Real Estate

12500 DISCOUNTED DOWN Brand new, 3 bedroom 2 bach 2-car garage, very rice, near Lernon Grove 187,500 Lease, option to buy available. Owner/agent 239-1260 or 239-1269

SAN CARLOS. 3 bedroom, 1-3/4 bath, freplace, huge kitchen, burl-ins, upgraded carpet, cov-ered pasio, courtpard, mountain view. Selfer will pay, with this ad, 5500 of buyer's closing costs at V.A. appraised price of \$101,000, 462-9926.

DAILY INFORMATION on defaulted trust deeds, ownership, and taxes on San Diego County property 283-1375 days/evenings.

NEAR SOSU 3 bedroom, family and sunroom View. Pine and fruit trees. New paint, carpets. Fully insulated. Only 588,000, 582-0477.

TAHOE Share ownership of fully furnished, lux-ury condo near casinos and walking distance to sis lifts at South Shore. \$3691 total investment or will finance your share at 12% interest. Agent 299-0412.

SOUTH BAY AREA 3 bedroom, 2 bath, family soom with spa. Assume VA loan and owner will carry 2/5,000. Ask for Midge, agent, Century 2/1 644-8193.

566-4303.

POWAY immaculate 2 bedroom. I bath home with large for. Assume 599:500 FHA 9-1/2% loan -84 for Midge agent. Certiluy-21 566-64-303.

3 BEDROOMS, I BATH in the College area Hardwood floors, new built-ins. 174, 950.
280-3462.

MOBILE HOME: 12x60, 2 bedrooms, family park, south Bay, \$13,000 or trade, space rent \$125, by owner, 223-2885.

ANY PROPERTY where I can take over your pay-ments and you accept a secured note on the balance owed. Larry, agent 453-5702.

IMAGINE STUDIO CONDO close to beach, only 149,950. Security building parking Ideal for single. Flexible terms. 3985 Riviera Drive, No. F. Mission Bay. Home Locaters 265-0255. BUYERS, want to drive by homes for sale? Tell us what you want, we'll tell you where they are. No pressure. Call CallWest Properties 464-0330.

BUYERS SELLERS Freel Information-packed guides Many money time saving tips. Just mail 51 to cover handling and shipping to Better Than Good Real Estate Co. 4317 Felton St. San Diego. CA 92104. Please specify which guide.

OWNER WILL CARRY first. House 3 bedroom, 2 bath, fenced, extras College Grove area/ Rolando Plais. All terms considered, 187,900 See to appreciate Principals only, 582-1845.

PACIFIC BEACH triplex for sale or trade. Super-rems/Best buy in area at \$105,000,10% down. Owner will carry, 273-4452.

NEED INVESTOR to carry 2nd trust deed of 115,000 to 125,000 on condominum (at reasonable interest rate). Lerms very regionable, 942-2538.

By OWNER Assume 10% loan on lovely Claire-mont 3 bedroom with 22 down 569-0347. POWAY CONDO, 4 bedroom, 2-1/2 bath, 2 car garage, balconies, freplace pool VA, FHA, con-ven. 185,500, 748-0374, anytime.

GOLDEN HILLS Lovely, spacious I bedroom cordo Whough aron window coverings, tailian tire doorway, oursen bookcase, 153,000 232-9203 after 7pm.

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Packet Bellerin 1917-THE CONTINUE CONTINUE WITH SERVICE AND IT IS SHOWN THE SERVICE AND THE SE

SPECTACULAR 19-ACRE ocean view Humboldt County 150,000 515,000 down, carry at 10 per-cent Evenings 475-8640 Broker (707) 822-2408

ASSUME 9-1/2% VA LOAN, No qualifying, 4 bedroom 2 bart, pool jacuzz, cul-de-sac wew. 6 years old, beautiful reighborhood, 562-6705. CONDO TWO BEDROOM one bath, original owier, stadium irria, pool, jacuze, freglace, hakony, all major applances, 1975-00 Cali for appointment after don weesdays, 279-3248. GREAT 9% VA ASSLAMFION on attractive up-pladed, 3 bedroom 2 bath, family from he-place, 2 cm and pool. Practice Hells, 177-5001 45-2455 or 424-2512.

ASS/MARLE 3 BEDROOM, 2 barn Pool, brick badbecus, RV parking freplace New pare and carpet. Fletcher Hills. 182:500–469-7363, 463:5801.

20 ACRES ALREADY split and two parcen in Ramsona 132,000 full price Call Lee Caste 7/99-4640

Closed Friday for re-pricing. Sale begins Saturday 9 a.m. 5 wild days 11 " EVERYTHING IS
REDUCEO!
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PRICE SLASHED TO SELL DOORBUSTERS GOLF JACKETS \$10 JUST 75 SLACKS *6 SLACKS VESTED SUITS 2 FOR '25 **49-59-69** SHIRTS 2 FOR *15 BIG & TALL MEN'S SUITS, SPORTCOATS, SLACKS IN YOUR EXPENSIVE LARGER SIZES BELOW OUR EVERYDAY DISCOUNT SPORT COATS, BLAZERS 29-39-49 he on to \$40 b 37 deposits

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566-2810 to 485-1535 Bodes.

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owner 277-2281

IWOULD LISE to borrow 110,000 on a first rust deed on a \$60,000 piece of property, will pay fifths interest, all due in 3 years 272-2231

This interest, all due in 3 years 272-2231

This country is pool Assumable loan - OMC 2d 175-00 260-2469

FOME IN MEMBET THEN, Rooms, Surface WAYTED, INVESTIGE to buy 1/2 inversel in MEMORY MALEY. Best errors, plan 1 bedooms to copie from bert and one investor in choose in programs of 467-768. The company of the copie from the copie fr

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\$1000 BEWARDI Just give me the name of a buyer for the following properties: Pacific Beach: 1 Bedroom condo one block to ocean; Junist on Grand, 6 units near Crown Form, Hildrest: 4 houses on 1 lox, University Towner Center; 2 bed-room; 2-1/2 bath condo: Agent 452-5700.

LA JOLLA CONDO with view. Only \$144,900 for a fantastic end unit that is highly upgraded. Hurry, this worn't last. Broker \$66-2810 or 465-1535.

TOWNHOUSE FOR SALE. Easy to assume 8-1/2% loan. 319,900 down and 3475 per month moves you into Mission La Vega in San-tec. Call 469-1014 days. 449-5875 or 444-3777 evenings. Ask for Lany.

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3 BCDROOM, 2 burn, by owner. Approximately, quarter accer elementary and junior high across strees. 9% assumable loan: \$10,000 down \$41-16/9.

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UNIVERSITY CITY. Three bedroom, 1-1/2 bath townhouse, interior earthtones, large pool and ternis, assume for total payment of \$520 per month. \$87,500, 457-3493.

VIRGINIA FARM. 300 acres, pond, pre-Revolucionary War house: 4 bedroom, 3 bath, modern kinchen, English basement, Excellent crop land. 454-3960 (in San Diego).

ASSUME FHA 560,000 at 10%. Granite Hills up-graded 3 bedroom, 1-3/4 bath, den, 2 patios. Huge lot, fruit trees. Asking 582,900, 588-0944.

NORTHBOUND to buy land. Have \$5000. In-terested in alternative living, faming, nature. Need about 4 others with \$5000 to start healthy, positive, sharing community, 436-9219. CARDIFF CONDO, choice, full ocean view end unit. 3 bedroom, 2-1/2 bath, garage, community pool. \$48,000 assumable 9.75%. \$25,000 down, owner will carry — 389,900. /53-3513.

DOUBLE WIDE MOBILE HOME Completely furnished even to dishes, liners, etc. Owner may carry papers. Central location. 282-3424 for details.

LARGE 2 bedroom with huge tot in Redwood Village, 565,900. No qualifying 13000 down, take over, 272-4777.

BEAUTIFUL 2 bedroom, 1 bath townhouse FHA, VA approved. Must see Tom Kuhlman 437-7010 or 267-0738.

NORMAL HEIGHTS. 2-on-1, 2 bedroom houses with garage, laundry hookups, ferced yards, fruit trees, paved alley. R3A lot. 55 x 133. s125.000. 2% commission. 267-0030 or 456-1625 or 284-2053.

LA JOLIA VILLAGE PARK condominium: 2 bed-room: 3 bath, garage, 1800 square feet, incredi-ble buy at \$134,000. Possible \$10,000 down. Tennis, racquetball, etc. 455-7910.

ONLY \$20,000 down. Home in Penasquitos by owner, spacious, immaculate, 4 bedroom, 2-1/2 bath, 2100 square feet, loads of fruit trees and forced: 13,000 square feet.

DICTIONARY HILL, 10% down, 2 bedroom, 1-1/2 bath, 4 year old home. Open beams, Jewn Air, balcony, fantastic view, landscaped, easy assumption, 571,000, 463-7555 evenings.

SMALL HEALTH FOOD restaurant for sale, good for a couple to operate, block from the beach, low rent, 5 years established. 755-3388.

BY OWNER Moving, 3 bedrooms, 1-1/2 bath, 50' covered patio, view, 65-135' lot, good condi-tion, 173-500, 1961 Riddeways Drive, 264-0524

SELLERS, don't pay high commissions! If low down is OK, let me make an offer on your North County property before you list. Fred 753-8502. 1972 20' TRAVEL TRAILER with awning air conditioner, 7x10' storage shed, 6x10' greenhouse, extras, 34500, 264-2767.

HOUSE FOR SALE: near College Avenue and El Cajon Bhd. 2 bedrooms. \$83,000, nice yard, near buses and stores, good condition. \$82-8150.

ENCINITAS 2 year young Spanish beauty, 5 bed-room, 3 bath, 2381 square feet, many amenides, 3141,900 or stade for Del Mar. University City, Solana Beach property, 942-1458.

COLLEGE ESTATE. 3 bedroom, 2 birth house, Bonita. Schools, fireplace, family room, large level lox sprinder system, 2 car gatage, carpet. 195,000, 421-7541.

ENCINITAS CONDO, 2 bedrooms, 1 bath. Open house Sunday 12-5. 812 Regal Road, P-3. 568,500 with new carpeting. Possible VA. Owner 942-2518.

CONDO FOR SALE 159,900, I bedroom, excel-lent condition, great location, large patio, pool, jacuzzi, available now, Sunset Meadows, 560-9400 or 692-1670.

PARTNERS NEEDED for real estate syndication Estimated minimum \$2500. All inquiries confi-dential C. Isbell, Box 1051, Del Mar, Ca. 92014 276-6936.

INVESTMENT OPPORTUNITY: Normal Heights. No money down or trade for house. 3 on 1, \$126,000.2 on 1, \$96,500.286-9384.

MISSION VALLEY townhome, north rim. 2 bed-room. 1-1/2 bath, fireplace, terrace, pool, jacuzzi tennis and a vew. \$100,500 or 1/2 partnership. 565-7155 or 488-5677.

LAND FOR SALE 1/4 acre lot in Poinciana, an ecological development in Kissimmee, Florida, 15 minutes from Disney World, C.O. 225-3549 or 420-6130 (after £pm). MOBILE HOME in Oceanside on commuter bus to San Diego. 12-wide, 2 bedrooms (1 attached, enclosed porch). For middle-aged. \$13,500,439-8049.

BY OWNER 2 bedroom 2 bath Franciscan (Mr. graded Pool and garden view. 192,500 bease spool considered 179-0292





Notes From A

Survival lemons on the streets of San Dieg

The challenge was simple: I would take only the clothes I wore, without a change. I would carry with me as money, nor say-thing that I might pawn. I would say away from my home and the home of my friends, and would have no contact with anyone I knew for seven full days. Many people — the destitute, alcoholic, disentended in the contact with a way to be the work of the contact with a wear about the west about the with away but the question was, could I?

Monday, July 14 I wore a blue knit cap, a red-plaid lum-berjack shirt, a red T-shirt, straight-leg Levis with a hole at the left knee, a pair of sergice anni. I nee 'learn', susqueveg, white gray nocks under dirty, white markers, and faded denim jacket. This is what
car, and faded denim jacket. This is what
carried: three peacks of clagarettes, three
small ootspeak, one Bie ballpoint pen, and
soberdel made from a surplus army blasket and four fest of nylon rope. The jacket,
cigarettes, and onospeak were routled into
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my direction, and assec, was, can you be lend me a quarter?"
"Brother, I was going to ask you the same thing."
He let slip a slightly boozy giggle, then asked, "Oh well, how about a smoke?"
I gave him one and offered a match.

"Guess who I just saw over on Fifth?" he continued. "Michael Jackson. You know, the singer. Like, he told me he's down here to express his heart to some

town?"
"Yeah, it's weird, I know. Usually he

just lets me see him, but I guess he's going to start letting you all see him."

We parted and I continued walking until I reached the City Rescue Mission on Fifth

to start letting you all see him."
We parted and Loottisued walking until I reached the City Rescue Mission on Fifth heteroem Market and Island streets. It was only ten-thirty in the morning, but lunch was served at eleven, and if you wasned to contain the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in order to hear a short sermon, the sarry in the sarry in the short sermon served platform at one end of the room, surmounted by a poilum for the prescher. There tooked to be close to 200 men inside—a fall house.

— a full house.

—

By Mark Orwoll

<u>City Lights</u>

The Lucy Show

The decision last week by the Centre City Development Corporation (CCDC) to remove the downtown Bradley Building from a demolition contract — only a temporary historic preservation, while at the same time some downtown preservationists are decrying the Bradley controversy as a diversion from more significant preservation issues. But both ides agree that it was a matter of fancy diplomatic footwork on the part of Councilwoman Lucy Killea that appeased by those anxious to go forward with redevelopment and many of those who fear that the city's historic downtown buildings may soon fall prey to the wrecking ball. The Bradley Building is a

fifty-seven-year-old stru (most recently housing the faces Horton Plaza. On faces Horton Plaza. On Tuesday, July 29, the CCDC went before the city council with a request to seek bids for the demolition of four buildings, including the Knickerbocker Hotel and the Bradley Building. The counc oted five to three in favor of the CCDC request (later the CCDC request (later amended to six-three when Councilman Larry Stirling, who had been absent during the vote, returned to the council chambers and added his assent), but apparently the CCDC never intended to carry out fully the council's approval. Facts behind the official events indicate that last-minute lobbying by Killea extracted an understanding rom CCDC executive directions from CCDC executive director Gerry Trimble that, unless there was disagreement by other council members, the Bradley Building would be dropped from the demolition contract later in the week in exchange for her affirmative vote on the CCDC request. The Bradley was removed from the Bradley was removed from the contract last Thursday, as romised, and in a CCDC pres promised, and in a CCDC press release Killea was given credit for the reprieve, which came as a surprise to all but those directly involved. Killea had been placed in a quandary by the CCDC demolition request. On one

demolition request. On one hand, Mayor Pete Wilson was in favor of going forward with the demolition of all four buildings requested by the CCDC, and Killea is an advocate of the mayor's redevelopment efforts. On the other hand, Killea has in the past told the preservationists in Bradley Building would in all likelihood be incorporated in likelihood be incorporated in the façade of the \$150 million the ragade of the \$150 million shopping center that is planned for that area near Horton Plaza south of Broadway. Killea's dilemma, then, was to vote with the mayor (and risk antagonizing preservationists), or vote against demolition (and risk antagonizing Mayor Wilson, who counts on Killea support and who appointed Killea to her council seat when



\$500,000 and \$750,000, an

amount which was to be borne by the city rather than the

developer.

The request by the CCDC to seek bids for the Bradley's demolition was, in effect, a statement that preservation of the Bradley was not worth the

extra expense to the city, and so it was added to the contrac "I think Lucy [Killea] was

genuinely surprised about the Bradley demolition contract," says a city hall observer, who asked not to be named. Killea,

asked not to be named. Killea, after learning of the proposed demolition request, extracted the agreement from CCDC executive director Trimble that

he would remove the Bradley Building from the demolition contract after the vote was taken, barring any dissension from Killea's fellow council

from Killea's fellow council
members. According to a
source close to Killea, the
councilwoman talked to each
of the councilmen and the
mayor, lobbying for approva
of her plan. When the actual
vote was taken Tuesday

morning, Killea expressed publicly her hope that the Bradley Building might still be saved. The vote was taken and

the CCDC request approved.
Two days later, the CCDC
announced that the Bradley

Building would be removed from the demolition contract s

as to give more time for possible preservation of the

building's façade.
(An aide to one of the city

ouncilmen said last week that

a countermove was being prepared by Councilmen Mike Gotch, Fred Schnaubelt, and Bill Mitchell to block the it was vacated in 1978 by Jess Haro). In late 1977, developer in late 1977, developer
Ernest Hahn unveiled the third
set of plans for the Horton
Plaza shopping center, plans
which included preservation of
the Bradley Building façade as
a part of an amphitheater. The
amphitheater was later
replaced, in the plans, with a
Robinson's department store,
which was to have incorporated
the Bradley façade as a grand or
control to the department
of the Bradley façade as a grand
pradley façade was estimated
at various times to be between
\$500.000 and \$579,000, an The threat of this no doubt made Killea's lobbying efforts with Trimble all the easier.) The reasons why Killea chose to make a stand on the

cnose to make a stand on the issue of the Bradley Building — as opposed to, say, the far more historically sign.ficant Horton Hotel or Knights of Pythias Building — boil down to a matter of convenience. The shopping center developer, Hahn, has in the past indicated he is willing to incorporate the

considered by the CCDC to be considered by the CCDC to b an impediment to construction of the center, unlike the Horte Hotel and the Knights of Pythias Building. But the reprieve of the Bradley has done little to endear Killea to the dichard preservationists in the city. One such person, associated with the Save Our Heritage Organization, says,
"The Bradley Building isn't
even on the national historic even on the national historic register. Why doesn't she put her efforts where they will do -M.O.

Also, the Bradley is not

Georgia On My Mind

It was an unusual datelline— Columbus, Georgia — to suppear this past weekend under the by-lines of two San Diego Union repotrees. Adu under it a na exclusive interview with Floyd Hudgins, the Georgia legislator who first introduced Billy Carter to a group of Libyans and who subsequently accompanied the president's bother on a high-flying junket Union repotrer Carl Cannon to the North African country. Union reporter Carl Cannon was basking in the afterglow of the stories on Monday and yet also sounding modest.

"There's a certain amount of large and the stories of the stories are considered.

"There's a certain amount of luck. Being in the right place at the right time, knowing the guy, all that kind of stuff," Cannon said.

In this instance, he had been in the right place — Columbus, the little town in Georgia — beliote he went to work two and beliote he went to work two and the said of the second of the said of the second investigation during an eighteen-month stint on the mbus Ledger, and he says

he's maintained a number of ne s maintained a number of contacts in the Georgia town since moving to San Diego. Cannon got an unexpected call a week ago Monday from one of those people (whom he won't identify). It was wen't identify). It was lunchtime and all the relevent editors had left the office, so Cannon shared the tip with fellow reporter and political specialiss George Condon, who tracked down Union associate editor J.D. Alexander at home. lexander hesitated to approve ading the two reporters

sections to approve sections are consistent of the control of the cannon's from his days at the Ledger. Cannon, who hopes that more stories may result from the contacts he's alread

about 300 requests for interviews), but that Cannon and Condon "were the first wo boys who came down here to ask me to tell my story."

For several hours on both Tuesday and Wednesday nights, Cannon and Condon tape recorded Hudgins' recollection of the genesis of the Billy Carter/Libyan connection and the xrectations of financial ichment held by the Georgians. Cannon says the abrupt plunge into the culture of the Deep South at one point caused the conversation to Bradley façade into the center. wobble. "I went to Viginia when I was sixteen and spent a lot of time in southern Virginia and Georgia, so I can kind of speak the language if I have to. But George Work in The Work of the Cleveland) doesn't at all. And Hodgins was taking about too much they hate Jewish people in Libya. He said, "They can just say the word "Jew" and it souths sho tulk in Jew Libya in Libya. He said, "They can just say the word "Jew" and if you know the word "Jew" and it would be with the word of th

nade, was rejuctant to reveal

exactly how he. Condon, and Martin convinced Hudgins to

Hudgins himself provided the answer at a news conference in Columbus. He complained to

umerous calls from journalists

who wanted to ask him a lot of

alk, but Tuesday morning

reporters that he'd received

'sho'nuf.''

The two San Diegans flew home Thursday, and Friday and Saturday worked in tander to produce the stories which bannered the Union's front pages Saturday and Sunday. Among the printed revelations was that a 'Georgian/Libyan Cultural Exchange" set up by Carter and Hudgins had its origins in a virulent anti-Semitism that the Georgians were willing to exploit. (The Associated Press subsequently sent out the exploit. (The Associated Press subsequently sent out the copyrighted stories to its subscribers nationally, and Cannon says both NBC and CBS news repeated highlights of the articles on their evening broadcasts and gave credit to the Union.) The two reporters regretted not being able to liet their stories from Columbus and then none around for and then none around for and then nose around for another week, but they had to another week, but they had to hand-carry the color photographs, which had been taken by an official Libyan government photographer of the Georgian entourage in Africa. Cannon was mum about how he and Condon wheedled the use of them. "Other people are trying to ge 'em," says Cannon. "So my ditor told me not to talk about -J.D

His Honor

It has been more than Court Judge Earl B. Gillian appointment to the federal bench by Senator Alan Cranston, and yet not one official reason has been given as to why his

City Lights

confirmation to that position has taken so long. Gilliam, who is forty-eight years old, was formally nominated to the lifetime judicial post last December by President Jimmy Carter. The nomination was referred soon after that to the Senate judiciary committee fi preliminary approval, after which it was to be sent to the full Senate for final approval committee sought nur delays in considering the Gilliam nomination and it was not until last Wednesday tha victory was short-lived: Republicans in the Senate are expected to attempt a last-minute postponement, supported by the threat of a filibuster, to prevent Gillian and other Carter-appointed nominees from receiving fin approval until after the November presidential elections. While this latest political drama is being played out on the floor of the one question remains: What caused the lengthy delay of Gilliam's nomination before

the judiciary committee?

Racism has been mentio
as a possible motivation fo
stalling Gilliam's nominati Lionel Van Deerlin, for city school board president George Walker Smith, and other influential San Diegans have leveled the racism charge nave leveled the racism charge against the Republicans on the judiciary committee, noting that, if approved, Gilliam would be the first black in the southern district of California to serve on the federal bench. One reason for the allegations of racism is that no evidence has been presented to indicate what caused the committee delay. Although no such evidence was offered at a public hearing, there is now known to be at least one Republican members of the committee. That small-claims sur heard by Gilliam in 1975, which was filed by a Linda Vista wornar

named Valdemira S. Kaler Kaler is a native of Portugal
She was shipped to this
country, to San Diego, more
than thirty years ago to marry a
tuna boat captain she has never
met; the marriage had been prearranged by Kaler's father After Kaler had given birth to three children, though, the three children, though, the marriage failed and they divorced in 1958. The 1975 suit stems from an earlier court action, a paternity suit filed in 1964 against Kaler's then-married gentleman friend Charles Saccio, who was at the time president of the San Diego Fish Company. Saccio lost the suit and was ordered to pay child support of seventy dollar a month, until the child's righteenth birthday. Saccio. Kaler was forced several time: to hire an attorney to aid her in

the presidency of the wholesale suit judgment, and so dismissed the case. The dismissal was reviewed by Superior Court Judge Earl Maas, Jr., however, who live in San Felipe, Mexico (and later, Yuma, Arizona). Saccio's legitimate son. Phillip, assumed the presidency of the company upon his father's retirement that year. Kaler was still having trouble collecting the monthly child support money from the elder Saccio and so asked an attorney for legal assistance with her probler Before a lawsuit again elder Saccio was filed. however Saccio's son Phillin offered Kaler \$1250 just to keep the matter out of court

decreed that the suit did in fact belong in small claims court and sent it back for rehearing The second hearing, over which Gilliam again presided was held March 11, 1975, in Department Six at 8:30 a.m. Kaler was accompanied by an elder daughter from her and by a friend. Ruby Cotter Gilliam heard two other cases before Kaler's, then sent a

daughter then asked the judge whether it was true that he knew the Saccio family Gilliam said his family had dealt with the Saccios in the past, but that he was unfamiliar with them anymore. After several requests by Kaler to have the case heard before another judge, Gilliam maintained his authority to decide the case

Karpinski then approached Gilliam, prompting Kaler to ask why Karpinski was involved in the case, since citizens in small-claims actions are not allowed to be

and a promissory note for the remainder, payable at fifty dollars a week. Payments ceased, though, after \$400 had been paid on the note. Kaler was advised by her attorney that she could seek the remaining \$350 through small claims court. She filed the small-claims suit in Noveml of 1974 and was given a hearing date of January 16, 1975.

The judge at the hearing was Gilliam, who was then a Municipal Court judge under eration by Governor Edmund G. Brown, Jr., for appointment to the Superior Court bench. It was not Kaler first introduction to the name of Earl B. Gilliam; Charles Saccio battle B. Gilliam; Charles saccide had used the name on several occasions to impress her, saying Saccio and Gilliam sometimes golfed and drank together. Gilliam's father was a local fisherman who later wned a retail fish store on Market Street, and the Gillian and Saccio families had done business together when the judge was a boy. Kaler appeared in court that morni and was told by Gilliam that ared in court that morning the matter more rightly belonged in Superior Court as

fourth case to be heard in another courtroom. Kale explained the matter of onpayment on the note signed by Phillip Saccio, and asked for judgment in her favor. At that point, according to Cotter and the Kalers, Gilliam introduced attorney Charles Karpinski. Karpinski stated that he was acquainted with the Saccio family, having represented Mrs. Margaret Saccio in a divorce action against Charles Saccio in 1969

audience gallery), was invite by Gilliam to comment on the case.
Gilliam guestioned Kaler on Gilliam questioned Kaler on several aspects of the suit (Phillip Saccio was not present to ask questions himself or to present testimony in his own behalf), then told Kaler to have her attorney prepare a legal brief detailing the reason. w the case should be heard in small claims court rather that in Superior Court, even though Judge Maas had previously Judge Maas had previously ruled it was a small-claims matter. Kaler, her daughter and Cotter were upset at not receiving an outright judgment, and Kaler's

Karpinski, who sat at a table

next to Kaler (rather than in the

ge said again that Karpinsk was a personal friend, and t Gilliam had asked him to consult informally. Gilliam asked Karpinski what he thought about the case, and Karpinski took the promisso note from Kaler and examin it, then asked several question

about it.
Gilliam reiterated that he wanted to hear from Kaler daughter, and Cotter prepa to leave. On their way out of the courtroom, Kaler's daughter asked Karpinski if he but only after Kaler and the

others had gone.

Kaler was quite upset at the results of the day's hearing. results of the day's hearing, and took a seat in the lobby of the downtown courthouse, where her daughter and Cotter attempted to calm her. After about fifteen minutes, the women saw Gilliam searching about the lobby. "He walked up to us." Kaler results." and up to us," Kaler recalls, "and said, 'Man, I just called roblem. He will owes?" "He was told the amount - \$357 - then left the

before returning. He informed them that Phillip Saccio would be mailing Kaler a check that same day, and then added, according to Kaler. "You know, I don't have to do this. I'm a judge "Kaler's daughter told Gilliam that Phillip Saccio had promised payment on the note before, but had not kept his word. She then asked if she might telephone Gilliam in a few days if the check had not arrived Gilliam said she might. He then repeated that he was a judge A check for the full amount

was sent to Kaler by Phillin was sent to Kaler by Phillip Saccio that same day, but Kaler was still upset at the manner in which Gilliam had handled her case. She filed a complaint with the state commisjedicial qualification in San Francisco, remarking on the irregularities she saw in the case. Among them were: Gilliam's past association with the Saccio family, which Kaler felt should have been cause for Gilliam's disqualification from the case; the presence and actions of Charles Karpinski. who, because of his r association with the Saccios. Kaler felt, might have undul and unfairly influenced the outcome of the case; and Gilliam's arrangement with Phillip Saccio for payment of courtroom. Kaler felt that all this was an example of blatan sm. But on October 17 cronyism. But on October 17 1975. Kaler received a letter ission on judicia qualification, stating that the mpropriety.
The incident might have

been forgotten had Kaler not read newspaper accounts of Gilliam's nomination to the federal bench. On May 30, 1980, nearly a year after Oilliam was first recommended for the judicial post, Kaler sent a letter to Republican Senator Strom Thurmond of South Carolina, Thurmond, the ranking Republican on the specific information be forwarded to the Republican investigator on the committee staff, Robert "Duke" Short Short six times by telephon and corresponded several times by mail. Short confirmed last eek that he had been in contact with Kaler, although he would not answer questions as to the emphasis placed on her story in relation to any other testimony the committee migh

the events is quite similar to Kaler's; his memory of the incident was refreshed last year when he was questioned at it by the FBI during the standard investigation of nominees to the federal bench. About the unusual manner in which payment was arranged Gilliam said last week. 'I just went into my chambers and called this guy [Phillip Saccio] and said. 'Do you owe her some money?' He said. 'Wait a minute,' and came back a



Publisher

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Production/Graphics Rists Funk Konneth Kott Etozbeth Methews Linda Naven Nance/Norsell Jose Reminu Gene Rochanthos Edward Stopper Ed Tottle

Controlled circulation paid at San Diego, California

Subscription Six Months \$8.95 One Year \$15.95

Submissions
The Reader welcomes writing
of all kinds, Send submissions
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Of A Notion

Sun Diego

No Olé Here

Well, we to all mighty happy that Dan Trapshoff has cleaned up an important point, namely, that buildighting is not a sport har ast are "Events." July 240, Good comfoun indeed for the built, the victims of

this artful cruelty! Trigobodf's little article seems to justify this

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todover from medieval animal-dusting contests, but, in fact, there is no justification for deliberate, founds cheetly to My transcrip learners De Wyde for ten excellent article - Aline and atomais.
Reflect on this: Would it be any Reflect on the Woods in the any into pandful if you went antially control of elegation in wood you got a soot your territories on proceeding the agency washing these generates of chacky up to 22,000 in the less halfring, you will may less the depute to trace which any less deputable between their is some depute of "an" involved? Dreaming July 24. The elderly would are reparted in the light of now they appear mony as if they server sterv another life. De Vijze turns this section around and offers is a teroad carries in the life of San to a tental nation in the tite of Sana Breatism. Using theaths at a device for fluidathnacks arms the pass, the author themps the theat life of the 194-year-old woman of anday with at estatement, active, creative life of only yesterday. The use of freams is especially agr. masmach. as dreams are the only reality left. to those who must spend their final Scorn jeun in a wheelchair. Murk Feder

On The Job

On The Job

Than you for printing my letter repeting Josephan Savill's provise of Androise and the Lone

"Lames." July 249. However, the way that your "dende" the letter changed in meaning entirely. I was applicating Saville's numeries that someone who was "an opinionized chanters serendly convenient of the own intelligence and positions under the suppliery developed of the own incliners." And positions and the suppliery and positions and the suppliery and positions and the suppliery and balances of more of the river of the suppliery and positions under the suppliery and positions."

