lbs, enjoy quiet times together, the simple things in life. Seeking meaningful relationship. Sound concept? Write Gary, Box 613, Carlsbad, 92008.

MALE WITH ENERGY to spare, would like to meet lady for friendship or whatever! Reply, P.O. Box 99643, San Diego 92109.

LONGER/REAR OVERDOSE (close enough)? That was nice. I appreciate your openness. It's no fun being so humiliated when there is so much to share. Overdue.

SWEETIE PIES: Will you be my snow bun? W.P.

STARWARRIORS: Beware Huth! Without help, death comes to you. The Jedi catches, and beware the tractor L.C. Yoda.

BRANDY STARS: 5'8", 130 lbs, brown complexion, black hair and eyes, glasses. Would like to be friends. Please someone to talk to. Reply: Sky State Main P.O. Box 2059, National City, CA 92060.

SEEKING MAN (25-30) for witty conversation and sports partner. Must be collegeducated, slightly eccentric (not radical) and have personal intellect and artistic interests. Reply.

CRAZY JANIE: Sandy, Terry, Wendy, someday we're gonna get to that place where we really wanna go, and we'll talk in the sun. Reply: Candy.

BRUCE AND CLARENCE: How easy the dreams that tear you apart, that break you heart, and believe in a promised land. Please and Candy.

JOKE IS RIGHT! Please to doing only to white. Must reply, no freedom. Don't seem to know where I came from! Please in the future.

LEFTY: A radio station just for you! KPSB-FM 96, on the left-hand side of your dial. Try it for a moment difference.

For Rent

MISSION BEACH ocean & bay front, summer rental, \$150/week & up, furnished studio, 1 & 2 bedroom, apartments, completely equipped, families welcome. 286-4330.

MISSION BEACH OCEANFRONT 2 bedroom furnished apartment, short term rental, one month or more until June 1, \$455/month, utilities paid, adults, 448-7818 or 266-4330.

OCEANFRONT MISSION BEACH 2 bedroom, 1 very early & sand until June 1, 2 bath, furnished, \$450 month, no pets, parking, utilities free. 3443 Ocean Front Walk, 486-1396, 486-8318.

MISSION BEACH 2 bedroom apartment for rent. Refurnished, close to beach, near Balboa Park, tennis courts, no smoking only. 285-7110 (555 deposit).

3500 UTILITIES PAID, unfurnished 1 bedroom apartment, West of Balboa Park, Ocean, brown carpet, refrigerator, A/C, no pets. 278-9555.

TIERED OF RENTING? Own a condo with tennis, pool, jacuzzi and more. No down payment, starting at \$59,900. Call 464-7771.

1515 QUIET FURNISHED studio apartment with large backyard, private entry, near Balboa Park, tennis courts. Non-smoking only. 285-7110 (555 deposit).

1515 UNFURNISHED STUDIO apartment. Clean, quiet, security building, pools and tennis only. References required. Near Balboa Park, carport and garage. Call Rick at 254-0860.

HOMES FOR RENT: Mission Hills, \$225 3 bedroom bay view. House on Cul-de-sac. 286-6534 or 286-6535.

PACIFIC BEACH \$550 2.5 bedroom, 1 1/2 bath house. \$450 2nd bedroom, 1 bath house. \$475 3rd bedroom 2 bath apartment. 286-0265.

ONE BEDROOM FURNISHED apartment, Mission Canyon area. No pet rules. Central location between Hillcrest and downtown. One block from I-5, 3 and 11 bus. Adults no pets. Call Canyon Crest, 225 Redwood at Third. 821-5155 or 825-55.

HOUSE UNFURNISHED 3 bedroom, yard, fireplace, kids - pets OK. dining/breakfast room. \$290. Carpets, stove, refrigerator. Near 36th and Imperial. 239-7949.

ONE BEDROOM APARTMENT \$212, 2 1/2 bath and Imperial. No pets. National City, 6 of 805. Call 489-2765. See Saturday 11 to 5.

A GREAT SPRING SKI SALE

Thursday 3/27 through Monday 3/31 (Open Sunday 11-5)

SKIS, BOOTS, BINDINGS, & CLOTHES UP TO 50% OFF



BOOTS			
NORDICA		Reg.	Sale
Zephyr		\$130	\$99.95
Schroco		200	149.95
Cyclone		200	149.95
DYNAFIT		215	149.95
Flex		200	149.95
Dynafit		215	149.95
GARMONT		165	119.95
Optilite		100	64.95
Ultalite		165	119.95
Omnilite		185	134.95
SKIS			
K2		610	200
710		225	159.95
810		240	169.95
KNEISSL		215	149.95
GT		195	139.95
Dynastar		265	189.95
Omegas		215	149.95
ROSSIGNOL		225	159.95
Starglass		220	149.95
F2		250	179.95
FM		195	139.95
CM		275	194.95
Fischer		215	149.95
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ASSORTED TURTLENECKS