I definisely did say intend to

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ingo trar l'agreca with Savalle s' images su, mor dismissai of G B Stave in al unavoldatie peu et iment. Me admirancie for Stave s' wenings is enormous. It is gadfiles

writings is encernous. It is gadfless like the English seacher. Jonathan Saville, seming themselves up as Letters

creative people, who have my

I quote our greatest playwright. Eugene O'Neill: "Generally speaking, the critic of any kind of at is simply a defeated, envious, inferior type who knows nothing whatever about his subject." It seemed to me that Saville was agreeing with O'Neill. Diana Wite La Jolla

Meaning's Only Skin Deep

I have always been doubtful about the value of incorporating messages into fairy tales and children's stories because, looking back on my own childhood, I find that I usually didn't pick up those messages unless they were explicitly stated. As I've grown includes unreading the respective process of the respective process of

unattractive or aviewand or morose biosom marzingly when they are loved by someone in spite of their apparent offects: (An example from a movie is the pet shopp clots in who became Rocky) shopp clots who became Rocky shopp clots who shop clots who pet clots are the pet clots and the state of the pet clots are the pet clots and the state of the pet clots are the pet clots and the pet clots are the pet clots and the pet clots are the pet clots and the pet clots are the pet clots are the pet clots and the pet clots are the

Brown and for Brost deals with the "estion. Can a woman accept—and love—the animal drives of a man, along with his power his groothess, his charm, and his handsomeness? Can she fuse her love for the enchanted Prince with her fearful attraction to Prince with the fearful attraction to the Beast he has become? If was a socially new idea to the. How differently we all perceive things. Perhaps you should send your roving reporter. Lin Jakary, to the SDSU Childen's Theater production to ask the youthful old, access what they think Penary. play goers what they think Beauty and the Beast is all about. I'd like Son Diego

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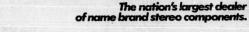
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Controlled circulation paid at San Diego, Californi

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envelope,

The Reader (USPS 336-730) is published weekly every Thursday except the first and last Thursday of the year. The entire contents of the San Diego Reader are copyright 1980, James Holman,

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4 AUGUST 7, 1980

Gem Of A Notion

My thanks to Jeannette DeWyze Dreaming '(July 24). The elderly usually are regarded in the light of how they appear today, as if they never knew another life. DeWyze never knew another life. De Wyge turns this notion around and offers we a broad carava in the life of Sara Bratton. Using dreams as a device for flashbacks into the past, the life of the life of the life of the life of life year-old sommen of body with an exuberant, active, creative life of only speetragy. The use of dreams in expectally apt, inasmuch we dreams are the only radity, left of the man of the life of the life of the Wart Feler. San Diego

No Olé Here Well, we're all mighty happy that Dan Trigoboff has cleared up an important point; namely, that bullfighting is not a sport but an art ("Events," July 24). Cold comfort indeed for the bulls, the victims of this artful cruelty! Trigoboff's little article seems to justify this

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holdover from medieval animal-baiting contests, but, in fact, there is no justification for deliberate, blatant cruelty to animals.

Reflect on this: Would it be any Reflect on this: Would it be any less painful if you were arfully tortured te death, or would you just as soon you romentors got it over with as quickly as possible? And are the ghouls who enjoy watching these spectacles of crucily (up to 22,000 in the new bullring, you say?) any less despit-able because there is some degree of "art".

F.C. Bosowski.

Scorn On The Job

Thank you for printing my letter regarding Jonathan Saville's review of Andoxels and the Lion ("Letters," July 24). However, the way that you "edited" the letter changed its meaning entirely. I was applicating Saville's statement that someone who was "an opinionated chattere serenely convinced of his own intelligence and goodness and the stupidity and badness of most of the rest of mankind" would be, "in short, a

I definitely did not intend to

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imply that I agreed with Saville's smugly superior dismissal of G.B. Shaw as an "unavoidable pest," et cetera. My admiration for Shaw's writings is enormous. It is gadflies like the English teacher. Jonathan Saville, setting themselves up as

Letters

judges of the works of truly creative people, who have my

creative people, who have my scorn.

I quote our greatest playwright, Eugene O'Neill: "Generally speaking, the critic of any kind of art is simply a defeated, envious, inferior type who knows nothing whatever about his subject." It seemed to not that Swille was agreeing with O'Neill.

Domnitse

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Reauty and the Beast deals with the question. "Can a woman accept — and love — the animal accept — and love — the animal drives of a man, along with his power, his goodness, his charm, and his handsomeness? Can she fuse her love for the encha Prince with her fearful attraction to the Beast he has become? It was a totally new idea to me. How differently we all perceive things. Perhaps you should send your roving reporter. Lin Jakary, to the SDSU Children's Theatre production to ask the youthful playgoers what they think Beauty and the Beast is all about. I'd like Chris Robbins

Letter Letter

Letter Letter

Suc Garoon's article on the Spanish Civil War was of great interest to me. After the war was low, many citizens of Spain moved to the southers part of France for the Civil Civil

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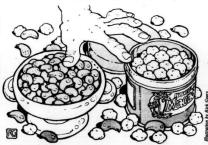
Straight from the Hip

Matthew Alice

Dean stannew Artie:
I would like to know where one could buy
macadamia nut trees in San Diego. Also, it
seems to me that cashew nuts might grow
here. Where could one buy cashew nut Ken Hanson

Ken Humon
Clairemont
Several nurseries in North County sell
meacdamias. Those which advertised in
the California Macadamia Society's 1979
yearbook are Line Farms, at 31665. Line
yearbook are Line Farms, at 31665. Line
1378 Willow Glen Boad, Failbrook; and
Macadamia Land Nuesery, 2565. Mountain
View Road, Escondido. The latter sells
grafted sapplings for 517.50 each. They
stand from one to two feet high and consist
of hardy stocks grafted to scienos of the
three months on the limb. The tree is a
lastrous evergreen with a smooth gray
lastrous evergreen with a smooth gray three months on the limb. The tree is a lustrous evergreen with a smooth gray trunk, and is valuable in every way: as an ornamental, and as a producer of fruit and ornamental and as a producer of fruit and leaves of the contract of the co in raintrook, and which conducts annual culture. As society president Lois E. James wrote in the year-book, "Macadamia enthusiasm is infeation."

one kind of macadamia — the Macadamia whelanii — produces nuts that contain dangerous amounts of cyanide. What's odd is that this is the only kind of



grind the nuts to a coarse meal and soak this for days in running water, which re-moves the soluble poison. No one knows why these people, as familiar with plants as a botanist, should gather the poisonous fruits and leave the wholesome ones on the

ground.

I don't know where you can buy a cashew tree. It probably wouldn't grow in San Diego, as it is native to the jungles of Central and South America, and cannot abide the mildest frost. It was introduced to Africa and India by Portuguese traders, who expected the fast-growing tree to control erosion in the colonies. Today more than the colonies. Today to the control of the colonies of the control of the colonies of the colonies. Today the colonies of the colonies. Today under the colonies of the col

closely related to poison ivy. Its kernels are surrounded by a caustic juice — cardol — which causes human skin to blister. The kernel itself lies within two shells with the kernel inelf lies within too shells with the cardol in between. To break the shells and evaporate the cardol, workers at first threw the fruits in the midst of burning logs and then stepped out of the way, as the fire caused the shells to spurt the poison into the air, where even as a gas it causes blis-tering. Once the kernels were recovered from the fire, they were given to women who removed the shells with wooden who removed the shells with wooden you had not lime to neutralize the acrid poison. Today the shelling is done by machines, whose operators constantly rub-themselves with protective cream, and the

roasting is done in special cylinders that conserve the cardol and other juices, which have proven to be nearly as valuable as the kernels. Mixed with kerosene of diesel oil, the juices kill mosquito larvae, and can be made into a varnish that protects wood from termites. Of particular value to industry, the juices have remarkable friction-reducing properties, and are used in clutch plates, brake shoes, and in lubricants of rockets.

The cashew, incidentally, is not a true turn, in the botassit's sense of the word—a dry, one-seeded fruit which does not split upon along a definite seam at maturity. as the kernels. Mixed with kerosene or

nut, in the botanast's sense of the woord - dry, one-seeded fruit which does not split or considered the sense of the sense of the free core is a stone sut, but the almond is not. Like most nuts, though, the cashew is extremely nutritious. Dr. J.H. Kellogs, the founder of a health food sanitarium and of a business selling cereal breakfast foods, said in 1916. "As a source of pro-teins and fats, he mut is vastly superior to cleaner, safer, healthier, and cheaper than any source of animal products. ... When he Nut Growers' Association celebrates its one hundredth anniversary, it is safe to predict that the descendants of the present generation of nut growers. ... will be liv-min in ophience and will be regarded as the abattors and meat-packing establishments will have ceased to exist, and the merry click of the nut cracker will be heard throughout the land."

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shuffled into the chapel and sat next to the young man with the odd underehin beard. The old man wore lime-green, felt bed-room slippers without socks. Both feet were hideously swollen, with open, run-There was a muted muttering among the men in the chapel (there were only two or three women inside) until a man walked to the podium and began to speak.

The minister wore jeans and a sports shirt, and read a passage from the Gospel according to Mark. He drew an analogy about how all of us probably should have been dead by now ("I myself should have been dead seven times that I can think of." been dead seven times that I can think of, he said) except that we are little seeds of God who grow up to be big trees so that the birds might rest in our branches. As he spoke, the man with the butch harrout spoke, the man with the butch harters began meditating, touching the thumb and forefinger of each hand together and laying the backs of his hands in his lap with his other fingers extended. He began to mum-ble, and seemed to be chanting. "Ho nam

After the sermon, an usher let the men file out of their seats one row at a time. It behind in the chapel as we filed into the dining room. The first men were hard fast at eating by the time the last of us entered the room, with its long tables and folding chairs. There were two men with Mohawk haircuts sitting across from me, one of whom was obese and wore a leg brace. To expedite the meal, the food had been erved before we arrived in the dining oom. On the table in front of each man was an aluminum cup of water, an aluminum bowl of mustard-colored soup. three rolls, and a glazed donut. The soup — a vegetable broth of soris — was very peppery, and after one swallow, I coughed until tears rolled down my cheeks. The

peppery, and after one swallow, I coughed until tears rolled down my cheeks. The dinner rolls were hard as concrete. As I bit into one of them, I realized how the many toochiess men about me might have gotten to the state of t



of me, and waved a hand-held fluorescent light over my outspread hands. "All the plasma centers mark their donors' hands with a liquid that shows up under the light, with a figure that shows up under the light, so we can tell how long it's been since you last donated," she said. "Is this your first time?" I told her it was, and she said, "You can only donate twice in one week, and you have to wait at least two days between donations." (It was at this point

some of the cost?" Before I could answer, there was a sharp sting in my finger, then a thermometer was jammed into my mouth. The technician worked his way back down the line taking pulses and reading blood pressures. He strapped the pneumatic pressure meter around my upper arm, checked the measurement, and removed

the device I looked at my arm and saw something squirming. It was a body louse. Two of us were told to go to the toilet for urine samples. I spilled some of mine over the edge of the cup and received an irri-tated look from the urine analyst, a man in a white lab coat. The other donors were allowed to go through with the process, but I was made to return to the technician for a larger blood and support the needle into the crook of my left arm, filled a tube with blood, then sent ne back to the reception area, where I waited forty-five minutes to see the doctor. between donations." (It was at this point hat I was struck by the inappropriateness of the terms "donor" and "donation." I soon learned that they are commonly used words in the plasma-for-sale industry.) Presently six other donors and I were called into the main room of the clinic-where we sat at a counter that resembled a soda fountain. Each of wa handed our charts to the technician. At this station of see the doctor.

The doctor, a bored-looking man with a thick beard, invited me into his examination room. He asked me the same questions about my health that the murse had saked me and the saked me the same destinated in the saked me and the saked me the saked me and the saked the saked me see the doctor.

The doctor, a bored-looking man with a charts to the technician. At this station of the operation we were to have our blood checked for impurities, as well as to have our blood pressure and body temperature recorded. The technician began three men on my right and pricked the middle finger of the first man, squeezing blood into a tiny tube. He dabbed the bloody finger with a cotton ball, then did the same to the next man. As he headed toward me, I looked at the clean-cut, blue-eyed young man next to me, who read the question in looked at the clean-cut, blue-eyed young man next to me, who read the question in my eyes. "Sometimes it hurts good," has said, "and sometimes it hurts bad." His name was Tony, a drama student at City College. Although he was not forced into selling plasma to avoid starvation, he had developed a platiosophy about his donations, a rationalization for the ghoulish reserved or the plant of the capital of the plant of the capital of the plant of the plant of the capital of the plant of the plant of the plant of the capital of the plant of the plant

if the blood cells were not returned.

The bearded nurse held the needle in

The bearded nurse held the needle in front of me; quite a large needle. I thought, rather like a cabinetmaker's nail. The nurse gripped a pneumatic pressure gauge around my upper arm and put a rubber ball in my right hand. "Squeeze that," he said. "Let's get a good vein to pop up." He found a vein he liked and slipped 'be large needle under the skin. It was only

"It's get a good wein to pop up."

He found a wine hitsden dat slipped the large needle under the skin. It was only mildy painful, and after he target the needle in place the pain turned into a dult sensation of pressure. He toft on the continue squeezing the rubber ball. "The muscle action helps the blood from for stare," to the stare of the squeezing the rubber ball. "The muscle action helps the blood from faster," to work the squeezing the rubber ball. "The work of the squeezing the rubber ball." The general to be squeezing the rubber ball. "The general to squeeze rapidly.

When the plastic bag that hung below the arm of my chair was filled, different nurse disconnected if from the tube, while leaving the needle in my arm. For minutes leaving the needle in my arm. For minutes leaving the needle in my arm. The number of the special star the returned with the blood, the special star the returned and the blood, the special star the returned and the coming from my arm. and I felt a prickly warmful tickle its way through my body. After the blood and saline solution were connected to the needle and tube coming from my arm. and I felt a second plastic bag, another nurse collected is for the separation of the Justice and the special star to the plasma. It had taken nearly four hours to complete the process and I was anxious to be done with it. A nurse finally removed the needle from my arm and apped me up with the special star to the recognition its optimization of the special star to the recognition its optimization was the second of the special star to the plasma. It had taken nearly four hours to complete the process and I was anxious to be done with it. A nurse finally removed the second plastic bag to the special star the speci

SURFSIDE

HEALTH

CLUB

2 FOR 1

MEMBERSHIP

RESCUE **-**.

At the mission last night there was a man who must have been in his eighties. He could barely walk. One of the attendants had to bathe the old guy because he couldn't stand in the shower by himself. When the attendant led the old man into the dormitory, someone yelled, "Oh God, it's the crapper again."

nurse!" The nurse who had wrapped my arm was very apologetic, and set about to rewrap me. She did such a splendid job of it this time, though, that I had to remove the new bandage fifteen minutes later, as it to blood to my hand, which soon became puffy and swollen from lack of circulation. After my arm was retaped, I returned to the receptionist, who had me sign a receipt. I retrieved my bedroll and she handed me a green bill, fledde in half. I have the state of the s

For more than four hours of my time, and who knows how much plasma, my pay-ment was a ten-dollar bill. Later that afternoon, around five-thiry, I found myself near the county courthouse at Broadway and Union, where I notised some sort of commotion. A number of protest marchers were parading on the sidewalk, Scores of sheriff's deputies and protest marchers were parading on the sidewalk. Score of sheriff's deputies and police officers — many in plain clothes with tellitae white-talkies bulging in their back pants pockets — partolled the area for several blocks in all directions. Someone handed me a flyer which said the marchers were socialists who were protesting the installation of Ku Klux Klan leader Tom Metzear on the county Democratic Party.

installation of Ku Klux Klan leader Tom Metzger on the county Democratic Party central committee. I leaned against the wall of the Can-Can topless 3-po.go ber and watched the spectacle. Two rich-elimeted deputies approached me. "May we see you a minute?" one of them asked. I said of course they could. The second one said, "Over here, please," and walked to a parking lot on the north

side of the building, away from the crowd.

"Are you with them?" added the first cop, indicating the protesters.

"No, sir."
The second cop ordered me to unwrap my before! My blanket and rope were tied so securely, however, that I really didn't want to bother, but when I began to object, the second deputy commanded, "Open lit! "They pocked around the folds of the blanket and these pockets of my jacket, and were picated between "sed a newly unived officer." "add on the "sed with the confidence" and the sed with the confidence." "You from around here?" asked another.

officer.

"You from around here?" asked another.

"From L.A.," I lied, rolling up my blanket with the second cop's unspecken processed to the second cop's unspecken and the second cop's unspecken to the second cop's up to der. I faced the six cops, all of whom were staring at me. "Get the heli out of here," said the first cop.

The sun began to slink behind Point Loma and I followed Broadway down to the waterfront. Under my sleeve I could feel a trickle of blood down my arm. I said on a curb along the hatbroadle promenade near the Star of the See Room resusurant been. The tiny Band-Aid with which I had replaced the larger bandage this afternoon had come undone, and I had indeventually torn off the fresh scab. As I tried to reapply dressed tourist-type in her late thirties—and a ten-year-oll girl passed in front of me. "What in heaven's name happened to "What in heaven's name happened to

you?" she asked me, observing the mess on my arm. Then she changed her tone from one of dismay to one of admonition. "Did you sell blood?" 'Yes, ma'am.'

"You didn't have to do that

"No ma'am, but I was broke."

Meantime, her daughter was jumping beside me, yelling, "What'd he do, mommy? What'd he do?"

"He sold his blood, honey. For

I was about to ask her for a quarter when mild interest, and continued on. The woman and child burried to join him As woman and child hurried to join him. As they scurried down the quay, I heard the woman's voice filter back to me. "Oh, nothing. He just sold his blood," she ex-plained to her husband. "That's all."

At around nine o'clock I ventured to the Popular Market at Broadway and Twelfth, where I bought some Farmer John-brand liverwurst and a small box of Uneeda bisliverwurst and a small box of Uneeda bis-cuits to eat and a plastic; are of Happy Time grape drink to wash it down. Total cost: \$1.57. I decided to enjoy my evening re-peat alf fresco near the fountain at Horton Plaza. While munching on the food, I wondered where I should sleep this night — the park or an all-night these. Con-sidering that I wanted to conserve as more than the park of the property of the con-sidering that I wanted to conserve as more based to the conserve as the con-sidering that I wanted to conserve as more foundation of the conserve as the con-sidering that I wanted to conserve as con-sidering that I wanted to conserve as the support of the conserve as a con-yment of the conserve as a con-tract of the con-trac

and hurried over to see what the trouble was. There was a crowd of some fifty was. There was a crowd of some fifty laten-ighters, and I squeezed my way up front. There on the spit-stained sidewalk a blond, teen-age boy was lying on his back, a gaping stab wound in his exposed chest allowing the blood to gush out onto the concrete walkway. Next to me were two ones-age boys, both quite gaited. "But consensage boys, both quite gaited." But of the work of the concrete walkway. Next to me were two ones-age boys, both quite gaited. "But of the concrete walkway." Did the work of the concrete walkway. Next to me were two to the total them?"

"Give 'em a phony last name, 'said the second boy.

"Give em a phony last name," said the second boy.

Just then a policeman grabbed the first boy's shoulder. The boy did not hesitate one second before squealing an appeal.

"Man, I had to stab him," he said to the policeman. "He was gonna stab me first, man. I had to stab him."

man. I had to stab him."

A girl with shoulder-length blond hair rushed up behind me, put her hand on my back, and peeked over my shoulder. "It's Chris!" he shrieked. "'Oh my God! the Schris! It's Chris! They stabbed Chris!"

Christ I's Christ They stabbed Christ 'My appetite having trickled away down the gutter with the blood from Chris's stab wound, I walked south on Fourth Avenue to the Barbet Saloon. There I ordered a forty-five-cent beer and further contemplated my sleeping arrangements. Now I was leaning more toward the allnight movie house. Less than twenty minutes after the barman had pulled my draft, the same group of teen-agers that had been used to the same group of teen-agers that had been active that the same group of teen-agers that had been called the same group of teen-agers that had been called the same group of teen-agers that had been called the same group of teen-agers that had been called the same group of teen-agers that had been called the same group of teen-agers that had been called the same group of the sam Two more teen-age boys walked past us, and one of them covertly slid a razor-blade paper cutter down the front of his trousers, as if to hide the makeshift weapon. Behind

them, another boy held the tattered arm of his shirt where he had been cut. He was screaming obscenities between screeches of pain. The bartender came up from be of pain. The bartender came up from be-hind me and gently pulled me back into the bar. The doors swung closed and were locked tightly. "Last time this happened," the barman said, "they brought the fight right into the bar. But no more. Not this time. Tuesday, July 15

1 first saw the feet of Officer J. Teffy at

five minutes past seven this morning. He greeted me while I still slept. "Get up!" he

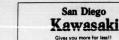
When I heard his command, I quickly

When I heard his command, I quickly jerked myself into a standing position—so quickly, though, that I tripped over my own feet and nearly toppled onto the wet grass in front of him. "Oh God," I worried to myself. "Now he's going to think I'm. But perhaps I should retrace my step of the previous night. After finishing my beer at the Barbet, I went to the Balbon Theater, which was featuring Airplane. Up in Smoke, and Meutholis. The ticket cost his might be so the standard of the standard properties of the standard properties." I standard properties of the s

that the First was a considered for the first sight, "according to the manupace." The back row seemed the best place to sit, because I would be able to rest my head against the rear wall. Sleep came, and went, interrupted by fits of wakefulness. Besides the crashes and booms from the lims noundrucks, there were other disturbances. The easy-listening music played during the intermissions, for instance, was far too loud. Two teen-sige girls, one of whom held a crying infant, thatteed incessorily. Sitting two rows behind them to control the sitted of the control of the place of the control of the contr excessively. The broken-down seats them-selves were also an impediment to idep. I equirmed all night in an effort to get com-traction of the seath of the seath of the shoulders tightened up. The small of my back ached. And a throbbing pain at my sumpless sortium of me. Even so, I had begun to drift off into that nether world of almost-sleep when the house light came wakeful among us. The show, it seemed, was over.

on and an usher began shaking the less wakeful among us. The show, it seemed, was over.

In the tobby, the clock read 4:55 a.m. In the tobby, the clock read 4:55 a.m. In the tobby, the clock read 4:55 a.m. In the tobby, the clock read point of the theater as if he had slept on a rking-size waterbed. In his sams he held a paper bag filled with his possessions. He came onto the sidewalk and looked at the news racks with the morning papers, his bent neck was at just the right angle to read the headlines without stooping. He began to whistle the stooping, the began to whistle the stooping. He began to whistle the stooping was the same than the stooping. He began to whistle the stooping was the same up. On my way there, I picked up a cardboard box from a trash heap for later use. Once at the part I walked across the damp grass to a place called Mariton damp grass to a place called Mariton damp grass to a place called Mariton ing Interstate 5. The cardboard box, once it was torn flist, made a fine matteres against the dew on the ground. I spread out my bedroll, pulled my watch cap over my footnessed on page 10)





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ears, snuggled down under the blanket and fell utterly completely asteep. It was all too soon after this that I was greeted by the policeman.

Credit must be given to Officer Teffy credit must be given to Officer Teffy; somehow, he had managed to drive his patrol car right onto the grass, within three feet of my sleeping form, without my having heard him. Immediately I pleaded innocent of a sort. "I haven't been here all innocent of a sort. "I haven t been here all night," I protested. "I was at the Balboa movie theater and it let out at four-thirty, and I was just resting here until the sun

were here all night, and don't try to tell me anything different.

'I said I slept in the theater all night.

and that's where I was."
"Let's see some identification," he or-

Louidn't tell if he believed me or not

but handed him my driver's license any-way. He ran my name over the police radio to check for outstanding warrants. The re-sponse was negative. "You still live at this address?" he asked, glancing at my license.

I said I did not, that I lived in Los

Angeles, and that I had come to San Diego to visit a friend who no longer lived here.

to visit a friend who no longer livel hete.

"I'm not sending you to jail his time," he said, giving me back my ID card, "but I've entered your name into a computer so that if any other officer stops you for sleeping in the park, the information atill be on there that you received a warning from me." He paused for effect, then adopted what must have been a well-reheared. Forecoicus glare. "We don't allow this kind of shit in this town. Now get out!"

He climbed back into his cruiser and



slightly breezy. In less than an hour, though, the sun had risen above my shadow-shelter and beat down directly on

me. The heat became too much, dressed as I was in my long pants, so I refolded my blanket and headed north along the

boardwalk to a sidewalk oasis of grass and palm trees, in the shade of which I slept for

several hours. I was very, very tired. When it came near six o'clock, I walked

was line at the doorway of the woodsoly structure by a man dressed in saffron robes. His skull was shaved, save for a circular patch of hair on the crown of his pear-shaped head. I asked him if this were the place where free meals were served. "This must be it," he said, a hint of the

streets in his voice. "I eat here all the

too reminiscent of the rescue mission soup for my liking), a green salad, rice, and a watered-down lemonade referred to as

nectar. I gobbled it down like a starving

Dinner comprised a peppery soup (far

east on Grand Avenue to the 1000 block. east on Grand Avenue to the 1000 block, where I arrived at the local headquarters of the Center for Krishna Consciousness. I was met at the doorway of the two-story

pulled out the crackers and liverwerst from the night before and spread them out be-fore me; it was then that I realized what a

dismal breakfast it was going to be.

After eating, it came time to determine how I should spend my day. By now I recognized that one of the hardships I faced — although it might not sound like a true hardship - was coping with bore-dom; there are a lot of hours in a day, and when there is no work to be done, no task to be accomplished, there is the question of how to fill the hours (without at the same time emptying the pocketbook). As long as one was destined to be bored, one might as one was destined to be bored, one might as well be bored in a pretty place. I opted for the beach. Besides, an ad in a local paper said the Hare Krishna sect in Pacific Beach

offered free evening meals to the public. Pacific Beach it was to be. I caught a ride at the First Avenue on-ramp of the northbound lanes of Interstate 5. The driver took me to Garnet Avenue at the eastern border of Pacific Beach, and dropped me off with a wish of good luck. I walked the two miles to the beach and slept on my blanket, which I had spread out on the sand next to the seawall. As it was not yet nine-thirty, the shadow of the seawall

Because I had folling colored to dealer the mean I sack spied an invitation to dance and chant with the temple devotees. After forty minutes of singing the Hare Krishna manua, though. I had had enough and was ready to leave. But before I could slip out he door, one of the devotees told me that if the door, one of the devotees four me that it I needed a place to sleep that might. I could stay at the temple's guest house. I humbly accepted, and slept that night on a bottom ounk with a bare wooden board for a ma

Wednesday, July 16

A devotee entered the bedroom at four o'clock this morning. "Mark," he whis-

o'clock this morning. "Mark." he whis-prend. "Get up."

For a confused moment I had forgioten here I was. The devotee handed me a towel in the dark room. "Take a quick shower," he said. "The others have been awake for an hour." (The devotees rise at three o'clock every morning to chant and dance. They allow their guests to "sleep is the out of the control of the control of the control of the press of the control of the co in" until four.)

The shower spouted only cold water, The shower spouted only cold water, but if tell good and invigorating, nonetheless. Feturned to the bedroom and noticed hat I had a roommate who had slept the night in the top bank above me. I had not head him arrive last night. His name was Bob and he wore his hat in a creweut. We spoke to each other on the short walk from the guest house to the temple, and he said night excently arrived in San Diego. he had only recently arrived in San Diego, by bus, from Wilmington, Delaware. Upon his arrival, he had teamed up with another traveler and together they had gone to Mission Beach to go swimming, but not before hiding their backpacks, including their money, in some faraway bushes. In the course of their afternoon swim, they became separated. When Bob returned to the hiding place, both packs were missing and his friend was not to be seen. For two days he had wandered around the city with only the clothes he had own to the beach. It was in that condition he had found his way to the Krishna temple not long after me.

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Bob and I joined the chanting devotees. but then sat against a wall, away from the rest, and talked some more. "What would you do in my position?" Bob asked. "It'll cost me \$96.50 to get a bus ticket back to

Vilmington."

He could hitchhike, I suggested, mentioning that it was not uncommon for people to offer travelers meals and beds for the night. He seemed to consider this. "You could also sell your plasma and work up some money that way," I said.

work up some money mar way. Tasks. "They give you ten dollars."

He was obviously confused by his situation, unwilling to come to a decision. The fact that he had spent time in seven mental hospitals (as he had confessed earlier) may have had something to do with this inabil ity to decide his plans. I left him in his confusion and told a devotee named Paric-kus that I was going to leave. Parickus followed me outside and said I could stay as long as I wished. Bob trailed us onto the on and told a devotee named Paricsidewalk outside the temple. I begged pardon and left them both to reclaim my gear in the guest house. When I walked ou in the guest house. When I walked outside again, preparing to leave, Bob and Parickus were talking on the front lawn. I sat down next to them and listened. "And let's say if I got married." Bob hypothesized. "You mean you guys would take care of everything?"
"Everything would be taken care of,"

"Food, a place to live, everything?"

"Everything."

The doubt in Bob's voice was gone. He seemed ready to grasp at the offer and cling to it. I doubted very much that he would soon return to Wilmington. I interjected my good-byes to them both and walked back toward the beach.

Once again I faced a completely un-structured day, my only obligation being survival. Whimsically, I decided to take a



you doing?" she asked.
"Looking for a warm place to sleep tonight," I replied. "Probably right under that picnic table over there, to keep the

dew off me."
We talked for another five minutes be-

We talked for another five minutes be-fore she proposed, "You can come sleep on my couch if you want." No one could have accepted her offer more graciously than I. It was by then seven-thinty and she was supposed to have been at a meeting of her women's support group. Would I walt for her, she asked? She would be back around nine to fetch

For more than two hours after she left I

walk, and headed north toward La Jolla. Soon I was on Camino de la Costa, a road of mansions that meanders along the ettine near Rird Rock For lunch (a lone coastine near Bird Rock. For funch (a lone orange) I stopped at Scripps Park near La Jolla Cove. Up the bluffs below UCSD I walked, and down Torrey Pines Road into Del Mar. Past the race track, through So-lana Beach, I continued onward. As the sun began to slip away, I found myself near the San Eljo Lagoon between Cardiff and Solana Beach. There was a Von's grocery nearby, where I purchased three elephant-heart plums, two bananas, a box vanilla wafers, and a plastic jug of

monade. The wind was rising from the southeast and the clouds trooped in from over the ocean. I took my bag of food to a small neighborhood park on the lee side of the coast highway and scouted about for a practical spot to camp. My legs were in agony from the marathon tret, and I sat on a park bench to rest. On a small hillock across the park said a voune woman who across the park sat a young woman who kept staring at me. She looked to be about twenty years old, and wore her dark brown

When my doubts had turned from fear to certainty, a car pulled up and a woman opened the driver's door. As I bounced up to the door with a big smile on my face, she looked at me solemnly. "You have to promise me something." she said. "Anything," I offered.

"Anything," I offered.
"You have to promise me that you're not some kind of crazy man or anything." Her house, which she rented with two professional men, was phenomenal — a brand-new \$300,000 home in the hills of Cardiff, with a spectacular vista of the wide Pacific. It had four bedrooms, three stories, two fireplaces, and five batherooms. From here on it was like something from a dream. She made me coffee and fed me cheese and crackers. She gave me a back rub, and I returned the favor. We lay down on the sofa together and kissed, but then she went upstairs to her room to sleep, leaving me alone on the couch. Honest.

Thursday, July 17

There was breakfast of scrambled eggs, toast and jam, fresh cantaloupe, and hot, black coffee. There was a shower — long and hot. There was a good-bye, and I was

and hot. There was a good-bye, and I was at the freeway on-ramp, caching a ride south, back to San Diego.

The man with the slicked-back hair, who was coming toward me on E Street, had the same tattoo on both forearms: a bloody knife with scrollwork twisting around the blade. On the scroll was written the motto "Born To Raise Hell." Man, "trepled, asked me for a cigarette and some change. "Man," trepled, work up some money; can give you a smoke, though. How come you don't come with me down to the plasma center? Did you already donate twice this week?"

"They won't take mine," he said,

twice this week?"
"They won't take mine," he said, lighting the cigarette. He stifled a cough and pushed back a greasy strand of hair that fell a cross his brow. "I got a bit of a liver problem, and they 're pretty particular about your health, so they don't want my blood."



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Restaurants

Meal by Masters

ELEANOR WIDMER

The Restaurant: El Bizcocho Room, Rancho Bernardo Inn The Location: 17550 Bernardo Oaks

The Location: 17550 Bernardo Oaks Drive, Rancho Bernardo (277-2146 or 487-1611) Type of Food: Gournet French Price Range: Fixed price, forty-five dol-lars with wines included.

lars with wines included.

Early in June a woman barged into a crowded drugstore in the late aftermoon and the state of th

going to take the cough syrup. I just want to be sure! don't disturb the great master.
Having the famous opera star in San the star in San the star in San disturbed to the star in San the s was sold out, and true, I am not equating opera with dining. But having famous guest chefs cook in this area truly is a cultural event. A fine chef will bring his or

guest ches cook in mis area truty is a cultural event. A fine chef will bring his or cultural event. A fine chef will bring his or inform our sensibilities, as well as broaden inform our sensibilities, as well as broaden our concept of the universe. In all of these senses, the evening with chefs Jacques Cornelis and Christian Gaborit was a spectacular event—in fact, one of the best Christian Gaborit was a spectacular event—in fact, one of the best can be compared to the control of an education in itself. When the owners

an education in itself. When the owners decided to open a Matin's of Chicago in 1963, they sent over Christian Gaborit. "You might say I faished my training in Maxim's in Chicago." he told me. "It was really the first French restaurant there. In Chicago they had restaurants with Pernch names, but they were not professional as we, and they ddn't have our control of the control of Having a fine French restaurant is like being in show business. You're always on stage and each night you have to give a performance. But when you have a good audience, who appreciates your work, you do your finest. For six years I worked in

the Los Angeles Biltmore Hotel, and people there are still aggrieved that he re-turned to Tours to open his own establish-ment. He is in Southern California this

summer, last week at the Inn at Runcho Remardo and now until the end of August at the Surf and Sun at Laguan Beach. Therefore, you still have time to see him perform. In describing his culturary philosophy, he told me, "In the old days, the French cheft needed truffles, goose liver, heavy cream. Those days are over. Now a chef fooks at a racchini and thinks to himself the surface of the surfac

or brief. In other words, he does not over-crook.

The meal which I subsequently sampled was unique in another aspect; namely, that it was prepared in conjunction with the executive chef of the Runcho Bernardo Inn. Jacques Cornells, who took his train as the Corton Bleu, near Fort Lagoderdale in Florida. When Chef André left the Inn to open La Medierrance in Solam Beach, Jacques eventually became the executive chef. Both of these chefs are fanalics about the high quality and the freshness of their food.

food.

Though it was a steaming day, I went into the kitchen, tasted the sauces from wooden spoons, saw the vast stock pot, and then went into the refrigerated room. and then went into the refrigerated room, where I could only gaze with astonishment at the fresh salmon that weighed at least twenty-five pounds, and at the trays of fresh lobster, thinly sliced salmon, rows of fresh artichoke hearts, pans of wafer-thin

sliced duck. It required two chefs and two full-time apprentices, working from 9:00 a.m. to 6:00 p.m., to create the dinner that was served at 8:00 p.m., and the offering

was stunning.

Champagne and red and white wine was served from 7:00 p.m. to 8:00 p.m., along with hors d'oeuvres. I kept urging everyone who would listen not to eat the appetizers or to drink too much, in order to appenizers or to drink too much, in order to keep one's palate clean. At some gourmet dinners not even wine is served be-forehand. Nevertheless, I did taste some melon with prosciutto. Promptly at 8:00 p.m. we were seated in a separate section of the main dining room.

a separate section of the main dining room.

Approximately forty people ate this meal

— the rest were ordinary diners ordering
from the regular menu. The first course
was a cream of frog leg soup — the menu
was printed in French but the expert waitwas printed in French but the expert wait-ers were able to provide translations when necessary. The soup was fine, a bit salty for my taste, but in any event 1 only had a few spoons of it. In a seven-course meal, you must learn to pace yourself; while the soup was good, I would have eliminated it along with the hot French rolls and butter

along with the hot French rolls and butter — you simply have to save yourself for the main events. The soup was prepared by Gaborit, and the next dish, artichoke hearts with fresh holster, was done by Comelis. I was easted beside the fish supplier and he kept asking me, "Did you ever taste fresh lobster like that?" Answer: rarely. Though I promised myself to eat only half of everything, I finished this entire dish. The sauce was thin, reminiscent of tomato, mildly sweet. It did not flood the plate. It was not a soup.

sweet. It du not rook use puisses a soup.

This lobster "salad" was followed by one of the most stunning dishes of the evening, fresh poached salmon, sliced ex-tremely thin and covered with a sauce of champagee and a mushroom called chan-terelle. It was extraordinary. You can't

imagine how it broke my heart not to be imagine now it broke my heart not to be able to take home the small piece I was compelled to leave over, but this was a formal occasion with white-gloved wait-ers; somehow doggie bags seemed inap-propriate. Today I regret my gentility. But I ew could abstain from licking the sauce of

tew could abstant from inching the sauce of this seductive dish.

An intermezzo followed. This consisted of fresh melon sherbet to cleanse the palate. The main courses were yet to come. The first of these was a duck the likes of which I've never had, even in France. The which I've never had, even in France. The pieces of duck were cut with great artistry into half-moon slivers and then covered with a sweet-and-sour sauce prepared from green peppercorns and Calvados brandy. Don't ask! I am an inveterate duck lover and this dish was superb. Fresh apple slices, bardy cooked, were the accompa-niment to the duck. I not only consumed way angles but been againgt those of niment to the duck. I not only consumed my own appless but began eating those of my neighbor, dipping them in this incredi-ble sauce, the work of Jacques Cornelis. Needless to say, I could have quit there, but we still had the main entrée. This proved to be the eye of rack of famb (the French call it noisette, or nut) covered with almonds, and covered course, briefly. almonds and cooked court, briefly almonds and cooked court, briefly, Caborit prepared it and it was nothing short of magnificent. This time I did not let politeness stand in my way, and I asked the waiter if I could take home my neighbor's serving — he was, by this time, collaps-

waite if I could take home my neighbor's serving — he was, by this time, collapsing.

The way by the ment of the meal, cheeses from the specialty house Gournet Fance in Los Angeles and massive stravberries served with a liqueur called Botma, was also memorable. But the entire dinner was tremedous for its variety, integrity, and beauty. The quality of the food was of the meal of the strategy of the meal of the m

expensive cognacs served after coffee. You could have drunk yourself under the able, but I honored the occasion with a sip

of each.

It is with regret that this column comes It is with regret that this column comes out when the duo is no longer together, although Jacques Cornelis remains at the Inn at Rancho Bernardo's El Bizocoho Room and Christian Gaborit will be presiding at the Surf and Sun in Laguna Beach. However, credit must be given to Gus Rath, executive director of food and heverages at the Inn. He supervised every detail, from the imprecable service to the purchasing of the food, and his vision is to commended. The dimner left me as dazzled as any encounter with a work of high arms of the contraction tengangle plane did not contract the grant of plane did not contract the grant of the contraction.

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Community Services, where a lunch was served at noon. There were forty or more men in line, all of them waiting patiently with very little conversation. A fat bearded man sitting next to me explained that he had been in an alcohol detoxifica-tion program at the Alcoholic Rehabilita-tion Center at Twelfth and Island streets.

'I just finished with the three-day program," he said. "Now they got a seven-day program, and I go to that on Monday. After that they're gonna put me in a half-way house someplace. When you're in the way nouse somephace. When you re in the detox program they give you a place to sleep and they feed you, too. You have to attend a couple of A. A. meetings a day, but hell, the coffee's always out for you, and so's the peanut butter and jelly, and there's always juice if you want it. I can take you there if you want. Maybe you can get in. You got to have a drinking problem, though. You don't look like you got a drinking problem. You got a drinking problem? I do. I got a bad drinking prob-

While he spoke to me, two old men. dressed raggedly, and both quite intoxi-cated, carried by garbage bags filled with aluminum cans. One of them, the older of the two, was yelling at the other. "Don't the two, was yetting at the other. Don't you be walking away like that from me!" he shouted. "Don't you be walking. We in this together. We got to get us some money." As the younger man increased the distance between them, the older one began to scream at the top of his lungs.
"Do you like this life you be living? Do you like it?" Everyone in the soup line was watching him now. "Do you even want to be on this earth? Hey! I'm talking to you! Do you even want to be on this earth?

The chow line began to move, and me



were directed to make a sharp right turn into a doorway that led past a kitchen. There were several elderly ladies standing behind large pots, holding ladles and behind large pots, holding ladles and serving the fold onto paper plates. The meal consisted of a hamburger-vegetable stew, white bread, canned apricots, and a green salad. The line continued out to a parking to behind the building, where picnic tables had been arranged for us. Everyone seemed to agree that he food at the community service center was far superior to that served at the City Rescue Mission. As we ate, two men were shout-ing at each other from across the tables. ing at each other from across the tables. One of them wore a blue wool cap, and the other was dressed in an army fatigue jacket, like a soldier. "The economy!" cried wool cap. "The economy! What the hell do you mean, the economy? President can't do nothing 'bout it. He is the rep-resentative of the poor man, and that's

The president can declare war for ninety days," said soldier. "That's what

"He can't do nothing!" exclaimed wool

peressmen before he can do anything

permission. Hell. man! Why you think we eating in slop houses like this?."

"He can declare war for ninety days."

Wool cap was becoming quite upset. He said, "You don't know nothing, nigger. You is an undectated fool! You know what?! believe you is an Indian from Missispil? That what you is, soeter. You "The president can declare war for ninety days."

"The president can declare war for ninety days."
Wool cap was completely beside himself in anger, his voice was now a high-pitched squeal. "The president can't do nothing!" he insisted. "He can't even whup me. He is a punk! I was in Korea for four years. I ought to know what the president can do or not." dent can do or not.

"Roosevelt did it," said someone else I

"Rooseven u.c.".
couldn't see.
"Screw Roosevelt!" shouted a young
man on my right, who had USMC tattooed
man on my right, who had USMC tattooed on his right forearm. "He's dead! Anyone who was ever any good is dead!"

My lunch was turning into a poor man's version of the Mad Hatter's tea party. I

stood from the table and walked to the plasma center. I needed some money.

The procedure was much more ex-

peditious this time around; it took me only wo hours instead of the previous four. I didn't have to go through the physical examination this time, nor the blood and urine tests. But the main reason things went so quickly was that there were so few donors this afternoon. As I learned from a nurse's aide, most of the regular donors come in on Monday and then again on Wednesday. Because it was Thursday, I was almost immediately seated in one of the large recliner chairs.

the large rectiner chairs.

Although the process was completed more quickly, the actual business with the needle was much more painful. A certain amount of discomfort has to be expected but this time it felt as if the needle was not

but this time it felt as if the necelle was not positioned correctly in my vein. Rather than complain, however, and have the nurse reinsent the needle. It let it pass.

As my blood filled the plastic bag hanging beside the chair, I was overwhelmed at the glouilishness of it all, this exchanging for my precious life fluids for dirty pieces. If page 16 miles to the property of the

quite literally. Evenso, I knew I could do it again and again ... if I had to I. walked into the daylight ten dollars richer. At six o'clock I checked into the City Rescue Mission to get a bed for the night, the clerk behind the counter assigned me bed number seven. (The mission alloway man un to iden jin the upstarts dormitory for five consecutive nights a month for free, J My Joddroll was checked into the administration office and I waited with the other men on the sidewalk until the eve other men on the sidewalk until the evening worship service began. The schedule of events was to go roughly like this; prayer service, seven o'clock (inner, seven-thirty; smoking break, eight-fifteen; showers, eight-thirty; bed check and lights out, nine o'clock.

Everyone stood outside the chapel doors come a light of the service of the service.

copping a last cigarette before the service began. The people milling around me were becoming individuals, rather than the

Two Shrinks, No Waiting



At best an impure genre, farce mocks all pretensions toward serious dramatic pursose. It replaces complex characterization with stereotyped people and the demands of form with unrepressed nonconformity. All else is subordinated to its main point. All else is subordinated to its main point, which is to evoke laughter, usually through frenetic cataclysms of coincidence, heaps of horseplay, and almost violent movement. In short, farce is drama violent movement. In short, farce is drama without an overseeing supergo, Refraining from the higher callings of its medium, it is like a child turned loose in a toy store, out for good (though rarely clean) fun. Addous Husley said that tragedy is the farce that involves our sympathies and that rare is the tragedy that happens to outsiders. There are others, however, who their more cynical moments declare farce

their more cynical moments declare farce to be the most accurate representation of human life. François Rabelais, author of Gargannua and Pantangruel. was one. He concluded his life with the words: "Pull the curtain; the farce is ended" (and added that he was headed for the "prespraps"), Do Orion was another. Orton perfaced his farce What the Buster. Or with a quotation from Cyvil Tours with a first most present in the same patient simultaneously. What follows from this premise is a mad dash through a

British psychiatric clinic, where the fringes of human behavior become com-monplace and where the analytical rea-soning of the two shrinks (doctors Pren-tice and Rantz) serves only to incite the atavistical chaos of the scene, a Darwinian into a primal cave loaded with missing

into a primal cave toaded wirm missing links.

Amid the maybem and slick, coal-black humor is a subborn structural logic, a sort control of the structural logic and subborn attractural logic, a sort covent an almost credible consequence of its predecessors. The play begins with Dr. Prentice, head of the clinic, interviewing Ceraldine Barcal for a secretarial position. Part of the interview, he contends with a straight face, involves a thorough physical examination. About half way through this procedure, Prentice's wife through this procedure, Tentice's wife through this procedure, the procedure with the procedure of the procedu

same; and Butler is off to the races. Iden-tities are shattered, conventions — espe-cially ethical, sexual, and moral — are revestied, and silvations of authority get hung out on the line. At one point Geral-idne, easily the most mistreade character in the play, frantically informs Dr. Pren-tice that "we must tell the truth!" His reply, which echoes Tourneur's lines, is, "That's a horoughly defeats attitude." In effect, Onton's "faree" is only partially so. Among the contrived (though deep-tively logical) situations is a persistent

duct if the aim of "higher comedy" is to derive laughter from deviations and to retore normaley (without ever threatening the latter), then Butler is more an attack on higher comedy than mere farce. In ways often hilarious and often overblown — way overblown — Butler assaults the status quo, and its combination of farce and commentary leaves one wondering

just what "normal" really means.

The San Diego Repertory Theatre's production of What the Butler Saw, which opened last Thursday night, was a pretty good show marred by some uncontrollable rand some controllable features. Owing to the heat wave, the temperature inside the theater was about one hundred and plenty, and the audience, fanning itself Trantically with programs, appeared to be auditioning for bit parts in hither it the Wind. This combination of heat and the sound of whirring programs made it at times difficult to hear and respond to the rich comic lines Orton agave to all his characters. And there is me telling how difficult it must have been on the stare. (and some controllable) features. Owing to the stage — probably like trying to play soccer in a hot tub (i suspect that the characters required by the script to strip down to their undergarments regarded this act as a blessing, even though, for the roles act as a blessing, even though, for the roles they were playing, it signifies the loss of their personal identity. It is difficult to imagine what the San Diego Repertory's production would be like without Jim Brown as Dr. Prentice.

since in so many ways he is the show The other male actors are competent, but they often create the impression that they have no ideas about the comic power residing in the lines they eliver. By contrast, Brown's deft comic timing and overall sophistication are equal to those of Orton, which saves the production from being merely an accumulation of visual gags and a string of monotonous (at least fifty) enrances and exist through slamming doors, and the has the proper insome the contract of the contract o rattlesnakes, come in pairs, the second line often coming fast upon the first — and Brown gives each line its proper treatment and flavor with a most convincing British accent (is it authentic?). His accent rings with the tired rhythms of a decadent member of the fox-hunting caste, torn between the thrill of promiscuity and the

It is equally difficult to assess the performances of the two actresses in the play, since Orton's view of women is well-nigh since Orton's view of women is well-night medieval: they are either the Virgin Mary or the Whore of Babylon. Donna Walker plays a timid and intimidated Geraldine Barclay, whose stereotypical purity is beyond belief and who is objectified right out of her samity by the two psychiatrists: ("1" man, "she declares to Dr. Rantz. who replies. "Pull yourself together. Why have you been certified if you re same?" Even for a madwoman you're unusually dense'').
Possibly in an attempt to escape the stock-type Orton envisioned, Walker be-

comes more pixie than crazy near play's end. This alteration of character, though it endears her to the audience, is unfortu-nately out of keeping with the unwritten law of farce (no empathy allowed) and of Orton's script (no empathy especially with women). And Barbara Murray, as Mrs. Prentice, has a similar problem. The al-leged sexual exploits of her character make the Whore of Babylon seem like a prude the Whore of Babylon seem like a prude OP. Pentice says of her. "My wife is a nymphormanise. Consequently, like the Holy Grail. She sardently sought after by young men". Both Walker and Murray young men". Both Walker and Murray parts. But where Walker steps outside of Orton's misogynistic boundaries in an at-tempt to humanize her part, Murray plays the super-hussy Mrs. Premice to the max-she blasts rapht through the steerotype, taking an apparent relish in mocking the type and making Mrs. Premice seem as I type and making Mrs. Prentice seem as it she had taken one swig too many from a kerosene "smoothie." Will Simpson's direction of Butler has

Will Simpson's direction of Butler has both strong and weak points. To his credit, he refuses to accept Orton's unearned one and convert the play's ending into a pseudo-spiritual apotheous (the characters, according to the original stage directions, execunt from the sanatorium by climbing a rope ladder "into the blazing light"—which comes from a neomystical source that is anybody's guess). Instead, source that is anybody's guess), Instead, source that is anybody's guess, Instead, source that is anybody's guess, Instead, source that is anybody and the same control of the play of the of the original and locuses more on a con-clusion that parodies all happy endings. And this choice is in keeping with Simpson's overall conception of the play, which stresses the farcical, visual, and situational elements. This choice, however, dilutes many of Orton's hair-raising thematic concerns and his consistent urge to deliver farce from its trivial status, to make it anticomedy with a purpose rather than merely a noisy evening spent in the presence of a harmless powder puff. Simpson's interpretation is consistent throughout, but it is a much tamer version

throughout, but it is a much tamer version of Orton's Just than the one that stumed the original audience at the Queen's Thearte, London, in 1989.

The heat, the whirring of programs, and the other reservations 1 have mentioned aside, my overall reaction to the San Diego Repetrory's staging of What the Buller San is on the favorable side, with a majorated the general the great is an interesting the same of the general through the same of the same of the general through the general through the same of the general through the general through the general through the same of the general through the gene Reperiory's singing of What the Baller Xons is on the favorable side, with a majority of the credit going to Jim Brown's extracted-town, mediated version, which leans firmly on the facical derrings-do. Baller still has the power to raise many serious questions. In this sense it reads its audience, that implied "buller" of the title taking its pulse regarding such topics as the nature of authority, the problematical meaning of terms like "normal and "sane," and the value of reason, and sane, and the value of reason, and taboos. This "buller" winnessed a specule that, though it lacks some ofte daring (and quite frankly also the blift) of its original, is competently done, at times distressing, and often just damn funny. O



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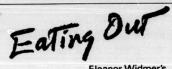


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ties, who, when he checked into the mis sion for a bed, acted more like a happy conventioneer at an Atlantic City hotel than a penniless indigent. Standing next to me on the sidewalk was a splotchy-faced. foul-smelling man in his forties who was hanging around with a slender, effeminate man who lisped; they were a couple-about-town. An elderly man with a smoke-stained beard, a fleshy nose, and blackheads marring his facial skin gurgled blackheads marring his facial skin gurgled from deep within every time be breathed —pneumonia, Ithought. Another old man walked past — hobbled past, actually— and was racked by a series of violent, con-sumptive coughs. There were several clean-looking men in their twenties who did not seem to belong there. They were shy, defensive, and uncommunicative. That before the service began, an excited

whisper ran among the men; "Chicken night," and "Chicken day," and "Chicken Thursday," the whispers said. What they meant was that it was the third Thursday of the month, the night when the Thursday of the month, the might when use Otay Baptist church gave the sermon and prepared the food: chicken, potato salad, and jello — hallelujah! The dinner's repu-tation had grown over the years, so that everyone on the street was aware that the third Thursday of every month, for the past

twenty years, was Chicken Thursday with the Otay Baptist Church. The meal has become so popular over the years that the rescue mission staff locks the doors promptly as the service begins, and no latecomers are allowed in

The service passed quickly enough, with well-scrubbed Baptists giving wholly inapplicable testimonies of their faith. ("Sometimes it gets hard," said one well-meaning Baptist, "when we have to get up in the morning and go to work, take care of our families, and find the time in our busy days to visit friends and rel-atives.") Most of my dining companions ate the chicken dinner as if it were the best thing they had ever tasted in their lives After the meal we were given time to

when we were called back into the chapel, we all took seats. There were fifty-seven of us, and we lined up at the off by a mission worker. We were then marched out the door like a line of convicts and taken through a series of alleys and stairways to the dormitory shower room. I'm not the sort to get nervous undressing in front of others, but I did not want to see these other men naked. I was truly afraid I might vomit. We undressed and put our clothing in a wire basket; each of us had our own basket with our bed number printed on it. The baskets were handed to an attendant who stacked them on shelves. an attendant who stacked them on shelves. The men around me were a disheartening bunch: fat, skinny, tattooed everywhere, coughing, sniffling, smelly, farting, un-

combed. We stood in our line and marched to the shower room, which had only ten shower heads. I was in the first batch to enter, and found that the water was scalding hot. Despite the pleas of the bathers, the shower attendants would not change the water temperature and we had no the water temperature and we had no choice but to bathe as best we could. A sign on the wall of the locker room said "No Shower, No Bed."

A towel was thrown at me by an atten-A towel was inrown at me by an atten-dant as I stepped out of the shower. I dried myself and was anxious to get hold of my belongings, especially because I had a crisp ten-dollar bill in my waller. But when I asked for my basket, the attendant behind the counter threw a nightshirt at me and said. "Your stuff stays here." The linen nightshirt felt foreign to my body, and I tried to adjust it as I searched for my bed in the hall-like dormitory. Even in this crowded room I felt utterly alone. "Okay, crowded room I felt utterly alone. "Okay, gentlemen," said an old man who worked for the mission and whose job it was to instruct us on mission policy. "No talking after the lights go out. Wake-up time is six-fifteen. Goodnight, gentlemen!"

Friday, July 18

The oatmeal was watery and tasteless, but it was hot. We were let out onto the streets at six-forty-five. I left my gear stowed at the mission because I planned to sleep there again this night. At the southeast corner of Fifth and G I was stopped by a filthy man carryine somethine the east corner of Fifth and G I was stopped by a filthy man carrying something that looked like it was once a sleeping bag. "Got a cigarette, bud?" I gave him one and he continued talking. "You ain't going up there, are you?" He pointed to-ward Broadway and, I assume, Horton Plaza. 'If you are, you better not. The cops are hauling everyone away. They must have took in fifty last night. And those guys wasn't doing nothing, just sit ting on a bus bench. Hell, they was using taxis to haul 'em away in. Didn't have enough police cars. Yellow cabs!"
"Were you sleeping up there?" I asked.
"Oh, no, bud. There's this parking

building up the street here with no atten dant, and I just climbed the stairs and slept in a parking space." I told him about my run-in with Officer

Teffy at Balboa Park.
"No, no, bud," he laughed. "You got to hide out where they can't find you." I gave him a couple of cigarettes and wished him luck. As he left he asked me a final question. "Hey, bud. How come you look so clean?"

Ithial question: reey, nous row con-look so clean?

I had lusch at noon at the Episcopial
Community Service center — stew and
corn on the coband ween to Horotoco
Experiment of the Color of the Color
Exhausted Corne to think of it, I had been
exhausted all week. As I lay down against
a palm ree in the plaze. I fell at app on my
shoulder. It was Gregory, a smiling man in
is mid-twenties who was wearing purple,
pleased pants, a purple disco shirt, and a
pair of purple juzz shees. Gregory had
spoken to me last night at the mission,
where he had hoped to get a bed for the
night. He had lost his wallet, though, with

The Naked Lie

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Dressed to Kill . . . is as sexy as it is shocking. Its shower scenes do for pubic hair what Carrie's did for teenage

-Michael Sragow Los Angeles Herald Examiner

The above quotable quote is one of those not very rare but nonetheless wonderful cases of critical pants-dropping which fellow critics with high literary standards and a wide malicious streak would like to believe will haunt the perpetrator's steep for no less than the next six months, causfor no less than the next six months, causing him periodically to sit bot upright in a cold sweat, wondering whether he really wrote that or whether it was only a bad dream. The passage in question does not go on to clarify exactly what it was that Carrie did for Sissy Spacek's twenty-seen-year-old teenage breasts, not what Dressed to Kill now does for public hair, but in the latter case it seems to me incumbent on the heavy-breathing critic to inform the notematical navius sucket that it is form the potential paying sucker that it is not Angie Dickinson's public hair that anything is done for, but rather the crop of a nameless and faceless double. (Acknowa nameless and faceless double. (Acknow-ledgment of the obvious body switch would throw a bit of a wrench, of course, into the critic's allegation of sexiness, and in effect would turn the shower tap to coid.) Meanwhile. what Brooke Shieldt and The Blue Lagoon had an opportunity to do for genuine teenage breasts, and please excuse her if she could not be made to see excuse her if she could not be made to see what there was to be done on that subject, was also abdicated to a double, in this case a body more ripe, unlike the Dickinson case of a body more green. Which brings us around to this week's larger, if not really so

around to this around a superior wery large, issue.