25% off All children's clothes 40% off

HIKING AND TENNIS GEAR ALSO ON SALE

Tennis clothes up to 75% off Rossignol and Yonex racquets 50% off Free nylon clothing with the purchase of all other racquets

50% off on all frame packs and all Le Trappeur hiking boots

FREDERICK'S SKI, HIKE, TENNIS

7560 IADS AVE. LA JOLLA 454-0489-484-1410

SPACIOUS ONE-BEDROOM cottage in lovely residential complex near State College. Large enclosed deck with scenic view, garden, barbeque, secluded. Exceptional \$250. Tel. 444-0203.

440 VIEW OF BAY: West of Balboa Park. Large 2 bedroom apartment, dining room, new brown carpets, drapes, stove, refrigerator. Adults, no pets. 378-8955.

CLAREMONT NEAR BAY \$340 2 bedroom duplex, stove, garage, fenced yard, child play. No pets. Available April 1st. 278-4565.

LA JOLLA studio, \$195, no pet 1 person. April 1st. limited building, 1 block to beach. near village. 454-1364.

CLASSROOM SPACES available. Classroom, Duplex, hotel, average some weeks. 880 and 3200 square feet. Reasonable rent. Contact Mary at 1958 235-8069.

CONDO FOR RENT: 2 bedroom, 2 bath, fully furnished, private entry, near Balboa Park. Petting, pool. Just reduced to \$435. 486-1514.

1515 UNFURNISHED STUDIO apartment. Clean, quiet, security building, pools and tennis only. References required. Near Balboa Park, carport and garage. Call Rick at 254-0860.

3305, 2 BEDROOM 2 bath, unfurnished bedroom, private entry, near Balboa Park, carport and garage. Call Rick at 254-0860.

MISSION BAY view 2 bedroom, 2 bath, unfurnished, private entry, near Balboa Park, carport and garage. Call Rick at 254-0860.

3305, 2 BEDROOM 2 bath, unfurnished bedroom, private entry, near Balboa Park, carport and garage. Call Rick at 254-0860.

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STUDIO APARTMENT: Pool, jacuzzi, recreation room, great location. Pacific Beach area. \$225. Call Steve Barnett 8-5 at 227-6381 4230 or evenings at 263-1263.

4 BEDROOM 3 BATH: Inactive 2 car garage. Lemon Grove area. view of Coronado and more. \$550. Call 263-1263 evenings.

WANTED TO RENT or buy: C-zoned office or house. Early central location, around \$50,000 for holistic health center, using massage, exercises, counseling. Brad 223-4098 4750.

LA JOLLA: Large, 1 bedroom cottage near beach for rent. \$515 per month. Call Denny 755-1662 or evenings 459-3913.

\$450 TOWNHOUSE: 2 bedroom, 1 1/2 bath, balcony, 2 story, washer/dryer, stove, refrigerator, parking, pool, tennis. 263-2354 or work 267-1400.

TWO BEDROOM APARTMENT: Lower level of term house. 1 1/2 acres. Single man over 30. Handyman, Pets, gardening OK. References. \$200 included utilities. East San Diego. 264-9356.

WANTED: 2 bedroom unfurnished condo in beach or Mission Valley areas by May 1. 9 adults, excellent references. To \$400 month. Viki 468-4181.

OLD DEL MAR, 3 1/2 bedroom, 2 bath with ocean view. Private beach, secluded, pet. \$625 month. 755-7064.

2 BEDROOM UNFURNISHED apartment, stove, refrigerator, carpets, drapes, washer, dryer, natural wood kitchen. North Park. Adults only. \$325 month. 297-1527.

MISSION HILLS, charming 2 1/2 bedroom No. 1000, fireplace, storage shed, beautiful room, excellent condition. 4255 Eagle \$450 month. No pets. 255-5453.

BRAND NEW decorator shers, 2 bedroom, 2 1/2 bath view ocean, pool, jacuzzi, sauna, laundry hook-up. \$265. Lanes 942-5040. Vets area.

WIND & SEA: 1 bedroom in 3 bedroom house. 14100. Walk to beach, great location. Available April 1st. 464-3427.

UNFURNISHED STUDIO condominium in Rancho Canyon area. \$235 per month. Private and quiet location. 481-9544.

2 BEDROOM house with fireplace, carpets, \$250. Dining room, laundry room with kitchen, yard, Pile, lake, quiet, clean area near 56th and Imperial. Roland 238-7948.

STUDIO APARTMENT Old Del Mar. Ocean view partially furnished, very private. One month. \$275. No pets, no smoking. \$975 month. Utilities included. 755-0802.

HOUSE FOR RENT: 3 bedrooms, carpets, drapes, kids & pets OK. Southeast San Diego. Call 468-4181 or 468-4182.