I don't imagine I stand alone — in fact I assume that if I wanted it, which no thank you I don't believe I do, I could count on the superior negulation, the paparazzi guild, the women-s-y-, and women-as-tramps psychotics — in finding that the nude stand-in is much the more craven and unforgivable of the two main uses of doubles in movies, the other "Consewhere between

Ladies' Black \$3.99

of Chinese Tai Chi abose—a conton version of the Mary James of the Siba-Bost nutries selder, and Siba-Bost nutries selder, and Siba-Bost nutries selder, and Siba-Bost Nutries Siba-Bost Nutries

the two in cravenness and unforgivability the two in cravenness and unforgivability I would put the use of the dubbed singing voice in musicals. I say between because the offscreen singer is somewhat less likely to be given public credit for services rendered than the duly honored stuntman. but somewhat more likely than the you-

but some that more laction has the some only-wast me feet my body mude stand-in-you never expect, for example, to see the credit "Miss Dickinson's coiffure by..." followed by "Miss Dickinson's pubes by..." More goes into estab-lishing the greater acceptability of the stunt double than simply his greater prevalence. But if it seems that there must be some sort of masculine other flexing its muscles here of masculine other flexing its muscles here of masculine other flexing its muscles here that the seems of the seems of the seems of the neck risking than on granithous kin-neck risking than on granithous kin-pating, it's only practice, not principle, that makes it seem so. Obviously women have occasional use for, and earn hivings that makes it seem so. Obe roundy women have occasional use for, and earn ivings as, suntmen too, and conceivably it's only a matter of time before someone like John Travoita attempts to pass off the trush of someone like Harry Reems as his own, especially if he happened to hear the rampant titters that greeted Richard Gere's full exposure in American Gigolo (a bit beside the point, perhaps, but those titters, the like of which no fully exposed leading lady before the point of the point of the record of women's lib). It is not unreasonable to speak of bravery in regard to unde scenes as much as to stunt work, and surely distrobing in front of complete strangers or even fervent admirers involves a kind of bravery more within most people's experience than jumping a

ers involves a kind of bravery more within most people s experience than jumping a mostroycle across a ravine, diving through a closed window, or mounting a horse from a second-story balcony. Doing one 's own stunts, of course, has been a matter of loudly audible pride ever since the ledge-hanging days of Harold Lloyd and Buster Keaton, but the sight of Steve McQueen dangling from the roof of a speeding el train in The Huster does not elicit a greater number of gaps than, say, McQueen dangling from the root of a speeding el train in The Hunter does not elicit a greater number of gasps than, so, Farrah Fawcett generously giving her fol-lowers a glimpse of her right breast earlier this year in Samar 3, the bravery of which would be even more evident if I am right in diagnozing the expused breast would love a second opinion to prove me wrong, or failing that I would love to wipe

out the memory entirely - as the produc out the memory entirety — as the product of cosmetic surgery. (Is this the art of criti-cism at its highest, or what?) Some of the bravery of stunt work, with or without a double, is inevitably blunted, or at least depersonalized, because the stunts are tied to narrative events more than to personal attributes, are pulled off because the script says they must be, and are insured against possible mishap by as many retakes as necessary. So in a sense the nude scene can be said to call upon more bravery (or foolhardiness, as you prefer), while at the same time offering less physical excuse, short of deformity or sunburn or hives, for short to determiny to satisfum in these, too chickening out and enlisting a double. Nor can the perils of the nude scene legiti-mately be avoided by hiding behind a doctor's note citing bad knees, acro-phobia, and pacifism. The only occasion I can think of that the use of a stunt double can hink of that the use of a stant double electricals to equal deplorability with the use of a nude double is when the stand-in's face is so pliantly visible, or the body so differently shaped, as to introduce virtually a new character into the movem—as coin, in John Weyner's twilight years, and as happens on the nude side in The Blue Lagoon when Christopher Alkins periodically appears to have secret underwater trysts with some moderately busty sea supposed to the companying through Shields, in the Doubly rangs, is so flat in comparison to this clusive creature that it makes us doubt Aktins' eyesight when he mocks her physical developments with a pair of economisty.

testifies the most her physical developments with a pair of coonute). Making the mandatory effort to scare up a couple of cogen rationales for my gut aversion to nude stand-ins. I haven I come up completely dry — and some might even say all wet. For one. I would propose the the stand in b body is too much in the same the stand in body is too much in the same devices as the No-Show panty, the devices as the No-Show panty, the devices as the No-Show panty, the standing the same function as the some function as the same function as the same function as the cometon dishoent; about a maked body serving the same function as a decided to the same function as comes too close, and stays too close, to the sort of masturbatory fantasy in which one

head of someone as yet unfully explored (say Olivia Newton-John) atop the body of omeone thoroughly known (Mrs. Derek). a movie serving the function of closing one's eyes. This Frankenstein sort of cut and-paste creation of the Ideal Woman (so-and-so's thighs, so-and-so's calves, and so on) is no doubt a harmless enough diversion as long as the fantasy level is obvious, as in Mel Ramos's pop paintings in the Sixties of film stars unpeeled, but is less so when the fantasy level is not. The average unobservant moviegoer will fail to notice the deception, and this assumption

raises the sticky question of motives.

Presumably the big-name actress will always be aware of it when such a subion is to be made, and presumably also will sometimes be aware of what the substitute looks like and possibly even have a vote in the selection process (al-though there was the case a few years back of Dyan Cannon making a stink when Otto Preminger, unbeknown to her, pasted the Cannon head onto a Polaroid snapshot of an anonymous body, and good for her, I thought at the time), and you can't help but wonder what sort of thoughts go tiptoeing through the mind of someone sents to advance someone else's body as-her own, rather like the homely pen pal who palms off on her correspondent a photo of her popular cousin Nikši. What puts this type of dishonesty outside the allowable limits of such artifices as w. gs., makeup, intimate appurel, and the rest of he arenal, is that the dishonesty appears in the guise of I've-got-nothing-to-hide openness and prote. To be fair, Dickin-son's commitment in Dressed to Kill to hose mulstic principles dose stend as far those nudistic principles does extend as far as the rear view of her figure, a disclosure which, however, all the more clearly puts the lie to the front view we are offered earlier. The obvious conclusion to be drawn here is that we are beyond the realm of mere modesty, which would dictate no nude scene whatsoever, and into the realm of overweening vanity.

The motives on the part of Dickinson's director, Brian De Palma, are somewhat director, Brian De Palma, are somewhat murkier. The insertion of the nude stand-in, never mind the Dial-Soap-commercial pristineness of the photogra-phy, smacks of the sort of fingerprin-smudged exploitation films handled by a one-hundred-percent businessman like Joseph Brenner, who used to make a practice (I've lost track of him lately) of pick chaste movies and then adding newly shot cloudge to qualify them for the adult houses. Whatever he was thinking, it's a cinch that De Palma was not sincerely in-terested in the sexual dilemmas of middle age: there may be some psychological truth about a woman in her late forties futuring herself in her fantasies as a firm young thing of twenty, but not enough routh to offset be general trend of deceti-director of The Blue Lagoon, was not very incorrely interested in adolescence either. In both these cases, we are left with the impression that we are not to be trusted,







PAT CLINTON

The most interesting television The most interesting television commercial of the summer opens on a dark and stormy night. The camera picks up a man walking down a street, his arms loaded with grocery bags. The light catches his face, drenched, bespectacled—he's a loser; not just the common man of sitcoms and junk-food commercials, but a real

He climbs the stairs toward his apartment and encounters a neighbor party that has spilled out into the hallway. He turns his eyes from the natiway. He turns his eyes from the partygoers — brightly dressed, handsome, sexy. His dripping raincoa is open now, and his clothes only confirm his loser status — stodgy white shirt, mousy suit, a tie that was hopelessly drab even before it was hopelessly unfashionable.

opelessly unfashionable.

He doesn't speak, he closes himself in his apartment and turns on his television. It's WKRP in Cincinnati, and Loni Anderson's Combshell onist is on the screen. "Loni." he sighs, then turns and sneezes.

Is that a voice behind him? You bet

it is. There, on the couch, in the flesh it's Loni. With a look of pain and exaltation he takes a step. The screen goes to black. (Is there a sexier move in the visual vocabulary than the fadeout?)

Attention

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for appt, ask for Summer Special.

Golden Shear

407 Mission Valley West 298-1921

You've got it all together NOW.

Now we see the outside of his door from the viewpoint of a woman who knocks. The loser opens, and with the camera's shift in point of view we see that we might have been wrong about him (and he about himself?). He 's still him (and he about himself?). He's still ridiculous, in an absured dressing gown and ascot, a playboy's getup from another time; but he's assertive, his hair natty, his posture exaggeratedly erect, his voice straining to be suave

and manly.

The woman, too, is different from what we had seen before — not as sexy, not as hostile. She invites him to the party, though not by name — neighbor does not know neighbor in neighbor does not know neighbor in this world. "Why, how nice of you," he croons, silly, overdrawn, strained — but with the promise that he'll be happy, that as a result of his mystical elevision initiation into the real world he'll find a way of life midway between this artificial swinger and the hunched, whispering wimp of the consense show.

opening shots.

He shares the screen with this

He shares the screen with this pleasant young woman — up until now, even in the shots with Anderson, the camera has kept him isolated, but now shings are different. The jingle has started: "Looking good together, looking good. Good things to share, good friends are there. You and CBS, you're looking good. "He sweeps from the door. Once he's out of his apartment

- his box - he turns, half-framed in the door to freedom, and gestures "OK" to Loni — who is back in her box, framed once again in the TV screen. She gestures back, "OK."

It's Madison Avenue Keats and

It's Madison Avenue Keats and Coleridge: At the heart of solitude, the lonely man broods on a vision of ideal and unattainable beauty. In need and pain he somehow ruptures the boundaries between life and art and experiences something that sustains him all through life, even after the disolated world of art. For Keats it was formed to the colerate world of art. For Keats it was forced in units. For Coleridge the music forced in units. For Coleridge the music states are the collection of the col

isolated world of art. For Keats it was frecian urns, for Coleridge the music of the Acolian harp. For modern man apparently, it's Loni Anderson. What the hell. This commercial has more wit, subletly, craftsmanship, and charm than you'd find in a dozen TV programs. It's a pleasure to see it. I just wonder: what is it we're being sold?

sold?

The Loni Anderson spot is one of six new CBS network promos that hit the air a few weeks ago (there are eighteen, actually, if you count the six-, thirty-, and ninety-second versions of each basic spot separately). They all feature propulse (PBs.) versions of each basic spot separately). They all feature popular CBS characters (Anderson, Larry Hagman as J.R. Ewing from Dallas, Alice's Mel and Vera, the Dukes of Hazzard, the Incredible Hulk, and Schneider the janitor from One Day at a Time) propring out of the bay and into the

popping out of the box and into the

lives of common, ordinary folk.
They don't sell the individual
programs: a friend who had never seen
WKRP-saw the Anderson spot and had
no idea what was going on. The
purpose seems to be to push the
network, and I suppose they do that,
but there's a lot more to them than but there's a lot more to them than that. It looks like, in a time that's growing hostile (or worse yet, even indifferent) to the once beloved medium, television has decided to sell

This isn't an entirely new idea. Several seasons back, for instance, ABC ran a series of extremely ABC ma series of extremely defensive spots about television, with the likes of Barney Miller's Rom Glass saying be grew up on television. Saying be grew up on television, and that he and his kide talked about the programs, and that we all should too. But those were talky and untelevisionlike commercials. They must be sufficiently and the sufficient that the sufficient sufficient that the sufficient suffi

burning down forests.

Last season's "Looking Good" campaign on CBS, created by Chuck campain on LSs, created by Chuck Stepner, who also wrote and produced the current campaign, was television in its strong mode — the selling mode. The spots had the style and flair of TV's big guns — food and beverage commercials. The current crop do much the same thing. Watch how

Oak Wood Pit Bar-B-Q, Santa Maria Style

2 for 1 Steak Dinners

Includes 9 oz. Top Sirlain (\$7.95) or 9 oz. Rib Eye (\$9) and relish tray, shrimp cocktail or soup, salad, baked potato or rice pilaf, beans, salsa and buttered French bread Offer good through 8/21/80.

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thoroughly the Mel and Vera spot, for example, mimics the conventions of the Kentucky Fried Chicken commercials — down to the melody of the tune that narrates it.

The original "Looking Good" spots attacked the notion that TV is pasentertainment that depletes the life of the nation. They used images of doing and watching to blur the line between them, an extremely smart strategy from the network's point of view. This from the network's point of view. It year's campaign, "Looking Good Together," goes much further. It builds up a set of disguised defenses against the usual flock of complaints against TV, and it offers a counterproposal — a nicely conceived picture of what entertainment should be — that it tries to sell with as much craftsmanship and intelligence as you'll see on the tube this summer

A chauffeured limous summer.

A chauffeured limous ine bearing a sour-faced executive has a flat. While the chauffeur sets to work, the exec fips on his backseat television to the Dukes of Hazzard. Suddenly, there's Dukes of Heazard. Suddenly, there's the sound of a car, and, in a boildly visual sequence by TV standards, the the sound of a car, and, in a boildly visual sequence by TV standards, the "real" Dukes, our framed by a screen and eerily backlit by their own beadilghts, stall up to the limo. The camera shares the exec's view of them; but have been all of the real world, half still a product of the riay screen. We can see the fear that this closed-in, insulated man feels toward the freedom and long-forgotten youth they represent to him. Then we see them framed once more —this in the window of the car — the executive's "box" — naturally lit, returned to human scale.

The Dukes are very friendly, it turns.

returned to human scale.

The Dukes are very friendly, it turns out. They take the executive and his chauffeur joyrding in the lime. Again the camera catches an image that's framed the way the TV image was framed. The five of them, bordered by the edges of the car window, are mingled in a box that so longer an entrappenent, two-wheel so longer an entrappenent, two-wheel concerns one of those Dukes ear leagh. The camera catches the car jump near longer and the street of the camera catches the car jump near longer and the street of the camera catches the car jump near longer of the street, as if in an apotheosis of this new enclosed world that includes both the real world and the includes both the real world and the idealized TV world. dealized TV world.

The framed image recurs one last time. We see the car in front of a house. A woman, the exec's wife, comes out, apparently irritated that he husband is still in the car when she's husband is still in the car when she 's been waiting for him. The camera catches exec and chauffeur together, watching their newfound friends on the television. "OK," they gesture to the wife "OK "

The message, then, is not simply that you will enjoy the CBS network programs, not even that you will enjoy programs, not even that you will enjoy television in general. The commercials consistently make subtly executed statements about the ways in which television acts upon its viewers. And the news, from this perspective, is all good. The lonely will find friends. The disaffected rich will not only enjoy real life, they will break down the barriers between themselves and their employees. (That's the message, too, of a commercial in which cleaning women meet J.R. Ewing in the their lunch. Not only is he a figure of their lunch. Not only is he a figure of glamour and sexuality — he's a natural inhabitant of boardrooms, and he cures the servile isolation these women suffer in the corporation.) We 'II all got ut of our boxes with the help of our pals from the electronic picture boxes. Concerned about the violence on television, about the still inadequate representation of women? (PS still to.

television, about the still inadequate representation of women? CBS will try this summer to convince you that all is well with a spot in which the Incredible Hulk appears out of the television to help a woman paint her house — and she'll finish her work faster than her husband will finish his.

Think TV still portrays only one culture of a pluralist society — and an artificially constructed culture at that? Watch the spot in which a delightfully photogenic pair of Chinese grandparents are visited unexpectedly by their equally photogenic grandchildren (why don't these people grandenidren (why don't these peops have their own series?). There's no food in the kitchen, only a television tuned to Alice, whose Mel and Vera magically appear to make chili. Will Chinese grandfather like chili? He loves it! (Shades of Mikey and the

The points are made well, because the commercials are tremendously entertaining; and they are entertaining, at least in part, because they depict disparate people drawn together, because they forge imaginative connections among very different sorts of lives. The crossing of personal and cultural boundaries is one of the essential elements of entertainment essential elements of entertainment, and these spots are loaded with boundaries crossed and barriers smashed: nerd meets sophisticate; exec has a ball with his chauffeur; honorable Grandpa digs redneck chow. The point is made visually as well as thematically — there are more door frames and windows here than in whole hours of television

programming.

The problem is that the spots are too good. Television programming does not work as "Looking Good Together" correctly says it should.

And now the network has

demonstrated that it's aware of it.

Previously it was easy to believe that the networks had no idea of the psychological mechanics of entertainment. Each season's new shows provided what looked like conclusive proof. No one would willingly put on bombs if he knew how to do otherwise. But the genius that obviously went into "Looking Good Together" raises the suspicion that the network brass have cynically chosen not to do well with their programs, to concentrate their effort in tiny doses of

If the viewer feels cheated by the program, give him thirty seconds of brilliantly executed argument that he isn't cheated. Better yet, use a spot that not only convinces, but also that not only convinces, but also provides the sense of connectedness and imaginative fulfillment that the program doesn't provide. The viewer walks away from the tube feeling he got what he came for. Don't worry; he got what he came for. Don't worry; he won't look closely enough to see whether he got it from the program he spent an hour watching or from a couple minutes of active ingredient interspersed in the bland, lifeless filler. He'il feel better, that's all that matters. Consider the cynicism that lies at the heart of these commercials. If they are the commercials in the commercials in the set of the commercials in the set of the commercials in the set of the commercials.

have to happen: first, the viewers have to be convinced that there's a connection between TV stars and TV watchers; second, their attention has to be drawn away from the fact that it's

be drawn away from the fact that it's 'TV that's giving them this message—there has to be an identifiable 'treal would' on the screen that's different would' on the screen that's different that it is the screen that it is and isolated inhabitants of an apartment building to the roof. There, they meet the CBS stars grouped around a neon logo. The groups are posed almost identically, and the spot uses a series of angle-reverse-angle shots to stress their equivalence.) The second part turns out to be

The second part turns out to be nearly as easy. The commercials establish a real world by enriching the miserably depleted visual vocabulary that television programs conventionally use. If it seems odd to analyze the visual style of something on television for its content, it's because television programs usually have no communicative visual style. have no communicative visual style.

Television may be a visual medium, but, except in its selling mode, it has remained resolutely unvisual.

These spots, like so many

commercials are a welcome relief The interiors are realistic, the exteriors don't look like stock footage. Shots are composed, angles are used imacinatively, cutting means something. They're especially fine in the way they use lighting and point of view to suggest levels of perception. objectivity, and subjectivity

That shouldn't make them more offensive than the programs. It certainly shouldn't make them more offensive than the general run of TV commercials. But it does, and they are, because these spots cynically use the visually enriched style to convince the viewer that these little stories of disaffection and salvation through television take place in a world that is not the world of television. Having done that, the spots are well on the way to convincing the viewer that his perceptions of the quality of the programs he views are all wrong. TV has consistently shortchanged the viewer visually, and it's one of the

reasons programs fail so miserably as entertainment. It's positively indecent that the medium can use its failure as a tool in putting itself across as a

It comes as no surprise that the most interesting television of the summer is a set of commercials. The commercial makers' edge in time and money over the program makers is by now a tiresome cliche. And through one of life's perversities, it seems to be intrinsically easier to understand the principles of selling to the unwilling customer than those of amusing ever the most willing audience. Commercials routinely show more craftsmanship, more exuberance, more wit, and more understanding of the medium than the programs they (sometimes blessedly) interrupt

(Sometimes biesedy) interrupt.
These, the summer's most interesting commercials, are indeed craftsmanlike, witty, exuberant, and smart; but what makes them interesting, and sad, is the portrait they interesting, and sad, is the portrait they seem to paint of the medium: they suggest that TV understands the reasons for its own failures far better than we had realized, and that it seems quite willing to use its considerable powers as a huckster to help it sidestep whatever respectable role it might have had as entertainer, or (does anyone

The pitch, I fear, beats out the product. That too should be no surprise. But this time, they've not only showed us that they know wha

Looking bad, CBS, looking bad.

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Expressive Abstractions



JONATHAN SAVILLE

The current exhibition at the La Jolla The current exhibition at the La Jolla Museum of Contemporary Art — running until September 7, with an interregnum between August 4 and 14 — includes some of the more important items, mainly of American pop art, from the museum's permanent collection. Among the most interesting of these is a series of lithographs by Robent Rauschenberg devoted to the NASA moon flights and dating from 1990 Gifts of Mr. and Mrs. Norton Walshide, they represent the artist at his most oridge, they represent the artist at his most orage, they represent the artist at his most inventive, and at the same time illustrate some of the inner contradictions of con-temporary American art — and life. A typical example of Rauschenberg's

A typical example of Rauseneore's method is an imposing lithograph titled Trust Zone, composed of a number of layers of disparate content superimposed one upon the other. Much of the background is an understated piece of abstract expressionism: a vaporous wash of light blue, given life by subtle modulations of lone and lattice. ions of tone and texture (now flat, now tions of tone and texture (now flat, now flowing, now in a vague pattern of grat-ing), with here and there rough sepia blotches, like accidental drops and strokes of paint or discolorations from dampness. At the bottom the sepia hue floods out into as ilk-screened scene — with the quality of an old, faded photograph — of a man in a worker's cap striding across a bleak land-scape toward a broad structure resembling a giant double-winged airplane.

Superimposed on this misty, fluctuating, painterly background there is a de-tailed map, in thin, precise, black lines, of the JFK Space Center, NASA; and on top of this layer, there is an outline diagram

of this layer, there is an outline diagram— in thicker, blue, less sharply defined lines—of a complete space suit: a standing figure the full height of the print, stiff and without life, its boots over the sepia land-scape and its faceless helmet encircling the map areas of "Launch Complex 39, Pad B" and "Mobile Service Structure Park-ing, Area."

ing Area."
The map and the space-suit diagram are independent documents which interact be-cause of the way the artist has juxtaposed independent documents which interact be-cause of the way the arist has justaposed them. Detailed blowups of certain may be accepted the control of the control larger arrows through govard the area thus magnified — and these arrows at the same time point at parts of the superimposed diagram: helmet, shoulder, hip, glove, Much of the interaction is in the words that play such a prominent role in the visual state. The play of the play of the visual state of the visual control of the visual control of the visual control of the visual from the magnification of the platerns from the map and the diagram; the further interplay between this linear complex and the washes and splotches of blue and septia in the background; and the interplay of the whole thing with the blurred photographic

Here, then, are the components of Rauschenberg's art; the mechanical repro-duction and juxtaposition of visual materials from the world outside the work of art military, industrial, commercial, politi-cal, as the case may be), materials that are themselves the result of mechanical repro-duction (maps, diagrams, photographs, duction (maps, diagrams, photographs, labels, newspapers) — and, along with these depersonalized artifacts from a soci-ety of mechanical devices and public media, a personal, expressive, nonfigura-tive sweep of color and texture that integrates the fragments and makes them into something quite different from their origi-nal selves.

Even more characteristic of this peculiar fusion in Rauschenberg's work is Reale At the bottom right of the litho-Brake. At the bottom right of the litho-graph is a silk-screened photo of the three moon astronauts, Armstrong, Aldrin, and Collins, smiling triumphantly — but the reproduction process has been interfered with, so that their faces and bodies are with, so that their faces and boules are partially streaked and wiped out by explo-sive brushstrokes sweeping across them. The result is that they seem like ghosts of astronauts emerging from the interstellar wind, or television images when there is a gross, pulsating interference with the sig-nal. The same words are appropriate for describing the rest of this lithograph streaked, explosive, sweeping, gross, pul-sating — except that the rest is predom-inantly nonfigurative, an immensely dynamic abstraction of broad, rough patterns rushing in and out of an ambiguous terms rushing in and out of an ambiguous space, with an occasional burnerly assage suggesting vast machinery. The abstract riss-cross slabes of black and white are perhaps related in some diffuse way to the violence and power of the technology that has taken these men to the moon. "Ince again, it is the "point Russuchmorter communications," the property of the pro sionism, where the abstraction communi-cates a potent but generalized emotional message possibly connected with the photographed figures, and the figures in turn seem to give a certain narrative focus to the intensely expressive abstract forms. The other works in this collection are similar. Lop is almost totally nonrep-resentational, in the same violent, spon-taneous stude. But with necise mechanic

resentational, in the same violent, spon-taneous style, but with precise, mechani-cally reproduced indications of a public event: fragments of the orbital diagram, showing the Apollo's launch from earth, the touchdown of the module on the moon the return, and the proposed recovery from the Pacific Ocean — as well as a triangular stamp proclaiming (in reverse) "Danger: Ejection Seal." Sack is an abstract exstamp proclaiming (in reverse) 'Danger', Ejection Seal.' Sark is an abstract ex-ception Seal.' Sark is an abstract ex-with a pair of hands murkily reflected in a distorting convex mirror. Banner is in blue and orange, the blue section (rapid, muscular passages within which float two faces and some signs and diagrams) sur-rounding a rectangular, newsprin-tike rounding a rectangular, newsprin-tike rounding a rectangular, newsprin-tike mounted by the great seal of the State of Florida (an Indian, as hip, a plan tree, the rising sun, and 'in God We Trust'). Moon Rose shows a rough, black-and-white pattern, very vaguely in the shape of a flower with is stem and blos-hape of a flower with is stem and blos-hape of a flower with is stem and blos-rage out of the blank background, and through the furious brushartocks spectral images emerging: the faces of two hel-meted autonauts, as though survounded with and penetrated by an almost material suppending the processing and the erect form of

supersonic velocity, and the erect form of the rocket, rushing upward behind them. It is important to note exactly what the artist does in these works — and what he

does not do. The only element that may be does not do. The only element that may be said to be entirely his own is the expressive abstraction, the "splotch." When this style emerged in the 1950s, it was customary for its detractors to claim that a child or a chimpanzee could do just as well — and, in fact, numerous artists whose talents were precisely in that range jumped en-thusiastically into the style like hippos into mud. Time has made it clear, however, that while anybody could mess up a canva-(and even sell the result), the true mastery of abstract expressionism was reserved to a very small number of artists, those in whom the quality of their emotional lif the accuracy of their nervous system, their innate sense of design, and their technical control of the medium combined to pro-duce nonfigurative paintings of compel-

ling beauty and power.

Robert Rauschenberg certainly belongs to this elite. The moon-rocket lithographs are characterized by the extreme dynamism and spontaneity of their abstract material, the energy of heart, mind, and muscle converted stunningly into visual patterns — and this contained within an artfully controlled balance of light and dark, of ground and figure, and of the dark, of ground and figure; and of the various component elements. Step back from the long wall devoted to the smaller lithographs of the series and notice how well they sit within their frames, how their energy is modulated into pleasing forms, with a sense of aesthetic inevitability that does not depend on any such obvious de-vices as symmetry or mathematical pro-portion. If Rauschenberg has any affinity with the art of the past — I am talking about his sense of structure, of course, not his subject matter — it is with the master of the baroque: Bernini, Rubens, Rem

of the caroque: nermin, success, sembrandt.

As to Rauschenberg's subject matter—
that is where the problem lies in assessing
his artistic stature. It should be pointed out
that he does virtually no drawing. The
figurative material is all taken from
elsewhere, so that while the abstractions
rive us on intrast view of the entirit' hand. elsewhere, so that while the abstractions give us an intimate view of the artis's hand at work, we never see that hand seeking to re-create the things of this word. The direct representations of reality we see in his work are the creation of other artists (diagram makers, photographers) and of mechanical tools (cameras, stencils); Rauschenberg's relationship to this mate-rial is exclusively one of selection and

juxtaposition.

It is, certainly, an aesthetic relationship. and there is a refined artistry in the way Rauschenberg chooses the figurative fragments he incorporates into his works. But that is not at all the same thing as the artist spenoisly involving hisself in the contours, masses, shadows, and colors that make up the visible world. He has taken no part in giving the breath of life and expressiveness to the faces and bodies of those attronauts he shows ur, his blood has not minged with theirs. They are the contours have been a supported by the contours he had a great distance, with the lens and the fills store intervening between the living astronaut and the stifts storen intervening between the living astronaut and the stifts storen intervening between the living astronaut and the stifts storen intervening between the living astronaut and the stifts storen intervening severen the living astronaut and the stifts storen intervening severen the living astronaut and the stifts to make the storen the contours of the storen th

Consequently, what one sees in this art-ist's work is an extraordinary dichotomy between the nature of the inner and outer worlds. The inner world, the world of the

self communicated through the abstract expressionism of the design, is intense, emotional, vital, energetic. The outer world, the world of history, society, public activities, human relationships, is imper-sonal, mechanical, distant, dead. It is the sonat, mechanical, distant, dead. It is the constant, unresolvable tension between the two worlds (and between their respec-tive styles) that gives Rauschenberg's art its distinctive flavor, like coffee with salt

his subjects - namely, satire. Satire is a pointed critique of social customs and inpointed critique of social customs and in-stitutions; it implies, on the part of the satirist, a firm set of convictions about what is good and what bad, what is true and what false. There may very well be such satire in these Rauschenberg lithographs, but its lack of clarity and direct victions on which it might rest. For some people, any mention or depiction of gov-

ernmentally sponsored activities is auerimentally sponsored activities is au-tomatically to be regarded as satirical; the artistic reproduction of a news photo of astronauts must constitute a sneering at-tack on newspapers and on publicity in general; the egret that appears in several of these lithographs would have to be an ecological victim of NASA: the oranges would be a satire on commercialism; and "In God We Trust" could only be inter-preted as a wry comment on the hypocrisy and arrogance of the American militaryindustrial complex. If one is given to such automatic responses, one may read this sort of satire into the Rauschenberg lithos graphs, and one may be correct to do so; but the satirical note is so ambiguous that it may be due as much to the sardonic ant may be due as much to the sardonic arthe-establishment viewer as to the lithographs themselves. If this is satire, the moral ground from which the satirical attack is made is anything but solidly evident. Actually, one could make a good case

for asserting that whatever satirical mes-sage is to be found in these lithographs, it

is only peripheral to what the artist is chiefly concerned with. Rauschenberg, it could be said, is not basically interested in mocking the space program, or the as-tronauts, or even the peculiar depersonalization they seem to have undergone during their training, though certain of his formal devices may suggest this. On the other hand, he is certainly not celebrating their stupendous achievement (for he would not then reduce their realization of the dream of the ages to a bunch of newsprint photos. of the ages to a bunch of newsprint photos, space-suit diagrams, and stencils of "Danger: Ejection Seal"). At bottom, what he seems to be doing is using visual records of this public event as formal ele-ments in what is ultimately a completely

abstract design and a completely personal abstract design and a completely personal emotional expression. In this, Rauschenberg exemplifies the terrible dilemma of many American artists in the second half of the Twentieth Cen-tury. They believe in their art, but they have to belief at all in the meaningfulness of the

traditional subjects of representational art history, society, heroism, the body myth, nature, and God. As artists, they may acknowledge the existence of some of these external realities (NASA, the Apollo rock-et, Armstrong) but they feel no urgent identification between their own lives and what goes on in the vast areas outside the self. That is not to say that they do not vote moments of artistic idleness; when they take hold of brush or stylus, the world turns into a random archive of meaningless documents. This is the art of narcissism and of despair, and artists like Rauschen-berg have brought it to a high point of refinement. His work is beautiful, in its very specialized way, and it is a true re-flection of the state of soul of many of his flection of the state of soul of many of his contemporaries. He does as well as it is possible for an artist to do whose most profound sense of life is of a violent plunging through cosmic emptiness to

City Lights

continued from page 37
minute later and said, 'Yeah,
I'll write a check. 'I then put on
my coat and walked out in the
hallway and found the woman
[Kaler] and her friends and told
them that the man would nav them that the man would pay the money he owed. I may have used his first name, and I think that may have led them believe that I was acquainted

Gilliam was also asked last week why Charles Karpinski was allowed to consult with the judge on the case, despite Karpinski's past involvement with the Saccios. Gilliam answered, "Who? Chuck?
Chuck [Karpinski] is a friend
of mine. I didn't know he had
anything to do with the Saccio

family." Two days later, however, Gilliam said that he had been misunderstood, that Karpinski was a friend, but that Gilliam was not sure if Karpinski had been in the courtroom that day or not.
"Gosh, I'll tell you, I just
don't remember," Gilliam

said.
Karpinski, who now practices law in Bishop,
California, was contacted by
Gilliam last Friday, and the two of them discussed the incident, according to Gilliam
When questioned about when questioned at the results of the Gilliam-Karpinski versation, later that afternoon, Karpinski said it failed to jog his memory; he simply could not remember, either. Karpinski said he has

personal date book from 1975 with entries for both March 10 and March 12, but he said there is no indication in that date ook as to where he was on March 11, the day of the small-claims hearing.
Karpinski was asked
hypothetically if he would have
consulted informally on a case
such as the one described by such as the one described by Kaler. "If Judge Gilliam would have asked me to do that, I would have been shocked," Karpinski said. "I would have considered it most would have considered it most improper and I would not have done it." Although Karpinski and Gilliam both claim not to remember Karpinski's presence (despite Gilliam's otherwise excellent recall of the incident), the three women

that Karpinski was there, too. It seems unlikely that the Kaler incident, in itself, caused the lengthy delay in Gilliam's approval at the committee level. Gilliam himself said he thinks the delay was political, and had nothing to do with his competence on the bench. Kaler, though, is not convince that her story cannot stop the Gilliam appointment. Last week Kaler sent all her information to Senator Edward M. Kennedy, chairman of the judiciary committee. It would appear improbable, however, that the Senate Democrats would themselves do anything to subvert a judicial nomination by a Democratic president. Still, Kennedy referred the

Burton Wides. Wides, telephoned last week at his Washington, D.C., office, was asked his opinion of Gilliam's behavior in the Kaler incident. 'Haven't you ever known a judge to go outside official channels to get things done? Wides asked. "I don't know that there's anything wrong with that." Wides went on to confirm that he had been in touch with Kaler, but he touch with Kaler, but he warned that he did not want to see any "blazing headlines" about Gilliam. "You better have your facts straight, young man," he said in response to further questions about Gilliam. "That's all I can

- Jeannette DeWyze and Mark Orwoll





Jamie Campbell, Director of Education, The Scissor Society, is looking for a group of hairdressers interested in joinin, his educational team, prior to his seminars in London and Rotterdam. An extensive training program will commence the first of October, its purpose to train world-class hairdressers.

All interested hairdressers are invited to call 239-9229 for an appointment to

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Vagrant

(continued from page 10)
his identification papers, and so could not
stay at the mission, since they demanded
ID "So you know what I did after I left
that place, man?" he asked thetorically I was walking up by the freeway and this chick stopped me and asked me did I need a ride. Man, she took me home and tired me out. Yeah! It was fabulous. She say she

me out. Yeah! It was fabulous. She say she don't want me to go. She wants me to stick around for a few days. She say if I do. she to me a but sicket to Oakland. She is a what you call it. a saleswoman at a clothing store. She going to give me a suit. I think a three-piece job. I already picked it out. But man, I can't get muxed up with this lady. I'm married, y'see, and my wife is in Dallas. In fact. "He pulled from his pocket a greeting eard which said. Hope You're Feeling Better. "This is for my wife," he said.
"She sick?"
"No, but I just want to send her a card cause I been gone three months now. Say.

'cause I been gone three months now. Say, you know how to write good? Got a pencil?" He handed me the card. "See, my cit?" He handed me the card. "See, my writing 's not real good. It's kind of messed up. Tell her that I'm trying to find a job and that I'll send for her and the baby when I find one, and that I'm going to Oakland to look there 'cause they ain't no work in San Diego. And tell her to stay in touch with my momma:

I wrote the message as best I could and signed his name. I handed him the card so he could read the message, but he pushed it back. "You read it to me, man" he said. "The sun's too bright and it makes my eyes tired. Do you ever get that? What'd

eyes tired. Do you ever get that? What d you write?" He listened as I read the note. "That's fine, man. That's fine. Listen. man 'That's fine, I think I can get some money out of her, and if I do.," Il buy you some food tomorrow. You gonna be here in the plaza? All right, blood. Take it slow."

Saturday, July 19

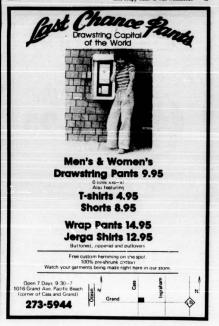
Leannot finish the week. I am tired of it all and I want to go home. At the mission last night there was a young man in his late teens from Dover, Delaware, who was shocked and scared when he had to undress in front of the other men in the shower room "You gotta be kidding me," he said over and over again. "You gotta be kid-ding." He was absolutely frightened.

And there was Mr. Atlantic City, the And there was Mr. Attainte city, the dapper man who looked as if he were at a convention; he was kicked out of the mission last night for being drunk. They found he was intoxicated when it came time to he was intoxicated when it came time to march up to the dormitory and he could barely stand. Two mission workers ap-proached him, and he must have known they were going to kick him out, because he tried to run to the bathroom, where, I

they wefer going to take aim tout, we were a tought to the bathroom, where, I suppose, he was going to the. They they are to the control of the tought to the couldn't stand in the shower by himself. When the attendant led old man into the dormitory, someone yelled. "Oh God, it's the crapper again, but the couldn't stand in the shower by himself. When the attendant led he old man into the dormitory, someone yelled." "Oh God, it's the crapper again, but the couldn't the couldn't the couldn't to the couldn't stand in the shower by himself. When the attendant led he old man, "crapped in his bed last time he was here." What, I saked myself, is such an old man doing here! He should be in a unrising home. or surrounded by generations of loving children, sitting by a fire-place and smoking a pipe — not losing place and smoking a pipe — not losing bowel control in a rescue mission, for

God's sake.

After I had finally made my decision to return home, I was elated. I picked up my bedrolf from the mission office and headed east on Broadway toward Golden Hill. I found myself walking faster, and soon I was trotting, carrying my bedroll in my arms. I ram the last two blocks to my house, hopped up the porch steps, and entered the front door. The first thing i, did was draw a hot, soapy bath. It was wonderful.



Off the Cuff

How do you pick a winner Race Track)



Dorothy Lewis
Shop Owner
Fashion Valley
My son and I come here
together. He studies the racing
form, looks to see what jockey
is riding, how the horse did in
the last race. . . . We look at
the horses when they first come
out. If his legs are taped, if the's
wearing blinders, all of those
little things make a difference
little things make a difference
little things make a difference
is the state of the state of the state
day. If there's a decision to be
made and it's a gray horse, I'm
partial to it. If it's a gray horse,
I sometimes goo om my I sometimes go on my intuition. Nine times out of ten we go home winners. How did the last race go? My son should be back here any time with the



Investor
Newport Beach
You play the tote board. The
stables bet early now, because
of the computer. Computers
show you the horses that are
altive! The first three races alive! The first three races today proved if. Vou don't have to follow the trainers any more. Computers never make mistakes. People make mistakes. People make mistakes. People make to evaluate what the computer asys. The computer does away with inside betting. I don't even read the form any more. It's the tourist who loses. Tell to be tourist who loses. The lowest make the properties of the properties of



Termite Industry
North County
Horse racin' is guessin'!
Handicapping is sixty percent
maybe, forty percent of that is
conditions. Conditions make
the two-dollar bettor. I just saw a man whippin' his kid, takin' out his frustrations. I went up to him and said, "I'll tell you who's gonna win this race -the 'three' horse." He said. the 'three' horse. 'He said, 'Mind your own business.' The 'three horse came in. Put this down.' The inder's only ten percent of what happens. If the rider don't have the horse, he people are always askin' me how to bet. An individual has to do his best. My wife his it for \$5000 Saurudy. She bet her driver's license number. Now how do you explain that Taipo; it. Don't come out here trying to pay your very



La Mesa
Today I went by the name of
the horse and the feeling. I
picked the daily double
because I liked the way the
names sounded. Nothing else
in that race turned me on. I also
go by the jockey. Some
jockeys are just lucky for you.
Look at this—horses three and
six. I had them both marked
but I didn't bet. and they six. I had them both marked but I didn't bet. ...and they both won. I wasn't sure. But why make a two-dollar bet just to win a dollar? I don't come here to get rich, even though I'd like to. I never saw anyone win over one hundred dollars.' won twenty-one dollars today, and that's big money to me. I come here for entertainment instead of spending money somewhere etee. Like this



Hairdresser
San Diego
I look at the names of the
horses. If there are two French
names, I pick the two French
names. I pick the two French
names. I pick them— if the
sound right. You mach the
names together. Like a horse
by the name of Wind. What
goes with wind? Flyer. I'd
automatically pick Flyer. wind-flyer — they match. It works for me a lot. It's nice to win, but if I don't it's okay. I don't watch the board. The only thing that counts is what I'm betting on.







Thursday ni FREE OCKTAILS AT THE ASPEN In it is Mad Jack's night at the less celebrate, the first 100 cus receive 2 free cocktails. Aspen **18** કૃ

Section 2 **Events, Theater, Music, Film**

Everyday Dances

For some time American artists in all genres have been mentioning the unmentionable and the mundane. Our daily lives have become a celebrated subject, at least to the extent

and the common a cerearates adopted, at least to the extern adopted, at least to the extern adopted to the care the care to the care the care to the care th nonnarrative pieces, she opens the door, draws a picture of common situations and everyday relationships, and closes the

door again. Mary Jane Eisenberg began dancing at seven and danced





A Summer Shower

Stars fell like a shower.

- Han-shu Pen-chi
China
March 23, 687 B.C.
Heaven stirred, stars fell like a

er. - Mizu Kogami

- Mizti Kogom.
Japan
November 24, 685 A.D.
Surs Joseph each other in the
middle air.
- Munhon-piko
Korea
May-June, 1363 A.D.

These are not poems, but rather some of the earliest records of meteor activity. There was a time when it was thought that streaks of light drawn across the sky were stars falling from the firmament. Now it is known that they are the glowing. the firmament. Now it is known that they are the glowing columns of light left in the paths of meteoroids, solid objects moving in interplanetary space that enter the Earth's atmosphere. Unlike meteorites, that survive interaction with the Earth's atmosphere and actually fall to Earth, meteoroids

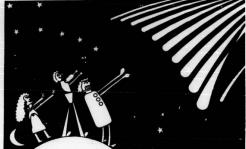
artis transpiered on the district of the distr

The best known of the annual meteor showers is the Perseid, which can be seen from here at its peak next week. With an

Chamber Music Workshop

Ron Goldena is one of the great musical activists of San Diego, Aphysiciatus, Aphysiciatus, Carlon and Carlon

by the Thousened String Quarter. These young musicans. all of whom are on the faculty of the chamber music wordshop, formed their group in 1973 at the University of Indiana in Bloomington, and asiac their they have toured the acquiring a considerable reputation. Their concert in San Diego last summer was much appreciated. This Sunday's program will begin with Politica program will begin with Political three quarters the composer dedicated to Count Rasumovaly, the Russian dedicated to Count
Raumously, the Russian
ambassador in Vienna.
Published in 1808, it is the
Published in 1808, it is the
strength of the composer's
misdie period. The program will
also include Maurice Ruser's
misdie period. The program will
also include Maurice Ruser's
misdie period. The program will
also include Maurice Ruser's
misdie period. The program will
performed in 1904 and deeply
indebted to Debussy's quartet of
the previous decode. The most
unusual piece the Thouswend
common common for the Thouswend
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common common common common common for the Thouswend
common common



average rate of fifty meteors per hour, and a maximum of about 120, it is the most reliable of the annual showers. The Perseids are named for their radiant

point, that is, the part of the sky from which they appear to emanate, in the constellation of Perseus. Like most shower

with a comet, and are dispersed around the comet's orbit. While they are spoken of as "occurring," the meteor stream

READER'S GUIDE

Contributions in READER EVENTS much be received by made in an are than the Fraish proceding the formation and in the fraish proceding the publication. Please as too promot. The Events Editor reserves the right is click all materials. Event complete information and photos proceedings and proceding and procedin 3 But 80803, San Diego, CA

Dance

Dence jam for everyone who loves to dattor will be held by dattor therapist/performer Juditi. Gree-bases and improvisational min-can jonathan Glasier, even Friday ar 9 p.m. Interval Foundation, 860 Third Avenue, downtown, 239-1713

"Hyperrealistic" Dance will be presented by Stule M.J. Eisenberg presented by Stale M.J. Essenberg Company, Saturday, August 9, 8 p.m. Ballet Society, 337 West Washington, Street, Hillicrest, 296,952).

Lectures

"just Oso," a Mexican foli tale about the adventure of just Oso whose father was a beat, will be told by storvieller Fierminia Enrague. Thursday, August 7 noon, Casa de Machado y Silvas, and Saturday. August 9, noon, Case de Machade 5 Stewart, Old Town, Free, 294-5182

"Schtrophrenia and Pseudo-Schtrophrenia" will be to too de a fecture by USE psechologie Hande Greenwale gonaoret by Parent of Adul Schtrophrenia. Thurnday: August 7, 7, m. Friendship Hall, Universaty Chris-tian Church, 1900 Cleveland Av-enue, San Depo. Free. 463-3672 or 739-5031.

Children's and Dole' Quits will Children's and Dolle Quilts will be the topical of a lecture by quilt dealern Kiracofe & Kile, in conjunction with a current exhibition of quilts. Sunday, August 19, 4 p.m., Wills Montenums. 1925 K Street. Sun Diego. Reservations. 238-2211.

Taries Sculptor Carole will read selection of his Star Wars potery. Mordan August 11, 335 pm. 210 With Bookin 1927 ta Jolla Bouleard L. Jolla 496-1800 merchan 1928 of the Carolina Speciarod L. Jolla 496-1800 merchan 1928 Carolina Speciarod L. John 1928 Carolin

La Jolla Village Drive between 1-5 and 805.

"No Bones About it." "No Bones About it." v exture about arthress text and fallacies will be presented by friedman/signer Adrau, jaffer, sponsored to be General Communion Hospital Tuesday, August 12, 130 c.m., Chuis Vista Fubir, Library, 365 f. Street, Chuila Vista Free, 420-9820.

"Picasso: Twentieth-Century Legend" will be the topic of a curator's seminar presented by Martin Peterset, Wednesday, August 13, 6 p.m., San Diego Museum of Art. Balbon Park. 232-7931. Film

Art Show

World Wide Artists

will be on the Mall Wed thru Sunday with over 70 fine arts

displays during

Children's Films will include adaptations of fairy tales and picture books. Thursday August 7, 3-30 p.m. and a Wali Dasser film centrual Monday. August 11, 130 p.m., National City Fublic Library, 200 East 12th Street, National City 474-8211. Art. Buttor Tapes and films produced by John Dennehy for Bogarton Video will be screened on Mondow. August II. 18 and 25. Community Arts Gillery. Third Avenue and Street, downtown. Free, 239-8238. Summer Silents film series will conclude with Harvid Lloyd in The Freshman and W.C. Fields in Foot Starks, Thursday, August 7, 6 p.m., Music Patto, Palomar Col-lege, 1145 West Mosson Food, San Marcon, 744-1150.

"Storm." an Omnimax film exploring the effects of the atmosphere on us and Coome Forces, muscle meds presentation showing the influences of cosmic energies on us, will be presented through the summer. Reuben H. Fleet Space Theater, Bulbou Park. 238-1233.

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made poliani, un flares comenti and ultravules stati shoven Satur-des, August Vand Sundes, August 10. and 2.50 pm. Natural His-tory Museum. Ballous Park 132-3821.

192-1921

"Superlinations! Film as Art for Kide" and adults a costal of theiry experimental and awaretraged animaton and live section films will be not section for the section films of the section films for the section films films

"Tchallowiky Specacular" with punist Gustavo Romero and the San Deep Symphony Orthograms will be presented Friday. August 5, p. m., Open Ar Theare, SISU 1605-6947). Stundey, August 9, p. m., Medical Library Ground.

Medical Library Ground.

p. m., Athletic Studius 10, p. m., Athletic Studius 10, p. m., Athletic Studius 10, p. m., Athletic Studius 104, p. m., Athletic 104, p. m., Athletic 104, p. m., Athletic 104, p. m., Athletic 104, p. m., Athlet 28-MUSIC

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Calligraphs by Anwar Dil, Fran-çoise Gilot, and Haneef Ramay will be exhibited through August 9, Riggs Galleries, 2550 Fifth Av-enue, Hillcrest. 235-9065.

One-Man Show of sculptural works by Rod Baer will be on exhibit through August 9, Opus 5 Art Studio, 125 Via de la Valle, Solana Beach.

Two-Person Show of porcelain masks, "Alter Egos," by Patricia Clapp, and acrylic paintings, "Earth Forms," by Juanitz Lowe, will be on exhibit through August 9, Spectrum Gallery, 4011 Goldfinch Avenue, San Diego. 295-2725.

"Continuum — the Immortality Principle," an exhibit exploring life after life, will be on display through August 10, Parkway Plaza Mall, El Cajon.

"Deep Ceeas Photography," a rawling exhibition produced by U.S. Nevy such as the control of the U.S. Nevy such as the control of the clean Massum of Art, featuring re-mote photographs of an extinct undernea vokation, will be on view through August 10, Natural Hu-tory Museum, Balboa Park, 232-3821.

"Skilled Hands, Practiced Eye: The Development of American Quilts," is four-part show of American quilts from the Nineteenth Century to the pres-ent, will feature early to mid-nieteenth century functional geometrics, pp

Group Show of works in all media by local artists will be on exhibit through August 13, Wenger Gal-lery, 4683 Cass Street. Pacific Beach. 454-4414.

1979-1980 Western Homes Awards Exhibit, a photographic exhibit of residential architecture exhibit of residential architecture selected by the American Institute of Architects and Sunset Magazine, will be on display through August 13, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 455-7550.

Sculpture and Prints of Italo Scanga and Robyn Denny, respec-tively, will feature a series of sculptures about fear and a suite of hand-colored etchings, through August 13. Thomas Baboor Gal-lery, 7470 Girard Avenue, La Jolla, 454-0345.

Photographs by Paul Diamond and Arlene Gottfried will be on display through August 14. Gallery Graphics, 3847 Fifth Avenue. Hillerett. 295-3538.

Basket and Paper are featured in an exhibit of "Many Forms of Baskets" by contemporary artists and from the orient, and "Paper Works" by Liesbert Giesberger and Mary Ellen Long, through August 16, Callery Eight, 7464 Grand Avenue, La Jolla. 434-9781.

"information" series of Southern California contemporary art exhi-bitions will present views of nature and isolated lifestyles in works of Faiya Fredman. Christine Oatman, and Patricia Patterson, through August 16. University Gallery, SDSU. 265-5204.

"Something for Everyone," an exhibition of posters, will continue through August 17, Solart Gallery, Twenty-eighth Avenue and B Street, Golden Hills, 295-0384.

Travel Paintings, acrylics of Mexico. Guatemala, and Peru by Lois Stecker, will be exhibited through August 17, San Diego Art

Institute, 1449 El Prado, Balboa Park, 234-5946.

"Erotica '80," an exhibition of works in all media by San Diego County artists on the universal as-pects of human sexuality as com-municated in symbolic and real im-agery, will continue through Au-gust 22, Community Arts Gallery, 870 Third Avenue, downtown, 130-8718

Stencil-Dye Prints by Japanese folk artist and living national treasure Keituke Serizawa will be on view through August 30, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

Recent Cast Paper Sculpture by Frank Gallo will be exhibited through August 31, Old Town Cir-cle Gallery, 2501 San Diego Av-enue, Old Town. 296-2596.

Current Light Assemblages by Carole Frye, semitransparent paintings and supended-panel in-stallations, will be exhibited through August 31, Rossman/ Richards, 734 Seventh Avenue, downtown. 232-6477.

Dances

isonitused from page 11 with the Eric Civic Ballet Company of Pennsylvania until she was seventeen. In New York he studied at the Harkness House of Ballet and the Martho Graham School, She toured with the Cene Teley and the with the Cene Teley and the with the Cene Teley and the seaseshed and her movement style, which uses ballet as a base, to her work with Falco, who emphasized breath suspension and release as an element of his Dancell. At to form her own company. ued from page 1)

company. Shale: M.J. Eisenberg Shale: M.J. Eisenberg
Company wall present a concert
in San Diego this week that will
consist of four original works
choreographed by Mary Jane
Eisenberg: Imprisoned' is an
abstract theater piece in which
an metaphorically describe
control and power.
"Apartments" focuses on two
relationships, one of which has
very streetopyical roles and the

very stereotypical roles and the other of which has no roles. "Wuza Check-Out Thing" is a

other of which has no roles. "Wass Cheek-Our Thing" is a piece of pure dance, to music by Cydru Cheek of the Cheek of the

Chamber Music

(continued from page 1)

will play Sunday evening is the Quartet no. 7 op. 96. by the contemporary composer Ernst Krenek, well known to San Diego audiences because of his close connection with UCSD. The Thouvenel were chosen to perform at the Krenek Festival held in Santa Barbara in 1979.

at which time they played all seven of the composer's string quartets (they have since recorded them for the Orion recorded them for the Orion label). Andrew Porter, music critic of *The New Yorker*, was warm in his praise for the Krenek Quartet no. 7 and for the Thouvenel's performance of

Also open to the public is a panel discussion on stagefright, aimed at the students in the workshops but of equal interest to others involved in the performing arts. Participants in the discussion will be actor Eric Christmas, psychiatrist Armold Mandel, musician Colin Hampton of the Griller Quartet (and one of the workshop's faculty members), and psychologists Bill Colson and Ben Williams. Other events will be held its excitoration with the programment of the program psychologies and person with the beheld in conjunction with the Southern California Violin Makers' Association: a display showing the steps in building a violin; and a panel discussion or the history of the violin and of violin making, with special concentration on modern

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Summer Shower

(continued from page 1) is in fact constantly in motion is in fact constantly in motion, and it is the passage of the Earth through the orbit of the meteor stream each year that is egocentrically — or terracentrically — referred to as its occurrence. Like all meteors, they are not permanent, but will eventually be scattered or perturbed from their orbit. The Perseid meteors have been observed for the past 100

been observed for the past 100 years, and there is some evidence of Perseid storms in evidence of Perseid storms in records that extend back 1000 years. They are normally visible from July 25 through August 18, and in their current appearance can be seen at their best during the night of Monday, August 11 to Tuesday, August 12. They will rise from the horizon to makes in the northeaters above will rise from the horizon to midway in the northeastern sky. The best time for viewing will be after 10-00 p.m.; the best spot, as far from haze and city lighte as possible: Inspiration Point on Highway 79 outside Julian, overlooking the Anza-Borrego Desert, will be ideal; or Mr. Lagung the Curamers, even Laguna, the Cuyamacas, even Ramona or Poway. This month the moon will be new on August 10 and will provide a particularly auspicious occasion to see the Perseids flash and fade across the sky, unlike last year when the sky, unlike last year when the moon was waning and hampered viewing. This won't be the last chance to see them, and chances are there won't be a Perseid storm this year, but it certainly is a show worth leaving town for.

— Amy Chu

AUGUST 7 1980 8

READER'S GUIDE

Music

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Contributions to READER EVENTS must be received by mail to later than the Friday preceding the Thursday issue in order to be consider tred for publication. Please do the Friday issue in order to be considerable to right to eld all materials. Send com-plete information and photos to READER EVENTS EDITOR, P.O. BOS 80803, San Dego, CA 92138

Dance

Dance Jam for everyone who loves to dance will be held by dance therapist/performer Judith Gree Essex and improvisational musi-cian Jonathan Glasier, every Friday at 9 p.m., Interval Foundation, 860 Third Avenue, downtown. 230,1713

"Monday Nights Under the Stars" with the San Diego Ballet Concert Dance Ensemble will fea-ture classical ballet, modern dance, and jazz dance. Monday, August II and 18, 8:30 p.m., Old Globe Fes-tival Stage, Balboa Park. 239-2255 or 239-4141.

Lectures "Juan Oso," a Mexican folk tale about the adventures of Juan Oso, whose father was a bear, will be told whose father was a bear, will be told by storyteller Herminia Enrique. Thursday, August 7, noon, Casa de Machado y Silvas; and Saturday, August 9, noon, Casa de Machado y Stewart, Old Town. Free. 294-5182.

"Schizophrenia and Pseudo-Schizophrenia" will be the topic of a lecture by USIU psychologist Harold Greenwald, sponsored by Parents of Adult Schizophrenics, Thursday, August 7, 7 p.m., Friendship Hall, University Chris-tian Church, 3900 Cleveland Av. enue, San Diego. Free. 463-3672 or 753-5051.

Children's and Dolls' Quilts will be the topics of a lecture by quilt dealers Kiracofe & Kile, in con-junction with a current exhibition of quilts, Sunday, August 10, 4 p.m., Villa Monteruma, 1925 K Street, San Diego. Reservations: 239-2211.

Taoist Sculptor Canole will read selections of his Star Wars poetry, Monday, August 11, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"No Bones Abour It," a lecture about arthritis facts and fallacies, will be presented by theumatologist Adrian Jaffer, sponsored by Bay General Community Hospital, Tuesday, August 12, 7:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista: Free. 420-9820.

"Picasso: Twentieth-Century Legend" will be the topic of a curator's seminar presented by Martin Petersen, Wednesday, August 13, 6 p.m., San Diego Muser of Art, Balboa Park. 232-7931.

Children's Films will include adaptations of fairy tales and picture books, Thunsday, August 7, 3:30 p.m.; and a Walt Disney film festival, Monday, August 11, 1:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8211.

Summer Silents film series will conclude with Harold Lloyd in The Freshman and W.C. Fields in Pool Jarks, Thursday, August 7, 8 p.m., Music Patio, Palomar Col-lege, 1140 West Mission Road, San Marcos. 744-1150.

"Violent Universe," a 1969 film narrated by Carl Sagan, will be

La Jolla Village Drive between 1-5 and 805.

4

shown in four parts, with part two on the sun, how new stars are made, pulsars, sun flares, comets, and ultraviolet stars, shown Satur-day, August 9 and Sunday, August 10, 1 and 2:30 p.m., Natural His-tory Museum, Balboa Park, 232-821. 232-3821.

"Superfilanbou" Film as Art for Kids" and adults, a total of thirty experimental and avant-garde snimation and live-action films, will be shown in four parts, with the shown in the shown i

Comedy Video Tapes and films produced by John Dennehy for Bogatton Video will be screened on Mondays, August II. 18, and 25, Community Arts Gallery, Third Avenue and E Street, downtown. Free. 239-8238.

"Storm," an Omnimax film exploring the effects of the atmosphere on us; and Cosmic Forces, a mixed media presentation showing the influences of cosmic energies on us, will be presented through the summer, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

4

Art Show

World Wide Artists will be on the Mall

Wed thru Sunday

displays during

Mall hours.

We Make The Good Life Even Better Than Before.

with over 70 fine arts

Aug 6-10

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"Today at Del Mar," a review of the horse-racing action at the track, will be carried nightly except Tuesdays, through Wednesday, September 10, 10:30 p.m. or after sports, Cable Channel 2.

Galleries

Calligraphs by Anwar Dil, Fran-çoise Gilot, and Haneef Ramay will be exhibited through August 9, Riggs Galleries, 2550 Fifth Av-enue, Hillcrest. 235-9065.

One-Man Show of sculptural works by Rod Baer will be on exhibit through August 9, Opus 5 Art Studio, 125 Via de la Valle, Solana Beach.

Two-Person Show of porcelain masks, "Alter Egos," by Patricia Clapp, and acrylic paintings, "Earth Forms," by Juanita Lowe, will be on earbhit through August 9, Spectrum Gallery, 4011 Coldfinch Avenue, San Diego. 295-2725.

"Continuum — the Immortality Principle," an exhibit exploring life after life, will be on display through August 10, Parkway Plaza Mall, El Cajon.

"Deep Ocean Photography," a traveling exhibition produced by U.S. Navy oceanographic agencies in cooperation with the New Or-leans Museum of Art, featuring re-mote photographs of an extinct undernea volcano, will be on view through August 10, Natural His-tory Museum, Balboa Park. 232-3821.

"Skilled Hands, Practiced Eyet
The Development of American
Quilts," a four-part show of
American quilts from the
Nintetemb Century to the present, will feature early to midninteteemb century functional
geometrics, appliques, and an 10,
Villa Montenama, 1925 K Street,
San Diego, 239-2211.

Group Show of works in all media by local artists will be on exhibit through August 13, Wenger Gal-lery, 4683 Cass Street. Pacific Beach, 454-4414.

1979-1980 Western Homes Awards Exhibit, a photographic exhibit of residential architecture elected by the American Institute of Architects and Sunset Magazine. will be on dispat through August 13. La Jolla Village Square. 8677 Villa La Jolla Drive. La Jolla. 455-7550.

Sculpture and Prints of Italo Sculpture and Prints of Italo Scanga and Robyn Denny, respec-tively, will feature a series of sculptures about fear and a suite of hand-colored etchings, through August 13. Thomas Babeor Gal-lery, 170 Girard Avenue, La Jolla. 454-0345.

Photographs by Paul Diamond and Arlene Gottfried will be on display through August 14. Gallery Graphics, 3847 Fifth Avenue. Hillcrest. 295-3538.

Basket and Paper are featured in an exhibit of "Many Forms of Baskets" exhibit of "Many Forms of Baskets" by contemporary artists and from the orient, and "Paper Works" by Liesbeth Giesberger and Mary Ellen Long, through August 16. Gallery Eight, 7464 Giranl Av-enue, La Jolla. 454-9781.

"information" series of Southern "information" series of Southern California contemporary art exhibitions will present views of nature and isolated lifestyles in works of Falya Fredman, Christine Catman, and Patricia Patterson, through August 16. University Gallery, SDSU. 265-5204.

"Something for Everyone," an exhibition of posters, will continue through August 17, Solart Gallery, Twenty-eighth Avenue and B Street, Golden Hills. 295-0384.

Travel Paintings, acrylics of Mexico, Guatemaia, and Peru by Lois Stecker, will be exhibited through August 17, San Diego Art

Institute, 1449 El Prado, Balboa Park, 234-5946.

"Erotica '80," an exhibition of works in all media by San Diego County artists on the universal as-pects of human sexuality as com-nunicated in symbolic and real im-agery, will continue through Au-gust 22. Community Arts Gallery, 870 Third Avenue, downtown. 239-8238.

Stencil-Dye Prints by Japanese folk artist and living national trea-sure Keisuke Serizawa will be on view through August 30, Athenaeum Music and Arts Li-brary, 1008 Wall Street, La Jolla. 454-5872.

Recent Cast Paper Sculpture by Frank Gallo will be exhibited through August 31, Old Town Cir-cle Gallery, 2501 San Diego Av-enue, Old Town. 296-2596.

Current Light Assemblages by Carole Frye, semitransparent paintings and suspended-panel in-stallations, will be exhibited through August 31, Rossman/ Richards, 734 Seventh Avenue, downtown. 232-6477.