PACIFIC BEACH, Furnished Lower 2 bedroom, 2 bath, linen closet, fireplace, fireplace, bay view, all built-in, internet, excellent location. 1300 Parker Place. \$600/month. 267-7181 message or call 267-8783 evenings.

CONDOMINIUM in Mission Valley, 2 bedroom, 2 bath, pool, jacuzzi, recreation and laundry facilities. Available May 1. \$400 month. Brian 266-0884 evenings or 582-4705 home.

LA JOLLA, Westside, single house, 2 bedroom, 2 1/2 bath, sun, great view, carpeted, shed, blinds, 2 pools, recently, 1 lighted tennis courts, jacuzzi, security. \$1555. Owner 463-0164.

CONDO FOR RENT 2 bedrooms, 1 bath, refrigerator, washer & dryer, fireplace, fireplace, fireplace. \$425 month. \$600-8100 after 12:00pm.

PACIFIC BEACH 2 bedroom in duplex at 2013. Read, stove, refrigerator, carpets, drapes, parking, laundry, water paid, extra storage available. \$350. 273-8584 or 458-0424.

HOUSE FOR RENT, \$300 Linda Vista, 2 bedroom, 2 bath, private, secure, fireplace, fireplace, fireplace. Available April 1st. 273-8382 or 273-8382.

1 BEDROOM APARTMENT, unfurnished, near Balboa Park, close to all. Very clean & quiet. Small house pets accepted. \$210. 284-1421 or 285-0050.

STILL PAYING RENT? Share equity or Purchase Option. \$440, near 2 bedroom, ocean, San Diego Bay or 285-0050.

QUINT UNFURNISHED cottage or duplex apartment wanted mid-April for garden/tennis. 2 bedrooms with swimming pool. Reasonable rental near park or beach. 224-9581.

NORTH PACIFIC Beach near La Jolla, 1 bedroom, furnished or unfurnished, 1 quiet street, no pets. lease. \$260, 886. 458-1352 monthly rent.

PACIFIC BEACH large studio right near bay. Furnished with all utilities paid. 1200 Parker Place. \$250 month, 1st and 2nd. 267-7181 message or 267-8783 evenings.

PACIFIC BEACH 1 bedroom near bay, parking, quiet, yard, laundry facility, \$250. Additional storage available. Call 273-6384 or 263-4524.

MISSION BEACH 2 bedroom house, near Balboa Park, available immediately, small yard, stone, fireplace, carpet, carpet. \$395. 456-0424 or 488-3236.

WANTED: 2 bedroom apartment 2 baths, for retired adult woman. Quiet adult housing. Mission Hills area. Post Office Box 91062. San Diego, CA 92128.

THE READER PUZZLE

No. 99 Flight Plan

By Don Rubin

This week's puzzle is sort of an aerobic connect-the-dots. Using the illustration at the right, we'd like you to retrace our plane's path by connecting its positions through the various stages of its stunts. For your comfort and safety, please extinguish all smoking materials and make sure that all seat backs and tray tables are in their full upright and locked positions. We'd like to call your attention at this time to the small, white bag located in the seat pocket directly in front of you.

The maneuvers, in order, for all of you ace out there, are: a *Snag Roll* into a *Half Roll* and *Split 5* into a *Chandelle* into a *Vertical Reverser* into a *Lacy 8* into an *Immortal Turn* into an *English Bunt* into an *Outside Loop* into a *Spin* (and recovery) into a *Slow Roll* into a *Vertical Whip Split*. (Remember, we're just student pilots; please don't give us any flak.)

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.
2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 30803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
3. All entries must be accompanied by your name, address, and shirt size (S, M, L, XL).
4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

Winners of and Answers to Reader Puzzle #97, Comic Relief

Left to right: Peter Parker, the Amazing Spider-Man; the Silver Surfer, Norrin Radd from Zenn-La; Wanda, the Scarlet Witch; The Vision (an android); Dr. (Stephen) Strange; The Red Skull; Steve Rogers, Captain America; Loki; Luke Cage, Power Man; Dr. Curtis Connors, a.k.a. the Lizard; Doctor (Victor von) Doom; Green Garter, a.k.a. Tigra; Ms. Marvel (Carol Danvers); Shang-Chi, Master of Kung-Fu; Tintin Marko, the Sandman; Madame Natasha, the Black Widow; Johnny Storm, the Human Torch; Daniel Rand, Iron Fist; Magneto (a mutant); Matthew Murdock, the Daredevil; Rick Jones, the "new" Captain Marvel; Prince Namor, the Sub-Mariner; Mephisto; Ben Grimm, the Thing; Dr. Bruce Banner, the Incredible Hulk; Anthony Stark, Iron Man; and Mac Gargan, the Scorpion.