Dances

icontinued tom page 1) with the Eric Civic Ballet Company of Pennsylvania until she was seventeen. In New York she studied at the Harkness House of Ballet and the Martha Christon School. She toured with the Corn Teley and the work of the Corn Teley and the Wartha Christon Teley and the Martha Christon Teley and the Wartha Christon Tel

company. Shale: M.1. Eisenberg Shale: M.J. Eisenberg
Company will present a concert
in San Diego this week that will
consist of four original works
choreographed by Mary Jane
Eisenberg: "Imprisoned" is an
abstract theater piece in which
the cast of seven women and one
to an original works
control and power.
"Apartments" focuses on two
relationships, one of which has
very streeotypotal roles and the

very stereotypical roles and the other of which has no roles. "Wuza Check-Out Thing" is a wurz Check-Out Thing is a piece of pure dance, to music by Captain Beefheart and the Magic Band. "Convolutions" is a duet of music and choreography by trombonist Bruce Fowler and Eisenberg,

Bruce Fowler and Eisenberg, with an ending of improvisation. Members of the company have both professional dance and academic backgrounds. They include Nitcholan Gunn, Grack Fowler, Janice Darrin, Donna Sternberg, Ellen Burns, Grack Famos, Janet Carroll, and Suan Kawashama. Shale M.J. Eisenberg Company will dance Saturday, August 9 at 800 p.m. at Ballet Society, 317 800 p.m. at Ballet Society, 317 800 p.m. at Ballet Society, 317 m. Diego, Phone 266-9533 for ticket information.

— Sarai Austin

Chamber Music (continued from page 1)

will play Sunday evening is the Quartet no. 7 op. 96, by the contemporary composet Ernst Krenek, well known to San Diego audiences because of his close connection with UCSD. The Thouvenel were chosen to perform at the Krenek Festival held in Santa Barbara in 1979.

at which time they played all seven of the compo quartets (they have since recorded them for the Orion label). Andrew Porter, music critic of The New Yorker, was warm in his praise for the Krenek Quartet no. 7 and for the Thouvenel's performance of

Also open to the public is a panel discussion on stagefright, aimed at the students in the workshops but of equal interest to others involved in the performing arts. Participants i the discussion will be actor Eri the discussion will be actor Eric Christmas, psychiatrist Arnold Mandel, musician Colin Hampton of the Griller Quartet (and one of the workshop's faculty members), and faculty members), and psychologists Bill Colson and Ben Williams. Other events will be held in conjunction with the Southern California Violin Makers' Association: a display Makers' Association: a display showing the steps in building a violin; and a panel discussion o the history of the violin and of violin making, with special concentration on modern

The concert of the Thouvenel String Quartet will take place on Sunday, August 10 at 8:00 p.m., in USD's Camino Hall; tickets are available at the door. The panel discussion on stagefright is scheduled for Tuesday, August 12 at 7:00 p.m. in the Nursing scheduled for Tuesday, August 12 at 7:00 p.m., in the Nursing School auditorium at USD. The exhibition of the Violin Makers' Association will take place the next afternoon, Wednesday, August 13 from 2:00 to 5:00 p.m., in Founders' Hall. This will be followed at 7:00 p.m. by will be followed at 7:00 p.m. by
the discussion on instrument:
making; located in the Nursing
School auditorium, it (like all
the public events except the
Thouvenel concert) is open to
the public ree of charge. For
further information, call Bella
Dorth at 233-0141.

— Thomas Arne

Summer Shower

(continued from page 1) is in fact constantly in motion, and it is the passage of the Earth dissogid the orbit of the meteor stream each year that is egocentrically — or termacentrically — referred to as its occurrence. Like all meteors, they are not permanent, but will eventually be scattered or permoded from their orbit. He was not permoded from their orbit. The permode of the passage is in fact constantly in motion

evidence of Perseid storms in records that extend back 1000 years. They are normally visible from July 25 through August 18, and in their current appearance can be seen at their best during the night of Monday, August 11 to Tuesday, August 12. They will rise from the horizon to mades in the northeatern show will rise from the horizon to midway in the northeastern sky. The best time for viewing will be after 10:00 p.m.; the best spot, as far from haze and city lights as possible: Inspiration Point on Highway 79 outside Julian, overlooking the Anza-Borrego Desert, will be ideal; or Mt. Lagua, the Covanness were Laguna, the Cuyamacas, even Ramona or Poway. This month the moon will be new on August 10 and will provide a particularly auspicious occasion to see the Perseids flash and fade across the sky, unlike last year when the sky, unlike last year when the moon was waning and hampered viewing. This won't be the last chance to see them, and chances are there won't be a Perseid storm this year, but it certainly is a show worth leaving town for.

— Amy Chu

AUGUST 7 1980 \$

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jointh; commentary is by Jointh; commentary is by Jointh; commentary is by Jointh; commentary is securate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about toker availability. Many theaters offer discourists to students, write orders and the military ask entire orders and the military ask. senior citizens, and the military, ask at the box office.

ANDROCLES AND THE LION George Bernard Shaw's cornedy takes place in the period when the Roman emperors were persecuting Christians, sometimes by throwing them to lions during public spectacles. Its story is during public spectacles. Is story is based on the legend of the Greek tallor who befriended a lion by removing a time from the beast's paw, and who was subsequently spared by his gateful feline friend just as he was about to be devoured in the eren. This gives Ehane the chance to express various jejune views about Christianity, views which have no relationship to historic ir reality and which, as expressed by a Christian

MARQUIS THEATER WEST BROADWAY

The SCOTT BUSATH Production of
Thurs. 8 p.m. & Sun. 6 p.m.
\$3.50; Fri./Sat. 8 & 10 p.m.

located at 635 West Broadway across from the Santa Fe Depot Reservations 298.8111 2 for 1 with this ad Thursday or Sunday

CARTER CENTRE STAGE Balboa Park 239-2255

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

LYCEUM THEATRE 314 F Street, downtown 235-6662

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego

MIRACOSTA COLLEGE

MISSION PLAYHOUSE

CIVIC THEATRE 202 C Street, downtown 236-6510

prisoner and a Roman solder, are of little interest to most audiences. At bettom: Authorities—and the current staging—are successful because of under the control staging—are successful because of and the charming come business. Shaw and director Douglas Jacobs have decked it do with, it as to the base decked it do with, it as to the propose of the control staging approal, and it does so by epipoting the task for brasic thermal fun common to everyone—sho has been according to the control of the control of the solid of popular orientament during their summer commely festable, and they have developed in ough and may be a developed and the control of the control broady farcical sight that constitutes their our species signature. It is all very crude, very direct, very fundamental and very effective, and it makes this Anatoxics fairly investable as an undermarding summentime diversion. The philosophical portions are handled less skillfully. The high British-rictorical sight they require asset to the production of the production of the production. But they ware not much production. But they are not much recordiscion. But they are not much is absert in the San Depp Rep production. But they are not much good to begin with and iyou can ignore them—not so difficult—you will probably enjoy yourself sufficiently to make the price of a ticket server worth-hile investment. (Sa) San Depp. Repetion y Theater, through August 15. Thunday through Sunday at 30.9 n. Missine Sunday, August 10 at 2:30 p.m.

BARES IN ARMS

The Gastamp Quarter Theater's production of the Rodgers and Hart production of the Rodgers and Hart for the Rodgers and Hart for the Rodgers and Hart for the Rodgers and Rodgers and Countries. Eabers takes a lighthearted, backstage look at the states and this backstage look at the states and this backstage look at the states and this backstage look at the states and the Rodgers of the Start find young laterated apprentices facing the Insurancial squeeze of 1936. Burnry Byron, the owner, has a problem.

Producer Segment Plenning (an Insp!)

Theater Directory CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CALIFORNIA-PACIFIC THEATRE 234-7938 OLD GLOBE THEATER Festival Stage. Balbos Park 239-2255

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway. Escondido 746.6660

POINT LOMA COLLEGE Salamon Theatre C.R.A. THEATRE 3900 Lomaland Drive, Point Loma 222-6474 x248 Diego 277-8900 x111 SAN DEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

EAST COUNTY PERFORMING ART 3 CENTER 210 E. Main Street, El Cajon 440-223 SAN DIEGO JUNIOR THEATRE Balboa Park Puppet Theater, San Diego 239-8355 EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Booking 6

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 Diego 263-7254 x33 8AN DIEGO REPERTORY THEATRE 1620 Sigh Avenue, downtown 231-3585

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358 SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

GROSSMONT COMMUNITY COLLLGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 : 410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fity-lourth Street, San Diego 583-3300 x36 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard. National City 474-4542 SPRECKELS THEATRE 121 Broadway, downtown 614-6342
LAMPLIGHTERS COMMUNITY THEATRE
Ben Polak Fine Arts Center
803 University Avenue, La Mesa
464-4598

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4900

UNIVERSITY OF CALIFORNIA SAN

UNIVERSITY OF SAN DIEGO

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at 600 p.m. Sunday at 600 p.m.

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at 8:00 pm.

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autocretic ruler of an initiated in the
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THE FANTASTICKS
This musical fantasy, about the confrontation between idealizing innocence and the pole, pimply face of experience, has been revived successfully, under the tight direction san diego repertory theatre



is destroyed and the laughs halved, leaving the sudence for to administ because of the baser and stident because of the baser and the stident baser or snything. Deem Destel and Tom McCorny are arranging at the energing side and a man who wishes to both he was promitted by the more successful performance, though, cornes from control and the sident performance, though, cornes from control and the side performance, though control in the critic production which appears montely fairners (or Study for Study convisions El Callo, a staller of fernatises, instructs upon their hees and confluoris these monatures you than 10 miles of day. A memorable with "the light of day." A memorable of the distillation of the distillation of the distillation of the distillation of and eventually chattered lowers. I includes such course as "Toy to Remember." Plach many and "the production, thus echoling the words of the play's active richert (Wayne Tiblets, who creates the role of the play's active richert (Wayne Tiblets, who creates the role of the three are "no small actions, only that there are "no small actions, only Tibetes who creates the role of a bumble with derivable precision). But there are "to small derivable pre-tion) that there are "to small derivable pre-ent present the small present and the small pre-ent present the small present and the small pre-ent present the small present and the small pre-tion of the small present the small pre-sent present the small present the small pre-sent the small present the small pre-sent the small present the small present the small pre-sent the small present the small pre-sent the small present the small present the small pre-sent the small pre-sent

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1980 Comedy Festival

Androcles & the Lion

by George Bernard Shaw

Sat. & Sun. at 8:30 p.m.

What the Butler Saw

by Joe Orton Thurs., Fri., Tues., Wed. 8:30

1620 Sixth Ave. Tickets: 231.335

A FLEA IN HER EAR

p.m.

HUNGER AND THERST
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property of the goal just outside, Jean reastes he in never escape to achieve it at last J. Paul Moretto, who assisted lonesco with the world première of Hunger

Jose Paul Moretto MARQUIS GALLERY THEATER WEST COAST PREMIERE

Fugene lonesco's HUNGER AND THIRST

opens August 8 Runs Friday-Monday through August 25 Special performances August

12/13 A.T.A. Fri./Sat. 8 p.m. Mon. Wed. 8 p.m. Sun. 6 p.m. \$4.00 \$3.50 \$3,50 3717 India Street, near Washington for information and ticket

call 298-8111

READER'S GUIDE TO THE THEATER

and Thirst at the Comedie Française in Paris, will direct the play. He is in consultation with the French consultation with the French playwright concerning this production and he intends to emphasize its disturbingly comic undertones. He says funger "is a terrific and terrifying play. In it we analyze the causes, effects, and consequences of one's life. It could be anyone's life. (Gm.)

(Sm.) Marquis Gallery Theater, Friday, August 8 through August 25; Friday through Monday at 8:00 p.m.

PRESENT THE WHITE

To managrante the opening of the Old Town Opera House, director William R. Bruce reviews in a Coronado Phylhoses production of the William Reviews of the Country proceedings in which langues Clarence force (evolution) proceedings in which langues Clarence force (evolution) builted in defense of their responsibility of the Country of the Country of the Country of the Proceedings of the Country of the Coun INHERIT THE WIND

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The San Diego Theatre of the Deaf a play in voice and sign Aug. 8-24, Thurs.-Sun., 8:30 pm

Second Avenue Theatre 863 Second Avenue 233-3965 (V/TTY)

EXTENDED

BY POPULAR

DEMAND! The Fantasticks

thru August 10 MADOUIS DURING THEATED 3717 India St., near Washington

Times: Thurs,-Set. 8 p.m.; Sun. 6 p.m. Tickets: Thurs./ Sun. \$5; Fri./Set. \$6.50

"...strong case...lively production...edmirable precision..." Chris Schneider/Read

RESERVE EARLY . . . SOLD OUT RUN!

what it means to fail at living. The characters stand at the self-chosen edge of their essence, showing that dege of their essence, showing that (the nilitation edge of their essence showing the convincingly by Fran Stone) says—that all that is left is "subtraction." Careford Studio/Theotre, 1335 Stratford Court, Del Mar, through August 10, Saturdey and Sundey at 800 p.m. For information call 401–6042.

signetion of some off-stage domps, signetion of some off-stage domps, signetic or ordenium, signetic and seriousness, seely liquid to our first may one demotion. It is a play that the signetic and seriousness, seely liquid to an adversarial signetic and signetic and signetic and signetic and signetic confines. The must is good of the signetic signet though the signetic as saturday-morning television.
(Sm.)
Marquis West Broadway, 635 West
Broadway, through August 24;
Thursday and Friday at 8:00 p.m.,
Saturday at 8:00 and 10:00 p.m., and
Sunday at 6:00 p.m.

Sunday 46 000 p.m.

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August 7: "One Dain Hext" and
Vaundation." Cling in Pharadelp,
August 7, through August 17.
Through presently as Business as Business
page.

JESPOCHOSTS

Theready drawingh Standay at 8.30 pp. 18.

LEAPACOGETS

Lead playinghigh Hilled Schwent's a brook property of the standard player and player. And at these a connor, the standard player and cumbersome but at other times willy, searned and cumbersome but at other times willy, searned as a former and cumbersome but at other times willy, searned as a former and cumbersome but at other times willy, searned so that times will be a so that the player and cumbersome but at other times willy, searned as a former and a forward and player and cumbersome but at other times willy, searned so that the player and cumbersome but at other times will, as a forward and a forward a

are times here and there — above all in the final scenes, where the intelligence and energy seem slightly to flag — but in general this is as good a Locue's Labour's Lost as snyone can ever hope to see. Enthusiatrically recommended. (Sa.) Old Globe Theorem. Festival Signitude, through September 21; Friday, August 8 and Wednesday, August 13 as 8:30 p.m.

at BJD pm.

LUNEZ
Sign of the Times, the San Diego
Theaster of the Deal, is a new
Theaster of the Deal,
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LONE STAR
Written by James McLure, this drama
studies a young man unable to adjust
to a changing society in a small
Texas town after his return from
Vietnam. Nim Benneth plays the
former high school hero; Mark
Nincadi is his brother; and Jonathan
Miller is a younger man who had
isfoliated the army veteras. (Sm.)
Comer of time stage, but flood one.

A"A'S' H
Tim Kelley's play, based on the book
by Richard Hooker, about two inept
golfers who happen to be top-flight
surgeons for a mobile air surgical
hospital camp in the middle of the
Kovean conflict. Rob Branch plays
Kovean conflict. Rob Branch plays
Trapper John, Ber Stiere, Hediga
Houlthan, and Michael Belt, Frank
Burns (the J.R. Ewing of the LOVE'S LAROUR'S LOST
Shakespeare's early comedy is about four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during that time avoiding all contact with women. The folly of this

daring but time enciding all contact with women. The big of this with women the big of this with women the big of this work of the big of the b amend are portraged by the sign of postures. We have and all farmer as the most eloquent of the amongs more than the posture of the posture of the amongs of the posture of his delaymen (Fert Doney and blades) the eloquent of the blades (Depleto the posture) blades (Depleto the posture) factors to Depleto the opportunity and the posture of the posture of the posture of the posture of posture of the posture of posture of

Man of 18 Mancha

August 15, 16, 17 and August 22, 23, 24 8:30 P.M. "under the stars" in the Amphitheater at Patrick Henry High School 6702 Wandermee Drive, San Diego Adults \$4, Students \$2.75, Children (12 & under) \$1, Senior Citizens \$1
Tickets available at the door or through all TickETRON outlets.

MAN OF LA MANCHA IS COMING TO NORTH COUNTY AUGUST 29 & 30

Thirty-eighth Parallel). Penny Schricker directs this presentation of the Tierrasanta Murphy Canyon Community Theatre on the Hill (Sm.) Serra High School Auddorium, 5156 Santo Road. Tierrasanta, opening Thursday, August 7, through August 16; Friday and Saturday at 8:00 p.m. populated only by deaf people. Based on a short story by H.G. Wells. Lunez utilizes elements of American Sign Language, mime, voice, and stylized movement to depict a reversal of the norm, the isolation, rejection, and alienation the man experiences in allenation the man experiences in this world of signet doquence— a world familiar to at least 15,000 San Diegans. Director Patricia Launer adapted the Wells story for the stage, and assistant director Benjamin Bafhan translated it into American Sign Language. (Sm.) Second Avenue Theatee. Friday, August 8 through August 24. Thursday through Sunday at 8:30 p.m.

16 Friday and Saturday at 9.00 pm. MY COUSIN DOSEFA
The Old Massion Players are revening this immacul, drawn from the halots are revening this massion of the revening the state of the capter of a Yankee shap. Robert organs of a Yankee shap, Robert of the capter of a Yankee shap. Robert of the massic director. David Hannasch and Deborah Americak will perform a Color of the County of the Count



La Paloma Theatre

471 First St., Encinites. Tickets: \$6.50 & \$5.50 available at box office.

LAMB'S PLAYERS DANCE COMPANY Presents its 1980 concert

NOURNEYS Oh EAST COUNTY PERFORMING ARTS
CENTER 8:00pm \$3.50 474-4542

AUGUST 7, 1980 5

READER'S GUIDE TO THE THEATER

Pilgrim s Progress, at one time the second most widely read work in the English Iniquage. This sky, which exclude himidate and the second most selected by the second himidate and the second himidate

Saturiny at Excy m.

KOMEO AND AUGUST
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however, as the all-too-human Gittel, and Bugden's efforts rescure the play temporarily from its redur-francies of situation, ection, and setting, (Sm.). Please Dinner Thester, through August 10, Thursday through Seturday, dinner at 6x5 p.m., curtain as the control of the con

TWO GENTLEMEN OF VERONA The second offering in this summer Shakespeare Festival is a comedy about firendship, treachery, ardor, and the pangs of despised love. It ha a complicated, artificial plot, filled with formal symmetries and

scenic designs, in the expertly managed comic business devis Mr. Noel, and in such sensation acting as the utterly natural performance of Lupine Kinsella

Acceptants
Moca, a certifere, giving woman with a bleeding ulcer, and Jerry Pyen. a rouched leave; from Peterstate records yearned from his wife secretary separated from his wife.

("It scream." "Go sheed." replete and the indifference of the Blu Giving and the indifference of the Blu Giving of the second property of the property of

The Acme Spaghetti





For the laugh of your life.











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LAUGH!



And people laugh so hard they cry. This unique comedy group entertains you with vaudeville, monologues, skits, buriesque and comical music avery Wudnesdey, Thursday and Fridey at 8:45.

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The Executive Hotel

READER'S GUIDE TO THE MUSIC SCENE

Concerts

Georgia Benson is a supernelly officer of the supernelly officer of the supernelly officer of the supernelly officer of the supernelly of Judgment. If his best motered out-off be compiled into a destinative volume (1-5 in insensit, which is supernelly officer of the supernelly



picinist, just happened to be a great singer. Benson knows how to sing, but everything he closs sounds forced. If he stuck to guitar playing only, no one would raise many serious questions. Unfortunately, that is not where the, remarks in conti Banson chesn?

seem about to relinauish financial

Jackson Browne is the Sylvia Jackson Browne is the Sylvia Plath of singer-songwriters — a manic depressive without a cause. Unlike Paul Simo at James Taylor. Browne's potentic distribus tend to come off uncomfortably. He will never be accused of being self-effacing, but he has

O'HUNGRY'S

OPEN "MIKE"

NIGHT

Every Sunday and Monday

of mannicable songs which are filled by burs with potents. Number 18 middly regist. I filled by the who potents have a filled by the who potents have a filled by the potent when the filled by regist. I find by right of the filled by the fil



Tues.-Sat., 9-1 NIGHTLY DINING 6-10

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11th Floer SUMMER HOUSE INN

12th Floer SUMMER HOUSE INN

12th

7:30-11:30 Compete for *200 in cash & prizes! 2547 San Diego Ave. 298-0133





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The Music Scene is compiled me viusic scene is compiled every Fridory and Saturday. To list club entertainment, call 692-3268. Saturday before 5 p.m. Send concert information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, C.A. 92138, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Kingfish and Bob Weir: Bacchanai, Thursday, August 7, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Mark Hoffman and the Robble and Incognito: Old No. 7 Distillen East, Thursday, August 7, 8 p.m., Mission and Metcall streets. Escondido. 741-9393.

Jackson Browne: Sports Arens Friday, August 8, 8 p.m., Sports Arena Boulevard, 224-4171.

The Strangers and Four Eyes: Spirit, Friday, August 8, 9 p.m., 1 Buenos Avenue, 276-3993

Pat Benatar: California Theatre Sunday, August 10, 8 p.m., Fourth and C streets, downtown, 488-0531.

Otis Rush and Harmonica George Smith: Belly Up Tavern Sunday August 10. 9 p.m., 143 South Cedics, Sciana Beach 481-9022.

Moqui Graham and Ron Safterfield: Gaslamp Quarter Theatre, Monday, August 11, 8:30 p.m. 547 Fourth Avenue. 234-9583.

George Benson: SDSU Amphitheatre, Wednesday, August 13, 7 and 10 p.m. 265-6947.

Foghat, Blackfoot, and Point Blank: Sports Arena. Saturday. August 16. 8 p.m., Sports Arena Boulevard. 224-4171.

Tim Weisberg: Bacchanal. Saturday, August 16, 8 and 11 p.m.,

8022 Clairemont Mesa Boulevard. 560-8022.

Fourth and C streets, downtown, 488-0531.

Tower of Power: Bacchanal, Wednesday, August 20, 8 and 11

Clubs

The Alamo, 3093 Clairemont Drive. Clairemont. 276-2240. Gene Davis and the New Wave Raiders, country. Tuesday through Saturday.

Albie's Beef Inn, 1201 Hotel Circle South, Mission Valley, 201-1103: John Whelan, jazz planist, Tuesday through Saturday,

Anchorage Fish Company, 3878 Carisbod Boulevard. Carisbod. 729-3170: M.B. and Me. folk rock. Wednesday through Safurday; Kathie Daran, Fran Laskola. and Scott Pease.

Anchor Inn. 7260 Clairemont Mesa Boulevard, Clairemont.







with guacamole & sour cream, served with rice and beans. 180 (reg. \$3.50)





571-1532: Cowick and Slubbs, contemporary, Friday evenings

Anthony's Harbonside, 1355 North Harbor Drive, downtow 232-6358: Gazelle, contempo Tuesday through Saturday; Colovus-Wakefield Band,

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Atlantis, 2595 Ingraham Street. Mission Bay. 224-2434: Roberta

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Bahla, 998 West Mission Bay Drivi Mission Bay 488-0551 Mercedes Lounge: disco featuring 40s. 50s. and rock, nightly: Plano Lounge:

GHAT⋆

Tuesday through Saturday, Jack Pollack, mellow rock, Sunday and Monday.

Barr X Ranch House, 119 East Broadway, Vista. 724-0510: The Nashville Ensemble, country and country swing. Tuesday through Sunday.

Bay Lounge, Vacation Village Hotel, Mission Bay, 274-4630: Call club for information.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Call club for information.

Belly up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022 Otis Rush with Harmonica George Smith, rock and roll, Sunday.

Berkley's, 5500 Grossmont Center Drive, La Mesa, 463-9825: Bach, contemporary, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Call club for information. GEO. BENSONAWED 13 HEART AUG. 2 Black Angus, 707 E Street, Chula Vista. 426-9200: Call club for information GORDON LIGHTFOOTAUG. 24 JEFF BECKSET

Black Frog Restourant, 4672 Federal Boulevard, East San Diego, 264-5797: The Nieves Bros. featuring Marguerita Page, jazz. Friday and Saturday. CHARGERS PRESEASON CHARGE SPACED PROM 12

Blamey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Call club for information.

Blue Parrot, 1298 Prospect Street, La Jolia, 454-9131: New Tusedo Jazz Band, jazz. Wednesday and Thursday, M. Eddie Harris, jazz. Friday and Satuday, Petergin classical, Sunday, W.C. Spencer, county western. Monday and Tuesday.

Drive, Harbor Island. 291-8010: Call club for information.

Bob Lateau Music Center, 1460

Rosecrans Street, Lornal Funu. 222-6686: The Somewhat Sawyers. bluegrass. Saturday.

Boom's, 2888 Pacific Highway





AUGUST 7, 1980 9

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Fingers

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Strangers

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Tower of Power

SUNDAY, AUGUST 24

Commander Cody

TUESDAY AUGUST 26

Sea Level

WEDNESDAY, SEPT. 3 Kenny Rankin

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Castaways, 10757 Woodside Avenue, Santee, 449-6700 Mistif rock, Tuesday through Saturday

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081, Jack Constanzo and Orchestra, music of the 40s through 80s. Tiesday through Saturday

Vessbethol Trio, contemporary Wednesday through Sunday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325 Call club for information.

Comedy Store, 946 Pearl Street La Jolla. 454-9176: Call club for

2151 Hotel Circle South, Mission Valley, 291-6500: Call club for information.

Country Bumpkin / Dance Machine, 1862 Palm Avenue, imperial Beach 429-1161 Country Bumpkin Country Catanovas, country western, Wednesday through Sunday, Ducktoil Revue, 556 rock and roil. Monday and Tuesday, Dance Machine- Suick Band, 1cq 410 nock, Wednesday through Sunday.



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Chicago Mining Co., North, 308 942-1676: Call club for information

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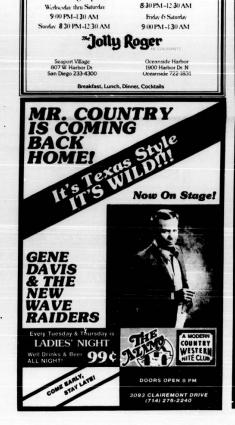
Country Pump, 13280 Old Business Route 8, El Cajon, 561-5893: J and R Jam Band, country rock, Friday and Saturday

Cunningham's Restaurant and Country Western Nightclub, 7094 Miramar Road, Mira Meso. 578-1216: Tall Cotton, country western, Tuesday; Red-eye, country western, Wednesday



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Well, we're not really going out of business, but we are closing to remodel. So Monday, August 11, we will be having a big party to lower our inventory. Everything will be on sale. Food and drink specials all night long. Be there or be square. We re-open Aug. 22.



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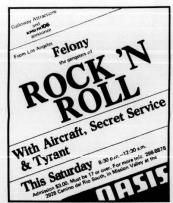
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contemporary. Tuesday through

Dick's at the Beach, 327 North Highway 101, Solana Beach 755-7672: Call club for information.

Distillery East, 755 Metcalf Street, Escandida, 741-9393: Mark Hoffman and the Rabble with Incognito, rock, Thursday; Poison Ny, rock, Friday and Saturday; R.V. and the Hubcaps, rock, Sunday; This Kids, rock, Wednesday.

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 223-2572: East. West Band. contemporary and country. Tuesday through Saturday: Favorite Son. rock and roll, Sunday and Monday.

Driffwood, 5286 Baltimore Drive, La Mesa: 462-0533: Steve Johnson Duo, contemporary and swing. Tuesday through Sunday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Gary Pack Quartet, jazz, Tuesday through Saturday, the Birdie Carter Quartet, jazz, Sunday and

El Amigo Plaza Bostonia Ballroom, 1340 Broadway. El Cajon. 442-0537 Denver and mokehouse, country wester riday and Saturday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189. Call club for information.

Francine's, 939 North Hill Street Oceanside, 722-7123 Lucinda (Cindy Chaffield) with Breeze, rock, disco, top 40, and blues, Wednesday through Sunday.

Gaslight Theatre Club, 2855 Midway Drive, Loma Portal. 223-8122: Call club for information

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Bratz, rock and roll, Tuesday through Saturday.

Hailligan's, 4325 Ocean Boulevard, Poeille Beach 274-3474: Nova, contemporar Tuesday through Sahurday, Fot Eyes, new wave, Sunday and Monday.

Harpoon Henry's, 2725 Shelter Island Drive. Shelter Island. 224-8242: Coast to Coast, contemporary. Wednesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Texas Tuxedo, contemporary. Wednesday through Saturday.

Hillon Cargo Bar, 1775 East Mission Bay Drive. Mission Bay. 276-4010: Call club for informa

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Lonnie Hutson and Dusty Best.

Hutches, 14A3 Palm Avenue, Imperial Beach, 423-3479. Pony Express, country rock, Thursday





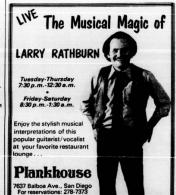
Tuesday-Saturday

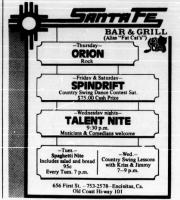
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through Saturday; jam session. Sunday.

Hydra, 2526 South Highway 101, Cardiff. 753-9068: Barry Cunningham, variety, Wednesday through Sunday.

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Sunday & Monday

Jam Session 5 p.m.

Monday

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Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220 Thunderbott the Wondercott, rock, Thunday, through Saturday, Tall Cotton, countly western, Sunday and Manday, Clindy and the Sinner new wave. Tuesday and Wednesday.

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Krishna Mulvaney's, 1031 Orange Avenue: Coronado: 435-4660 Gary Sherwood: contemporary and country, Friday through Sunday.

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London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390 Passin Thru, contemporary, Tuesday through Saturday, John Barker, contemporary, Sunday, Barker and Orr, contemporary, Lakeland Resort, Highway79. Cuyamaca: 765-0736: Harry Hill and the Hills Brothers, country rock and soul, Thursday through Sunday.

Macha's, 2956 Midway Drive Loma Portal, 224-2401 Lanny Prewitt and Cinnamon Ridge, country music, Wednesday through Sunday. folk guitar, Friday and Saturday, Stuart, folk guitar, Wednesday, Le Chalet, 5046 Newport Avenue Ocean Beach, 222-5300 Call club for information.

La Petite Cafe, 3896 Fifth Avenue, Hillcrest, 296-2558: Call club for information.

Magnolia Mulvaney's, 8851 Magnolia Avenue, Santee 448-8550 Oats Band, country rock, Friday and Saturday.

Mama's Mink, 533 East Man Street, El Cajon, 442-5573: D.A. and the Necktones, country rock. Tuesday through Saturday, Uncle Willies Mainstreet Blues Band, oldies, Sunday and Monday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscuti Blues Band, upbeat mobilues. Thusday through Saturday auditions, Manday. Ri Country, western and falk, Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520. Classified.

Maxdon's Club, 2231 El Comino Real, Oceanside: 757-1791. Kalyn and the Bear, contemporary, Thursday through Saturday.

Mississippi Room, 2223 El Cajon Boulevard, North Park. 298-8586. Bach-a-la Trio featuring Eddie Repacy on horn, vaniety. Wednesday through Saturday, Dave Taralito Due, big band, Sunday through Tuesday.

Mom's Satoon, 943 Gamet Avenue, Pacific Beach, 488-9598 Lease Boy, rock and roll, Thusday through Sunday, Cindy and the Siners, rock and roll, Monday, Leaser Boy, rock and roll, Tuesday and Wednesday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo.

Monterey Whalling Company, 887 Camino del Rio South, Mission Valley, 2911-538; Ohi Ridge, contemporary, Wednesday through Saturday, Tweed Sneakers, new wave, Sunday through Tuesday,

566-2400: Sky High, new rock, old wave, and originals, Tuesday through Saturday.

Moonglow, 4o15 Clairemont Drive, Clairemont, 273-1022: Sandy Stewart and Co. contemporary, Thursday through Saturday, Jim Neton Tino, country western, Sunday and Monday; Sandy Stewart and Co. contemporary, Tuesday and

Mulvaney's, 340 East Grand Street, Escondido. 741-0935: Rich Hurt and Dale Breeden, contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Luma Portal, 223-5596:



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HAPPY HOUR 10' BEER TUES.-WED.-THURS.-FRI. 4~8 P.M. The Voyager presents

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Top 40 Originals Hot rock

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Every Tuesday—Saturday 8:30 p.m.—1:30 a.m





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T 'N T TICKETS 582-6866 4705 College Ave. VSA Nashville West, 4240 West Point Loma Boulevard, Loma Portal, 224-8282; Stagecoach, country westen, Wednesday through Sunday; Beauweevil, bluegrass and mountain jazz, Monday and Tuesday.

Navajo Inn., 8515 Navajo Road San Carlos. 465-1730: RPM, top-and originals, Tuesday through Saturday.

No Way Jose's, 5252 Clairemont Drive: Clairemont: 560-5388: Call club for information.

Ocean View Room, Hotel Del Corondo, 1500 Orange Avenue, Coronado, 435-6611. Terry Welch and One Plus One, contemporary, Tuesday through Saturday, Jim Donohue Tino, contemporary, Sunday and Monday.

O'Hungry's, 2547 San Diego Avenue. Old Town, 298-0133: Jim and Theresa Hinton, Irish folk. Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Jackie Kendall, contemporary and folk, Friday.

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Saturday, and Sunday afternoon. Old No. 7 Distillery, 140 South Sierra Boulevard, Solana Beach.

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Highway 101, Leucadia, 436-4030: Menage / Bill Judson, originals and upbeaf folk, Thursday; Lost Highway, biuegrass, Friday; Old Time Cafe Showcase, Safturday; the Dance of the Universe the Dance of the Universe Orchestra, folk and jazz, Sunday; John Peterson, '30s and '40s ragtime, Wednesday.

One Night Stand, 4970 Volldie Street, Ocean Beach, 222-2146 (100 Cat Disse, Trusday, March 100 Cat Disse, Trusday, March 100 Cat Disse, Trusday, Friday, Rick 100 Cat Disse, Trusday, Paris Rick 100 Cat Proposition (100 Cat Proposition Cat Proposition (

Orange Tree, La Jolla Village Square, La Jolla. 455-6064: Joyceann Damon, folk, Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-8681: The Bar Stars with Mitzi Tumer, country western, top 40, oldies, rock, and boogi3, Friday and Safurday.

Pail Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Dick Liberatore. Jolies but goodies. Thursday: Fro Brigham Preservati Band, rhythm and blues. Friday and Saturday: jam session. Sunday.

Patomino Cocktail Lounge, 5821 Mission Gorge Road, Mission Valley, 280-4698: Crosswind, county, rock, and popular, Friday and Saturday.

Palomino Star, 3008 Main Street Chula Vista. 427-5889: Lust. rock.

Pavillon Lounge, Town & Country Hotel, 500 Hotel Circle North. Mission Valley, 291-7131: Memil Moore, contemporary and swing, Tuesday through Saturday.

Pelikan Pub, 7828 Broadway. Jemon Grove. 464-9284: Saddle Soar, folk rock and country.
Thursday and Friday: Greg Long contemporary, Salurday: Jom session, Sunday; Jomssession, Sunday; Joff Bradley.

Porthole Lounge, Hollday Inn. 1355 North Horbor Drive. Embarcadero. 232-3861: Call club for information.

Prophet Vegetarian Restaura 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Pam Soper, mellow jazz, Lori Bell

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937 Hornefolk, contemporary. tomefolk, contemporary, huriday through Saturday.

Royal Vista Inn, 632 E Street. Chula Vista. 426-2500: Garry D. pop and oldles show. Monday through Saturday.

Rudy Garcia's, 1433 Gamet Street, Pacific Beach, 270-9853: Douglas Gates and the Dual Tones, contemporary, Saturday, David Chaney, flamenco, Sunday Douglas Gates and the Dual Tones, contemporary, Monday;

Sea Dog Lounge, Hollday Inn, 595 Hotel Circle South, Mission Valley, 291-5720: Amberglo, top 40 and disco, Tuesday through Saturday.

SaturGov.
Shepherd: Cafe, 1126 South
Highway 101, Encinitas, 753-1124.
Highway 101, Encinitas, 753-1124.
Feler Sprague, Jozz, Saturaciay and
Sunday momings. Paul Johnson,
Mandalin, Mendady moming,
Gordenporay, Tuesday, Tuusday,
Londings, 1146 Clinger,
easy listening, Wednesday,
moming, Jonathan, dinner music
and Bootles, Tuesday and
Wednesday nights.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: The Bruce Cameron Ensemble, jazz, Tuesday through

Show Biz, 1421 University Avenue, Hillcrest. 291-1551: Formale Impersonators, Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashlon Valley Road, Mission Valley, 291-7170: Disco, Monday Inrough Saturday: disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Monday.

Spirit, 1130 Buenos Avenue, BoyPark, 276-3993: The Siers Bra rock and roil. Thursday; Stranger and Four Eyes, new wave/rock, Friday; the Unknowns and the

Springfield Wagon Works, 5255 Willia Road, Kearry Mesa.

Taming of the Stew, 441 Universelve. Hillcrest. 299-1980:
Dwyer-Rieden Duo, classical chamber music for flute and guitar, Friday.

That Pizza Place, 2622-8 El Camino Real, Carisbad, 434-3171 Cotton-mouth D'Arcy, Divieland lazz, Friday: bluegrass, Saturday.

Tio Lea's, 6333 Mission Gorge Road, Mission Valley, 280-9944: Highway, contemporary, Wednesday through Saturday.



Triton, 6011 El Cajon Boulevard. East San Diego: 583-3240: Manzanito. jazz. Thursday through Saturday.



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Tuba-Man's, 2551 University Avenue. North Park. 295-9426: Blue Skies, bluegrass, Saturda

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Emergency Exit, disco rock, Wednesday through Sunday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North. Mission Valley. 291-7131: International Affair, contemp.

Wayside Inn, 3050 Pio Pico Drive, Carlsbod, 729-7131: Clemson Weed featuring Lucinda, rock and soul, Thursday, Friday and Saturday.

SAN DIEGO

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HEART Aug. 24 ★ FOGHAT Aug. 16 SANTANA Sept. 5 VAN HALEN Sept. THE CARS

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Snooks Englis Sun., Sept. 14

James Cotto

143 S. Cedros, Solana Beach 481-9022







tighway 101, Cardiff 753-0188 Call club for information.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley, 280-6263. E. Zane Wood and Blazing Saddles, country, Wednesday through Sunday

Los Angeles Clubs

Backlot Theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood, (213) 659-0412: Side by Side by Sondheim, nightly

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615: Don Randi and Quest, Thursday through Sunday. Concerts By The Sea.

Fisherman's Wharf, Redondo Beach, (213) 379-4998: Stanley Turrentine, Thursday through

Cuckoo's Nest, Costa Mesa. (714 545-0390. Bluto and Olive Oyl. riday and Saturday.

Donte's, 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566. Ted Nosh Quintet. Thursday: Joe Farrell, Friday and Safurday.

Solden Bear, 306 Coast

Lighthouse, 30 Pier Avenue. Hermosa Beach. (213) 372-6911. Charlie Musselwhite, Thursday through Saturday.

Madame Wong's, 949 Sun Muy Way, Chinatown, (213) 624-5346: Manican and Skirtz, Thursday, Vistas, Roach, and the Bullet Boys, Friday, Twisters, Troops, and the Travis Bickle Blues Band, Saturday.

Palomino, 6907 Lankershim Boulevard, North Hollywood, (213) 764-4010: Stip Stephenson and Brad Maule, Friday and Saturday; Trouble and the Whirlybirds, Sunday.

Raxy, 9009 Sunset Boulevard. (213) 878-2222. Janis Ian, Saturday and Sunday: Le Roux, Monday: Surf Punks and Alley Cats, Tuesday and Wednesday.

ŝtarwood, 8151 Santa Monica Boulevard. (213) 656-2200: Xciter and the Yanks. Thursday.

Sweetwater, 264 North Harbor Drive, Redondo Beach. (213) 372-0445: Twisters. Thursday: Otis Rush, Friday and Saturday.

Whisky a Go Go, Sunset Strip. (213) 520-8010: 20/20 and guests. Friday and Saturday.

Concerts

Foghat, Blacktoot, and Point Blank: Inglewood Forum, Sunday, August 17, 7:30 p.m. (213) 673-1300.

Heart and Robert Palmer: Inglewood Forum, Thursday, August 21 and Friday, August 22, 7.30 p.m. (213) 673-1300.

Devo: Santa Monica Civic. Fictor August 22 and Saturday. August 23, 7 p.m. (213) 393-9961.

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CURRENT MOVIES

of reviews are by Duncan Shepherd hypnies are indicated by one to five stars indicated apathies by the black spot. Unrated sovies are for now unreviewed.

Angipanet — A stakent (peoularly ap-propriate term in this context, at-mosph the implication of getting of the agreement of the many three misclation of getting of the transport of the agreement of the agreement of the second of the agreement of the agreement of the second of seems constitutionally only toget than their seconds at a time. Nowthere near a singhabite as The CONCOREC—AIRPORT 70, much test that other disaster spoof, The coget that other disaster spoof, The coget the properties of the agreement of the second of the agreement of the agreement of the coget the second of the agreement of the second of the agreement of the agreement of the agreement of the second of the agreement of the agreement of the agreement of the second of BIG BUS, it appears to have been put received by the put of the put of the put of the second by the put of the put of the put of the start a diagram of the put of the put of the Start, Lloyd Burdges, and Peter Graves are very good at what hey do. but the Doppy elso of wirling and the Doppy elso of wirling and the put of the start of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of the put of the start of the put of th

American Gigolo — Paul Schrader's Bressonian portrait of a high-priced Beverly Hills gigolo: adolescently admiring and envying, but never very informative or inventive. Less than informative or inventive. Less than halvay through the thing, the gipol's professional life gives way to the more automatically professional life gives way to the more murder frameup, with the gipol's murder frameup, with the gipol's exemines and an affable cigar-snoking, dowdy but capy police deceive named Sanday (probably less as a nod to Jack Webb's Friday than to might of the TV week when Peter Falk's Columbo used to appear) gallon, the gipol'd becomes entangled Smutaneous with the murder investigation, the globol becomes entangled with a figure so familiar in stories about female prostitutes the man in a more of the first state woman in a million, or in this case woman in a million, or in the case woman in a million or in the hardened sexual systhogath. The spiritually upsting ording, which fills you completely up in the air with regard to the murder of the murder of the million of t

The Antityville locror — Completely creduous (not to say credible) creduous (not to say credible) completely creduous (not to say credible) completely credible credi

Camino Cinema 4: Crest)

Apocalypse Now — The biggest asset of Francis Ford Coppola's strip-million-foliar Velnam War move is the curiosity it stirred up while keeping the public cooling is heels for four years. Without that, there would be title to popel the viewer prough this desultory up-mer excursion, unmagnatively patterned stream comments in the property of the prope Joseph Confards HÉART OF DARK-MESS, bogged down along the way by a kind of photography that can best be described in words out of the glu-lon's lexicon (stuffed, gorged, boated, heavy, chock-ful, and brim-ming over) and by a first-person nar-ristion written in the hard-boiled didno of the fictional private eye (Changrig, and with murder in this place was a man with murder in this place was the long's 507; were may we had over here of livinos with outselves. the Indy 5,00": "It was a way we had over here of living with ourselves. We'd cut' em in half with a machine jun and give 'em a Band Aid. It was a le': and so on), and capped off by the ghostly appearance of Marion Brando, carrying permanent and impenentrable shadows around his shaved head wherever he goes, like the planet Venus carries clouds, and whispering with his last breath his

word beyond his garden has been through his constant exposure to TV, and who is suddenly turned out into that world when his benevolent employer passes on. There would seem to be infinite ways to go with this

The Black Hole - Must be without

The Black Hele — Must be unboud compation for a softent feeting, which is a softent feeting, million dollar move ever made (cobced a view foot need move), and the control of the control

1979. ● (Century Twin 2, El Camino 8, Fiesta Twin, Mira Mesa Cinemas, Poway Playhouse, Santee Drive In, Sports Arena 6)

The Blue Lagon — Two ship-weeked children of opposite seves come of lage all by femensives in an of Eden he female proves to be the requisite. Tools because of the control of Eden he female proves to be the requisite. Tools because of the other her bearener of National Beauty, but of a hard to credit the selection of the sadding tools and selection of the leading sociol and scripes a significant selection of the leading sociol and scripes a significant selection of the leading sociol and scripes a significant selection of the leading sociol and scripes a significant selection of the leading sociol and scripes and selection of the leading sociol and scripes and selection of the leading sociol and scripes and selection of the leading sociol and selection of the selection of the leading sociol and selection of the selection of the leading sociol and selection of the selection of the leading sociol and selection of the selection of

The Blues Brothers — Dan Aykroyd and John Beiushi, as a couple of Chicago white boys tuned to a rhythmand-blues wavelength, expand the

Cinema Piaza Theatre 5, 2565 El Camino Real Camined (729-7147) Treaters Candyshace Theatre 2 Angiane Candysham Camino (724-654) Cressed to Nil and The Antiyule Montr

et Mar Drive In, 949 Stevens Ave. Sciana Beach (755-5511) Dose Encounters of the Tond Kind and Beyond Atlants

Alters
Camine B, 2617 Vista Way, Oceansole (ASP 7008)
Thealer 1 The Black New and Sleeping Beauty
Thealer 2 Reserve the Touric
Thealer 3 Cheech and Chong's Next Move.
Thealer 4 Reservable Rose
Thealer 4 Reservable Rose
Thealer 5 Unbart Clare Bly
Thealer 6 Unbart Clare Bly
Thealer 7 Oster B Encurines of the Theel King
Thealer 6 Touric Encurines
Thealer 8 Oster B Encurines of the Theel King
Thealer 8 Oster B Encurines

MOVIE DIRECTORY

those ways into one package. But Kosinski's way is a narrowly focused political pareble about the overinght success of this fube Boob among the pligwigs of Capitol Hill, and this way has much less bearing on him and the Y mentality than on them and politics. How Chance attains his success.

tempus Drive In, 6147 El Cajon Blvd. (582-1717) The Frendish Plot of Dr. Fu Manchu and The In-Laws. from 8/8

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EL CAJON-LA MESA

ce Drive In. 8000 Broadway. Lemon Grove (469-532)

Honeysuckie Rose and The Main Event, from 8.8

a Jolla Village Theatres, 8879 Vita La Joha Onive (460-783) Passard to Kit Theatre 2 Close Proporties of the Trind Kind Theatre 2 Close Proporties of the Trind Kind Theatre 4 Proposition Res and Republic Residence Chemiss, 6118 Mars Alexa Blod (566-1912) Theatre 2 Bennic Rills and Robert Soft Theatre 2 Bennic Rills and Robert Soft Theatre 3 Used Care and He Soft Theatre 3 Used Care and He Soft Artec. 665 Sth (230-9236)
Can theater for program information fleibea. 4th and E (230-3236)
The Shring and The Enroise Breadway, Broadway at 8th (232-4600)
Spanish movies Caertile, 329 Plaza (239-8719) The Three Avengers, Revot of the Dragon, a Super Weapon, from 68 Thesier 6 The Stack ricks and Strepping Strickership Young Centre 8, 4525 La Jolia Villag (452-778).

1052-778).

Thesier 2 The Hunter
Thesier 2 Readou, from 8.8
Thesier 4 Chesch and Chong a Next Move Thesier 5 Readou, from 8.8
Thesier 6 Chesch and Chong a Next Move Thesier 5 Responses.

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Super Weapon, from 88
Casimo, 643 Sin (22) 6479)
Wilholy Moses, Henger IE, and The Wandwers
Guild, 3827 Sh. Hitchest (285-2000)
My Britisher Career, from 88
Plaza, 323 Plazes (233-0501)
Miscoanous, Hight of the Bloody Apies, and Feast of Fest. born 8-8

Dennis Hopper; original screenplay by John Milius and narration by Michael Herr. 1979. * (Strand, 8/13 through 19)

Being There — Jerzy Kosinski's adaptation of his own novel about a retarded gardener named Chance.

Center 3 Cinemas, 2120 Cemno del Ro Noi (297-1686) Theater 1: No Nukes, from 6/8 Theater 2: Dressed to Kill Theater 2: Cross Encounters of the Third Kind Clinema 21, 1140 Hore: Crote North (291-2121) Urban Clivette. Cove, 7730 Grand, La Jola (459-5404) Being Trens Pine Arts, 1818 Garnet, Paolic Beach (274-1000) Where's Popol? Wuards, 68 and 9 midright

Orban Cowboy
Fashino Valley 4, 110 Fashino Valley (291-404
Theater 1, 76 Blazs Brothers
Theater 2, On American Opp. from 618
Theater 3, Planeyscuck Planeyscuck (201-201)
Theater 4, Carobyshack
Valley Circle, Musican Valley Center West (297-392)
Raise the France ontier Drive in, 3601 Melway Dr. (222-6996).
Theater 1. Close Encouriers of the Thirst Kind I.
Beyond Atlantis
Theater 2. On. Heavenly Dog and Hanger 18.
Theater 3. Call for program information. Midway Drive In. 3801 Midway Dr. (223-8342) STATE UNIVERSITY

Pacific Drive In, 4860 Messon Bay Dr. (274-1400) The Mumer and Escape from Alcairez

Theater 6. The Hunter transis also Newport, Cosen Beach (223-3141) Salestown U.S.A., Sumber Party 37, and The Mappy Hoose Goes to Hashington, 67 Cost Merris Disophers and Fire Easy Reces, 68 and 9 the Deer Futurer, 610 through 12 Apocalypse Nitre, 613 through 19

Unicom, 7454 La Jose (INC. La Joše (450 4341) Babes in Arms and its a Date CLAREBORT-KEATHY MESA UNIVERSITY CITY

Brubaker actives Tracker Parkway (449-7800). Theater 1 Despate to AV Theater 1 Despate to AV Theater 3 America, from 8.8. Theater 3 Harbit Goes Bananas, from 8.8. (July Smoke, The Kots Ave Alloys, and The Song Remains the Same, 8.8 and 9 midlight.

but he doesn't mesh so well with the rest of the cast. Of those who mesh Shriety MacLaine is the standou as a sexually repressed socialite. Hand-somely photographed by Caleb Des-chanel in variously aged colors faded, yellowed, rusted Wiff Melvyin Douglas, Jack Warden, and Richard

Sames Drive II

Sames Drive II

Teaser I - Owen and Critical State Meeting

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SOUTH BAY

Flower Hill Cinemas. 2630 Viside to Valle. Del Mar (755-5511) Thouter 1: No Nules: from 6.6 Thouter 2: On: releventy Dog, from 6.6 Thouser 3: The Shining Paloma, 471 First St. Encontas (436-7469). Call theater by program information

Big Sky Drive In. 2245 Main. Chica Vista (423-3377) The munter and Escape from Alcatras New Valley Drive In. 3840 Mission Ave. Cicernal New Valley Drive In, 3840 Mission Ave. Oceanside

Please Tein, 475 Ser, Chuis Wata (422-587). Theater 1: Herbe Goes Bananes and Disco Mos-ry Mouse from 88. Theater 2: The Black Hole and Steeping Resuly Lip is Sinces and The Kols Are Anger. 88 and 9 midlight. (78) 35561
Theater I Argains' and Up in Smoke Theater Close Encourses of the Third Kind and Theater 2 Close Lincourses of the Third Kind and Theater 2 The Blue Lagoon and Pretty Baby, from 68 in Theater 4 The Shining and The Exprost Plaza Twin, 345 N. E-condisc Blub. Excondisc (146-308)

88 and Brindson

Settler Drive III. 200 and D. Nasconal (Dir. (427-1932)

Cheech and Chonya Nest Move and National

Latinopia A Name Problem

Latino

Mage. 820 Change Asa... Coronado (435-6161) Fame and Rober Boogle. from 616 ogue. 226 3rd. Chula Vista (425-1436) Armiener and Meanballs

vio, Vista Way (798-3040) Call theater for program information amino Clinena 4, 2253 El Camino Real, Oceanside (439-9144) Treater 1. The Frendah Plot of Dr. Fu Manchy, from 8.8

Theater 2 No Nutes, from 88 Theater 3 The Blues Brothers Theater 4 The Final Countries

Towns, 217 N. Hill. Oceanude (722-2155) Last First of Fury. Salurn 3, and Force 10 from Navarore: Prough 5.9 James 2: Fighting Black, and a third feature: \$10 through 12

reyard Twin Cinemas, 1529-22 East Valley Park-way, Escondos (143-1222) Theater 1 The Empire Strees Race Theater 2 Carthanne

CURRENT MOVIES

musical act they unveiled on television's SATURDAY NIGHT LIVE into a full-blown stapstick chase movie, fravelling through a meaningful cultural landscape that includes a Catholic orphanage, a black Baptist church, a sol-food restaurant, a skid-ow hotel for transients, a Heliday lini lounge a fancy French restaurant, a redneck bar called Bob's Country. something quite touching, like the sight of these two white Negroes en-closed in an efevator and showered with a Muzak rendition of "The Girl from Ipanema" Aykroyd and Belushi

STRAND

ASSO NEWFORT
OCEAN BEACH

MIDNITE MOVIE THE ROCKY HORROR PICTURE SHOW all seats \$3.00

sunglasses, but it is never resolved sardisticity what we are supposed to make of them as musicians. The fact that they beliefly do not measure up to, the same state of the same state of the same state of the same state of the level of the same stores, John Lee Hocker, and Cab Calloway, is not apply described to the move and is nearly detrimental to the move and is nearly detrimental to the move and is same state of the sa

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MALCOLM MCDOWELL

Brubaker — Not many prison moves since I hawke's CRIMMAL CODE (1981) have made the widen for 1981) have made the widen from the prison of Authorsy Figure the sith energy on just such a role, would play any soft of Authorsy Figure the sith energy of the prison of the town and about the bearings and the graft and the magglet, when the prison band and the graft and the magglet, when the prison band and put frough has unwillingness to knowled to the prison band and buy fland the gelts from the inmates upon his lawes-dainy. When Yaphet Kosto, David Keeth, and Jura Alvardandess and the graft and size Alvardandess (1990) and Fosenberg (1990).

Cheech and Chong's Next Movie— Surely the title ought to have been seen to be appeatatie only, during production, and immediately upon release should have been attend to CHEECH AND CHONG'S NEW MOVIE, thus creating the world is list evolutionary move the Ching's LATEST WORLD AND CHONG'S LATEST WORLD AND CHONG CHONG LATEST AND CHONG CHONG LATEST AND CHONG CHONG CHONG LATEST AND CHONG CHON COURT AND CONTROL TO MAY BE A CONTROL AND CONTROL AND

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" (Center 3 Cinema 3; Del Mar Drive in; El cama. 8; Frontier Drive In; La Jolla Village; New Valley Drive In; Rancho Bernardo 6; South Bay Drive

Coal Miner's Daughter — The main contribution traceable directly from Loretta Lynn to the movie on her life — besides, of course, her having lived it, and then recounted it in that bastard literary form, the as-fold-to-autobiggraphy — is simply her lieft presence coloning over the collective shoulder of





Ramis 1980
* (Cinema Piaza 5, Fashion Valley; Midway Drive In, UA Cinema 2; Uni-versity Towne Centre; Vineyard Twin 2)

the moviemakers. This queenly pres-ence has evidently put them on their guard and on their best behavior, as they resist all temptation to editorialize about either the hard life of the Ap-palachian coal country or the fast life. paischian coal courtry or the fast life of the country music connect circuit. Brilliant performances by Sissy Spacek who plays (and sings) the Loretta Lynn part, Levon Helm and Phrills Bovens as her parents. Tormny Lee Jones as her fursets, Tormny Lee Jones as her fursets, Tormny Lee Jones as her fursets, Tormny Lee Jones as her furseband, and project as Patsy Cline. Written by Tom Rickman, directled by Michael Apide. 1980.

"(Strand, 88 and 9) Comes a Horseman — As stark and stately as the artiest work of John Ford, this western is set during World War III, though it's easy to lose track of that fact. The narrative events, con-

Wait it hough it is easy to lose track of that fact. The narrise events, controlled that fact is the narrise events of the narrise and that fact is the narrise of the narrise and that fact is the narrise of the narrise and the narrise and the narrise of the narrise fact is the narrise of the narrise fact is the narrise fact is the narrise fact in the narrise fact is the narrise fact in the narrise fact in the narrise fact is the narrise fact in the narr



"ours not to reason why" trio of mindlessly patriotic Middle Americans from a small Pennsylvania steel toan. Three hours long, in the tradition of bigness established by the Scotles of Norman Mailer, James Jones, Herman Wouk, and Jam Snaw, the movie has an enventing lack of dramatic focus, of overall form, ofindividually interesting overall form, of individually interesting series, of social context, and of point of vew. There is at least one interest-ing scene — the one where the three Pennsylvania pals are reunited in Viet Cong captivity (a hety improbability, but never mind that) and where Cimino introduces Russian roulette as

Dressed to Kill — Miserably paced strater, not just because of the slow-ness and distension of every individual scene, but also because of the region of the distance of the d body purported to be her own, but a very pad match for her lace and date of birth), and it soon goes irrecoversolvent and in soon goes irrecoversolvent and infing out scele in a New
Decision starting out scele in a New
Decision starting out as the intended
poker-upper and ending up as the
picker. The payoff to the swooningly
ender episode (as she looks through
the man's death of a memo pad on
Dickingon comes across a Department of Health certificate declaring Dicknoon comes across a Department of Health certificate declaring him a VD carrier) is such a howlingh in a VD carrier) is such a howlingh cruel awakening as to make the razor-slasher outside the elevator seem almost an anti-climax. The vio-ins in the background keep imploring you to feel something, but the movie is less often involving than simply emissions.

barrassing. And as expected in a Brian De Pahra Reine is a virular tash of charge and stealing and stealing and stealing clinicipally of light properties of the cock). Wert Michael Carle and Marcy. Aften. 1980.

Cock), with Michael Larre din heavy

**Cortic 3 General 2 Creet Ladies

Vilage. Parkway 1: Rancho Bernardo

The Electric Horseman — A formor

The Electric Horseman — A formor The Electric Desease — A some rook of connect-the-cold directory are not of connect-the-cold directory are not of connect-the-cold directory and a some rook of the property o

American coveboy, although the sub-plect has undergone director pretitica-tion as a romantic vehicle for the two survivileig stars. One safer chamming with the survivileight of the survivileight of twelly as Redford expounds on the Western countrylide in geological generalists familiar to every grade-guing possibilities of playing the hero as a horbite bore. With Willie Nelson and John Saxon, directed by Sydney 1978 of the survivileight of the survivileight of the survivileight of the survivileight of the exposure of the survivileight of the survivileight of the survivileight of the survivileight of the exposure of the survivileight of the survivileight of the survivileight of the survivileight of the exposure of the survivileight of the survivileight of th

The Exercist — Just because the limmakers do not trouble to work out one interesting development of character, situation, or metaphysics, is no excuse for the viewer to sit back, dull. And it is to the film's credit that dull. And it is to the film's credit that there are so many teasing possibilities to pursue privately in this hortor story, at once pretentious and it owbrow. The properties of the properties of the psychiatrist and a firm-of-faith, reable-of-body medievalist who join forces against the demon that has entered the body of a hollywood movie star's during daughter. For a while, at the start, the move martains.

dubbing — she can't act, can't sing, can't dance, but she can piss, can puke, can levtate. Based on William Petey Bladder's novel, directed by William Friedkin, 1973

** (Balboa, New Valley Drive In)

Fame — From Freshman auditions to Senior graduation, Alan Parker Selection of the designation of the company of the certain toehold in cinema history by documenting her midnight rifes of the ROCKY HORROR PICTURE. SHOW cut, but only the faithful will be satisfied with his easy acceptance of it as a means of Dionysiac liberation. Eddle Barth, Irene Cara, Lee Curreri, Laura Dean. 1980.

* (Village, from 8/8)

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Ffolkes — Odd sort of chap, this Ffolkes. Address cats and doesn't like people who don't, disapproves of all females, enjoys a rip of Scotch (rear), detests cigarettes, does a bit of stitchery to relax, and dispatches the Times crossword puzzle in under ten Times crossword puzzle in under fen immutes. But just the man you want on the job when a band of terrorists hijacks a multi-million-dollar oil nig Good show. With Roger Moore. An-hony Perkins, Michael Parks, and James Mason, directed by Andrew V McLaglein. 1980. " (Mira Mesa Cinemas)

The Flendish Plot of Dr. Fu Manchu
— The final film of the late Peter Sellers, once again taking on multiple roles. (Camino Cinema 4: Campus Drive In; South Pay Drive In; from 8/8)

The Final Countdown — Sci-fl about a modern nuclear aircraft carrier, the USS Nimitz, vansported back in time to the eve of the attack on Pearl Harbor, starring Kirk Douglas, Martin Sheen, and Katharine Ross, directed by Don Taylor. (Camino Cinema 4, Plaza Twin 1)

Five Easy Pieces — Jack Nicholson as the Drop-Out Kid, a classical planist who opts for the blue-collar life. He makes showy fusses over a free-

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BLUES SEQTIMENS (n)
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Cheech & Chong's NEXT MOVE(R) 12:45, 2:35, 4:25, 6:15, 8:15, 10:00 West Dieney's 1:30, 3:30, 5:30, 7:30, 9:30

DRESSED TO KILLIR) 3-40, 7-50; Co featurin BMG RED ONE:PGI 1-30, 5-40, 10:00/both end Thurs. 8/7) Opening Fri. 8:18 XANADUPGI 1-4 3-35, 5-45, 8-00,10:00

2:30, 5:00, 7:30, 10:00

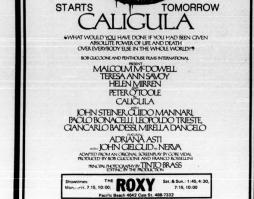
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CURRENT MOVIES

finally sheds a lear over the lack of communication with his dad Heis, in short, one of hose characters your esposed to dentify with The old leaf, the short of the short one of hose characters your esposed to dentify with The old leaf, the short of the

The Happy Hooker Goes to Washington — The number of hoom names in the cast is depressing lessances in the format — Edy Williams, Joyce Jillison — appear exclusively in the cast in the format — Edy Williams, Joyce Jillison — appear exclusively in the screen in the field, and the cast in the cas luded. She tosses off her imp quips (sample: "Is sex dangerous at sev-enty?" "Only it you're in a car driving fast when you try it") as it she imagines herself to be the new Mae West. In reality, she is just a punk. Directed by William Levey, 1977. • (Strand, 87)

Heaven Can Well — Warren Beatly's atavistic remake of HERE COMES MR. JORDAN — he's the start in producer, the co-writer (with Elant May), and the co-director (with Buck Henry) — is scrupulously clean, mod-erately liberal, reverently revenent, and refreshingly any Such quatters were rampared in the Depression years whence this cornedy-fantasy came. WEN ACE VAL short films to awaken, inform to awaken, information to awaken, in

but have been increasingly scarce east size. The only updating receive seek size. The only updating receive with current California interests in dustrial pollution, the dwinding porpose population, health book and the L.A. Harm Suyer Bowl hopes. The direction is graded with delicate "(Claremon, home 8)"

a prized sex object out of Willie Nel-son, that easy alliance between the redneck and the hippie, whose physi-cal attributes might have been hought to make him a closer cousin to Gabby Hayes than to Leslie Howard. The titinsy narrative is neatly dis-solved by means of an impressionistic

*** (Ace Drive In, from 8/8, College; El Camino 8; Fashion Valley; La Jotla Village; Rancho Bernardo 6)

Village, Fancho Bernardo 6)
The Hunter - Steve McQueen as a modern, urban version of Josh Randal the Gild West bourly, hunter he and the Gild West bourly hunter between the control of th

The Inclume — Alan Afin is a finely funed comic reactor, in a style that might be described as freeze might be described as freeze ending to the described as freeze overtaxed in a ridiculous spy spoof has tuplents him — alkenhatin dental, trons and lamily in New Jersey — too see that the property of the style of the seed of the

*(Campus Drive In, from 88)
*(Design gains the obvious profit motive, this sequel, which gives of a golden glow as it basted with melted butter, demonstrates no other purpose or port whatever. Pylacid or sexacts on so lesstee a foreign sex of the proposed port of the profit of the prof



The Huster comic touches, and the supporting cast, especially Charles Grodin as the plandly frailrous vittain, is guite as the center Julie Christie, like a later the center Julie Christie, like a later-day Katharren Helpum or Jean Arthur, is patronizngly patted on the head for being awoman who takes an interest in politics, speaks her own interest in politics, speaks her own ciscles/sed deep maternal instructs to-ward the boyishy callow leading man.

Herbie Goes Bananas — The return of the Disney Volkswagen, with Cloris Leachman, Charles Marin Smith, and Harvey Korman, directed by Vincent McEvesty. (Cinema Piaza S, Clairemont; Fiesta Twin, Parkway %; South Bay Drive In; Sports Arena 6; from 8/8)

Honeysuckle Rose — The INTER-MEZZO musical triangle relocated in country-western country, and making

A.R.T./BEASLEY

lilming technique of quick, light strokes and niggling date. Occarional residuogas are taken to inch the story toward, but never to very long photographer on several Wim Wenders outrigs, was a logical choice to shoot this concert-duar road move, and the results are truly outstanding. With Dyar Camon, Army thrug, and Schatzberg. 1980.



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cial gain depends upon the guaranteed for job of the real at the three can make the following of the real at the choice. SPRINGTIME FOR HTLER is a mascal struct on the rise of the Third Forest staring a highest little (fig. 1885). The choice is the choice of the choic

Raise the Titanic — Underwater adventure with Jason Robards, Richard Jordan, Avise Archer, and Alec Gunness, directed by Jerry Jameson. (El Camino 8, Valley Circle)

(Toune, 810 through 12)

Valid Tall till Wheat You West—
hard shell romartic comedy about a
blockname wheeler delaw fixing,
who shows a good tentrum or les or
mere) and on 1900 tentrum or
mere) and
mere) (South Bay Drive In, from 8/8)

The Main Event — A deper dimension, and a whole in who deper dimension, and a whole in whole in the second of Roller Boogle — As allly and san-lary a view of America's youth as any since the Farshia Avalon-Ametite sance in Farshia Avalon-Ametite defensive role. a Beverly Hiss but who female role. a Beverly Hiss but who scende to the definous pronactio scende to the definous pronaction the resigns herealt to recordly before the resigns herealt to recordly before the resigns herealt to recordly before the resigns herealt to record but the change of the the second of the total (15T II supported she was capable of, as well as a chance at working of come of her bady lack With Jum Bay, "O'llage, from big Lester: 1779.

* (Village, from 8/8)

**Rough Cut — When a move about a debonit jewel third starts of with him doing a vocal impression of Cary Actions of the control of t

My Brilliant Career — Australian period piece, starring Judy Davis, and directed by Gillian Armstrong, her first

(Guild, from 8/8) (Build, nom Bill)

Histinan Lamppoon Animal House—
—Surprisingly coherent and polished
price of work, considering it's from
and from the director of KENTUCKY
**FIED MOVIE, to as rasurchy as you
might expect. Intel in check perhaps
of the product in the control of the control
serior, and not as furnity either.
This first-house comedy has good
encod setting, and not as furnity either.
This first-house comedy has good
stand congratulations and rewards it
stant congratulations and rewards it
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Szwarc. 1978. • (Towne, 8/10 through 12)

No Nukes — Socially conscious con-cert movie, featuring Jackson Browne, James Taylor, Carly Simon, the Dooble Brothers, and Bruce Springsteen, (Camino Cinema 4; Center 3 Cinema 1; Flower Hill Cinema 1; from 8/8)

Oh, Heavenly Dog — Chevy Chase meets Benji, written, produced, and directed by Joe Camp. (Clairemont; Fashion Valley; Flower Hill Cinema 2; Frontier Drive In; UA Cinema 1; from 8/8)

Cremm 1: from 8(8)

Pretty Baby — A fased; laundered memory of the notorous Storyville.

New Orleans reddight distinct and of "a mysterious photographer. E.J. decico, who disignently captured the more of the control of the mysterious photographer. E.J. decico, who disignently captured the many than a still photographer in the same and a following his photographer in the same synthal a still photos is forzen, and a following-in hardly more than a still more of the more o Seleging Beauty — A splendid villainess named Malefont, with years and selection, with years and selection, with years and selection of them minus when the Three Good Faires attempt to resure Prince Philips from Madeford's selection of Tolking from Madeford's property of the point. Produced in Tolking from the Prince Philips from Madeford's property of the Prince Selection of Tolking from the Prince Selection of Tolking Made Selec

Star Creah — This Cinecitia space opera plays the same joke as George Lucas's STARS WARS, and with many of the same spaceships and costumes gives a couple of skimpy demining that apopear to have been picked up at an sim specially shop). But by making the joke more The Producers — Zero Mostel and Gene Wilder (the latter manages to steal every scene he is in from the former, who has devoted his entire career to the art of stealing scenes) portry a pair of seedy Jewish theatrical entrepreneurs whose scheme for financing contractions whose scheme for financing contractions whose scheme for financing contractions.

transparent, it serves almost as a parody or a critique of the Lucas novie, Or if not, it serves as a fitting puralishment for any moviegoer hank-moving the server of the

CURRENT MOVIES

Lewe Loads 1979

Taal Driver — The movemaker,
when Valley Chris on the Control of the Control of

"TKK 1188 — Springing from a USC short short film, this George Lucia vision of the future, while competently enough made, adds mainly bulk to the original gerier. Robert Duvall and Donald Pleasence, and everyone clea as well, point their time in completely white surroundings and completely white surroundings are completely with the complete t

Up in Smoke — Cheech and Chong's mariuana pulf piece is simply a stiffner (a pot stinker) a stinkpor(?). Gas masks are advised. With Skapk sech and Smo Sherriz-directed by Lou Adler: 1978. Time 1, 8% and 9 midnight. New Valley Drive in. Parkway 1, 8/8 and 9 midnight.

1980

**Cla Volla Village)

The Shining — The movie starts out as if it is open to be about the psychic powers of a life boy with a magnety of the psychic powers of a life boy with an magnety of the psychic powers of a life boy with an impense on the psychic powers of a life boy with a magnety of the psychic powers of a magnetic psychia on the psychia of the psych Parloway 1. 88 and 9 midnight.

When Combyery — A Toxas of senhar (John Tiscotta, Mould not look out of pictor at a ducte ranch) experiences deep emotional sulfilment with could of picco at a ducte ranch) experiences deep emotional sulfilment with bucking bronco at Mickey (Gilley's Texas-sized saloon (three and a hard some coase) of the look of the loo

*(Clemen 21: El Camino 9.

The Winderson — An Islam direct garg in the Bronx (*Oh-h-t, Im the type-a guy who-a likes to roam arous. *) is treated with a degree of the type-a guy who-a likes to roam arous. *) is treated with a degree of clemen, the Felisi division — over-initated cariculare, dreamine geography, Oizy camenaes but witer-directer Philip Kaufman sleey to the colorand, the Felisi division — over-initated cariculare, degree of writer-directer Philip Kaufman sleey to the colorand of the two the colorand of the c

Where's Popps? An undeniably, even if unreliably, funny New York comedy about a low-spirited attorney (George Segal) who plots to get rid of

his dependent mother (Fluth Gordon), who, among her lesser faults, pours Coca-Cola over her breakfat cereal impressive debut performances by Ron Liebman and Trish Nan Devere; and the direction of Carl Reiner turns to gags of all sizes with an alarmingly higher consistency than in his other films. 31

"Witarda - Science-fiction cartoon about a commo druggif between the forces of Magic and those of forces of Magic and those of forces of Magic and those of Peter Pan and Tinkerbeil-like elves and relies. At best the conception and relies, at best the conception abilities are towards even over the happy ferfit 7 TeC AT. COLONEXIV) believe to the control of the con-trol of the con-ception of the con-trol of the con-trol

Xanadu — Musical fantasy with Olivia Newton-John, Michael Beck. onvia Newton-John, Michael Beck, and Gene Kelly, directed by Robert Greenward Greenwald.
(El Camino 8, Parkway 2; Sports Arena 6, University Towne Centre; from 8/8)

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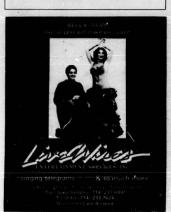
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ROOMMATE WANTED to share 2 bedroom, 2 bath apartment in Clairemont, Student OK, Over 21, 5135, plus, utilities. Available immediately 560-0138. 4 bedroom house in Mira Mesa, 1/3 utilities. Debbe E. 560-1114 x296.

HELPI I'M ABANDONING my roommate from September-January, Need responsible female to fill the room. Pacific Beach rownhouse. Suderst preferred. 5157 50 plus 1/2 utilities. 274-9468. keep trying.

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Josh Bos or peas 115 Leavy gene ROOMMATE NEEDED. No do's or don'ts. Just meet rent. 1/2 block from beach. Easy going, large 2 casual, and into music and partying. \$14250 rent and half unities. Male, female. Chris 222-7389 FANTASTIC VIEWI Male/female share large 2 bedroom/2 bath condo with professional male Tennis, jacuzzis, park-like environment, more \$192. Ken 469-5856 (tape message if gone)

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MALE GRAD STUDENT, 25, non-smoking, re-sponsible, friendly, neat, seeks similar male/ female to share new condo near UCSD. Has all amenties. \$285/month. 452-2157.

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1969 CHEVROLET SPORTVAN 108-307 engine automatic \$1600-277-6361

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PORSCHE MAG WHEELS "Mag-stars" (4) aluminum wheels. Fit 5-bolt 911-912 or maybe 924-928? First 550 takes all. 453-8429.

1975 CHEVROLET CAMARO LT. Bergstrang gots: 118 give it away but my wife wont let me fail 2004 (2014) 2014 (2014) 2

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1974 DATSUN 8-210, 4 door, economy car plus 30-34 mpg, radial tres, new battery, very good overall condition, 429-9738 evenings

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198 O.D.S.198 if door on this 1966 DODGE DART start 6 engine, new tires, good mpg, strong safe reliable transportation, 3400, 488-1839

1977 ALFA SPYDER, 35,000 miles, air conditioning. AM/FM cassette, non-catalytic, new top, clean and well maintained. Asking \$7000. Drive a legendi 284-4442 evenings.

1967 PORSCHE 912, 5 speed, AW/FM stereo, chrome rims, completely rebuilt engine, nice condition, 55500, 456-0116 or 278-8989.

VAN WANTED, prefer Ford 302 V8, w van. 3/4 or 1 ton. 6 cylinder units consi Will only pay wholesale bluebook less needed 436-1814.

1976 CHEVY NOVA 6 cylinder, 4 door, automa-tic, air conditioning radials. Excellent condition, 52395–270-0339 evenings.

TOW TRUCK, 1967 Chevy, 440 Holmes wrecker 10 ton winch, power take-off, 52975 or trade 1964 Volvo 1225 4 speed, rice, 35 mpg, 5975 270-0597

1975 DATSUN B210, 2 door, 4 speed, excellent ondition, 53,000 miles, 4 new tites issembly, 52450. Mike 231-2122

1973 CHEVY VAN, 3/4 ton, low mieage, wirddows, finished interior stereo, excellent condition, \$2100, Jeff 436-5508 (Leuradia) or 560-9864 (San Diego).

1979 TRANS AM. 4 speed, WS6 perfect pack, 4 wheel discs, seried, air, silver with black singl. Under 15,000 miles, excellent condition, \$8000, 922-5374.

1971 DATSUN PICKUP, rebuilt engine, many extras, priced for quick sale, \$1275, 579-1030 or 483-1050 CUSTOMIZE YOUR Honda Cric or Accord, 13" multi-spoke mag wheels, 560. Steve 238-1919 days or 270-7556 evenings.

1973 GMC VANDURA I ton new paint bres. buskes, erc. Wood bunk, drawers, cabiness, closet & paneling. V8, power steering & brakes, just redone. Make offer, 427-3730 or 427-0826. 1972 KINGSWOOD Estate Wagon, Chevy, new brakes, motor mount, timing chain, and gear AM-FM radials, very good condition, 1800

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1979 FIESTA GHA. 12:000 mies. 26:36 mgg. ekcellent condition. extras tachometer, velour upholstery, etc. 35,000: 292-9352 after Som PARTINO CUIT - 1973 Vega Hatchback, 1969 Croyler Newport 4 door, 1988 Thunderbird 478-585 or 465-5770.

1971 PINTO. A RELIABLE and dependable auto. All in good condition, sedan, first brakes need work. A bargain at only 5800, Gary 488-0402. 1973 CHEVY LUV TRUCK with camper shell. \$1800, 461-0244 Sam-9pm. FORD 1970 MUSTANG FASTBACK, 302, automa-tic, mags. \$1500, 276-0478.

JAGUAR SEDAN. 1967 Mark II, six cylinder with four speed, AM/FM radio, Michelins, bucket seats, and beausful wood dash. In British red. Only 13800, 455-0094.

VW PARTS 6 VOLT battery \$10. Six volt to 12 volt converter, \$8, 6.85x15 Firestone are, nearly new, \$10. Six volt van tailigites, \$15, 225-8277. 1975 CAMARO. Beige, air conditioning, automatic, console, Rally wheels, new steer radials, low miles, one owner, beautiful car inside and out. 13400 or best. 579-6501. 1975 VOLVO AVDL, excellent condition, 60,000 miles, 22 mpg, runs and looks great. Must see to appreciate. Anxious to sell. Evenings and weekends 287-3087.

VOLKSWAGEN BUG PARTS; muffer, distributor, carburetor, speedometer, fenders, engine lid. bires, nms. headlight, running boards, 475-3214.

1974 PINTO STATION WAGON, White, air con-ditioning, needs work, Runs, \$1,200 or best offer, 274-2269 after Som.

1972 SAMB ALITOMATIC, 21 mpg cay, very good condition, maintained on schedule, 72,000 miles, AMFAM, new tres, Maler ofte, 277-5454. doi:10.1006/miles.2007.0006.0006.0006.

WILL TRADE 1962 Convair Spider convertible classic. Restorable, some rust, for a manufac-tured dune buggle or hishing/ski boat. George 234-2148, 9-5.

1973 PNTO 4 cylinder great condition low mileage, \$1400 or best offer, 753-1085 or 753-3071 after 6

1973 SAAB 96, V4, Sports Sedan, 24/29 mpg. new 4 speed syncro-trans, original owner. Micheiro, extrast Maintenance records available, excellent condition, 224-9375 or 565-2059. 1976 CHEVY 1/2 TON Custom Deluxe Shortbed Sepside. VB. automatic, power, very sharp, \$1350, 478-5085.

1980 MAZDA GLC. 5 speed, showroom condi-tion, under warranty, low mileage, 486-7425. 1975 UNCOUN MARK IV, low mileage, very clean, light given and white with white leather interior, all power, challe, lift, air, \$4000 firm, 464-8122 after 5pm.

1923 CARD, V6. automatic, AM/FM cassette, ai conditioning, new radial ares, excellent condition, good mirrage, \$1850, 272-9434. TR-3 WANTED by parts 466-8983.

WANTED: OPEL GT front body in straight condi-tion (from at least the center of fenders forward, including bumper). Blue: 223-4526. 1966 VW BUG, new park gried to pendable, \$1150, 279-9169

1973 2402 NEW tres brand new clutch ce-buretors recently overhauled, seats just mucholstered Lam 453-0909 evenings.

1979 MGB ROADSTER, burgundy red with tan interior, AM/FM stereo cassette, only 9000 miles, excellent condition, 55700, 272-2012.

OLD W WANTED Dependerly looking for pre-6 surroof lag or any year Gra. Any Condinon Must be cheap 449-5163.

WHEELS & CHROME BUMPER for mini truck

1977/DODGEMOTORHOME, 17,500 miles fully
Also ten speed bine fur sale: 582-3439. 1970 CODGE MAKCHAGEE 104 AM 4000 Sper deal 1500 meter mer condom 15800 Sper deal 2015 1500 meter mer condom 15800 Sper deal

DUNE BUGGY FRAME. Hi-jumper with transaxle and motor. \$300, 483-5233 evenings. 1972 VW BUG. \$2000 or best offer. Good condi-tion. Mary 459-1539.

1954 MERCURY MONTEREY. 2 door sport coupe, automatic, new engine, immaculate interior, wide white walls, no rust, collectable, must see, \$2300 or best offer, 274-0666. 1973 CAPR 2000, 4 speed, sunroof, regular gas, good tires, excellent condition, must see to appreciate, \$1995, 272-8247.

1965 FORD FALCON 4 door wagon. Small 6, 3 speed, much new, dependable, 5475, 223-7297 after 5, weekends.

1973 Z-28 CAMARO 350 LT, 63,000 original miles, automatic, power steering, tilt wheel, air conditioning, flesh motor, many extras, excellent condition, 53990, 283–4982 or 277-1400. 1972 PLYMOUTH SATELLITE, new brakes, tires and new valves, 4 door, 1550. High mileage but well cared for, 463-8752.

CAMPER BOOTS. One dark brown leather com-plete with all graps and screws, \$70. One inflat-able, \$25. Both fit 1973-79 Ford pickup. 273-2661. 1977 F-250 4x4, BiG FORD 6 cylinder, for good gas mileage, dual sanks, power steering and brakes. AM/FM. air conditioning, tack, shell, tres, rims, 14800, Jay 273-0970.

1949 CHEVROLET DELLIKE Four door minning condition needs a lost of attention, make an offerzies needs 225-9470 after zon. 1973 MAVERICK 302 V8 automatic power steering, 66,000 miles, excellent intenor and drive train, very good extensor, onginal-owning family, 17950, Bryan 681-5863.

1972 CHEVY VEGA. Looks great, well main-tained, great gas mileage, automatic transmission radio, heater. Maus sett, best offer. Kevin 270-6442. MA/FM Rus great, must see and steal it away for 1995. 459-4678.

1967 PLYMOUTH convertible top in very good shape as well as the engine and body too. \$1000 tom park. capeted. Captain's chairs, wide time thest office. This or Anger 629-6100.

1977 DATSUN 2802, customized, too many op-tions to list. Mechanically perfect. Michae 226-1956 home or 224-2902 work.

1974 DODGE OPEN ROAD van convension self-contained, 6' headroom, shower, oven conditioning rebuilt engine, transmission, and calculate several residence sector.

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1972 HONDA 600 SEDAN, rebuilt engine, new paint, rice interior, 35 mpgl 284-3247.

1977 VOLVO 264 GL, automatic, air conditioning. AM/FM sereo with lape, power windows, etc. Absolute goigeous luxury offered below blue book at 35780, 461-1458 evenings.

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1980 CHEVY CITATION, 9000 miles, automatic, power steering and brakes, air conditioning, AM/FM stereo, optional tape deck, 2 door silver with red interior, excellent condition, 56900, 284-0596, leave message.



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1976 MG MIDGET, excellent condition, low miles, 30 mpg, \$3500, 279-3491 evenings. 1968 VOLVO 142, 4 speed, runs good, good tires, 25 mpg, good condition, \$1250, 271-0387. 1975 TOYOTA, 2 door, deluxe hardtop, original owner, regular gas, automatic transmission, radio, heater, radials, low mileage, excellent condition \$2495, 560-5390.

1967 VW VAN, 12 volt, 8000 miles on rebuilt, oil cooler & filter, new rear tires & shocks, body nice, 11200, Ron 756-1032, after 6pm. CAMPER SHELL for short bed mini truck, needs taligate lock, \$185, 278-3194 evenings, keep try-

1976 PINTO PONY, 4 speed, green, \$1800.

By Dr. Paul Helzer, D. C.

The strong and healthy condition of a glant spruce tree is proof that they are the proof that they are they are they are they are they are those who had a good noture habit during their growing year. Many trees as well as good noture habit during their growing year. Many trees as well as one to take much to be that a bright and mis-shapen. It does not take much to be that a body so that it will grow a summing, may spend as much as four hours a day sitting improperly—a lot of growing oes on during those hours. Then, at home, there is more simpling as he reads, watches TV, eats dinner it is no surprise that spinal curvature is common among children. The curved spine means that vertabre are present close together in some places, rather than having the same amount of space all in the way around the edge of seal individual bone. This, of course, means that the never trunk leaving the spine are pinched, and the copen to melfunction or outright disease.

Correct the causes of spinal curvature, of if the curvature had already occurred, take steps to correct it with professional care.

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1972 FORD VAN Camper, \$3000; 1974 Mustang 4 cylinder, \$1600, 1972 Portiac, \$800; 1974 550 Honda motorcycle, \$1000, 588-1219

CAMPER SHELL for a big truck, 8' bed, swing-up rear window, firited windows, curtains, vent foot over cab, super clean, \$200, Chris 223-4890. 4 JACKMAN rims for Subaru, only \$10 each. Linda or Mike 264-5204 after 6pm.

1972 CHEVY VEGA härchback, excellent interior 8. exterior. New metallic silver paint, 4 speed, runs well, uses some oil, very good tires, 1595, 279-6046.

1971 VW BUG, low miles, rebuilt 1600 dual por engine Beautiful condition inside and out. Body in perfect condition. Low miles, looks like a new car. 32250, 284-4194 or 461-1006. 1973 TOYOTA COROLLA. 48,000 original miles, runs fine, extra clean, needs a little body work. 5119577 459-7842 after opm.

1973 VW CONVERTIBLE AM/FM new tires top, shocks, low mileage, \$4500, Joanne 270-3374 after 5pm.

CALIFORNIA CAR, 1976 Renault Gordini, elesurroof, high performance engine, 5 speed, low mileage, new AM/FM Sarryo cassette player 14000 or best offer. Tarsia 222-9469 or 429-0495. AUTO ACCESSORIES, van seat, convertible lovenest/ bed, 590 Car stereo equalizer, 50 watt 340, 4 Chevy 15" nims, 5 hole with tires, 515 km and 51 k

1976 TRUMPH TR7, excellent condition. Must sell, 53650 or best offer. Pete 286-2030 or 461-1058

1971 VW SUPERBEETLE rebuilt engine 1600 dualport, low miles, body & interior in perfect condition. This is a beautiful car. \$2350. 284-4194 or 461-1005.

DUNE BUSGY, seats 4 adults, 1835cc dual port, Kadron carburetors, KC, Neal, trailer, etc. \$2730. Jun. 744-5384 or 545-5081.

STARTER ASSEMBLY for 1969 Dodge cars, brand new starter bit. 150 firm. 488-7461 evenings.

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1976 PACER, power steering & brakes, viriyl top, good condition, excellent second car. Lots of room 51700 274-8036 after 6pm. 1975 VOLVO 244 GL, low mileage, sunroof, fuel injection. Clean, \$4195 or best offer, 287-2120 or

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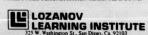
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NE ROCK DIED in Frisco at the Pistors last gig, and was buried with Sid. Whatever past could never last. The public's slightly late. Annuise.

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ALIK THE YOU lying in the gutter with hand white I was having a Big Mac

JAMENE LADY. Bruce the poet says let's get souther for an evening of Willie the Shake. I like south drouts.

YOUNG HANDSOME white male, into beach, todybuilding, travel. Nonsmoke/duriner seeks simils share good times. Photo/phone Box 9183, Sin Diego, 92109.

GYPSY WOMAN, the secret is out about lan, all the strings we did. accusations fly, but I still deny.

SWEET DREAMS. Wake up, your troubles are over for I have arrived. The Perfect Prince.

NANETTI, AT THE END of the rambow is found a pot of gold, but at the end of my rambow, I found you 831 Kiddo.

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BADLANDS, KITTYS BACK: You now are last.

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Then meet an increal survey with numerous.

Special Servey of the Servey of the Servey of the Servey of the Servey of Serve CLAMPOOWN WORKER I remember the Skele-ton Club. SDPD claims a dance permit was needed. I say they're ahad of the sound of re-volution rock. Clasher.

DR. KATE: Thank so much for "introducing" me to honey Bob! I really appreciate it a lot! You're a super mend! Love ya. Army.

MY DANA, glad we started anew. August 18th around the compil Magic Mountain will be the place. Surhs up! Punked out! Shorty. ACRES OF DIAMONDS, man, know you are deally loved, addred for all you are. May your beautiful visions materialize beyond your wild-est dreams. Maze's Friend.

YOU GOT NO MONEY you got no power the think you're useless and so you're pusuaun The Clash City Rockets.

BABY PUNK ROCKER you've got to grow up first. Penetrators. Executives. Nutronz. Unknowns. Public Image, many more! There is none really, but KGB. Short Punker.

RAT TRAP: Well, at least you tried. Jacksons an damn hot, but specifically what others are you comparing them to? Value:

I WAS WAUGING through the park one day, in the meny, meny month of May, and I was ar-rested for suspicious movement. Gestapo Hater PANTHER we wouldn't take it, let alone touch it.
You're actually groud of it? Rat Trap.

WENDALL glad you're crankin' with your new system. Can't write anything meaningful be-cause the whole world might read it and laugh. George Bensonly, Fuebanly, Punkin.

STEVE W. Happy 16th todays I'm glad I metcha but you'll never undestand what this friendship means to me. Thank and have a damin good one! Twistes.

HISTRONIC MAN, Little Virgo loves me. Raygun or not. I can hurt you. Don't make me. The Prophet of Wickedness.

SWEETIE-PIES. It's been especially nice, so nice lately. Thanks for making me so very happy. One and one makes one: W.P.

MASTER OF IMAGINATION, what did you have

PLL BE GOOD to you in every coming day. Pll love you passonately in every way. All there is to life is loving you. Angel DISCO DROIDS, the issue is still Disco. Not black history, exotic religions, R&B, the ghetto you live in, or the car you drive. Disco sturps.

NIGHTSTALKER are you a regular? How many fransylvanians are there? T.T.

EDUCATED, traveled guy, 31, wishes to meet attractive tady, 21-30, fun-loving, sincere, for fun-al Del Mar, other sports, during etc. John, 3808 Rosecran, no. 317, San Diego, Ca. 92110.

SKILLED INSTRUCTOR in French sought by at-tractive, intelligent lady, 31, who would like to learn to speak this Remarke language. PO Box 481. Coronado. 9218.

CLUELESS. Car having serious problems. Vaca-tion to San Francisco otherwise excellent. Nev-career now. Call me sometime - number still a destrop card file? Frank.

JASMINE LADY. What can I say? The search strays Dreams of speechless wonder is enough, when return comes. In-Detween sweet fra-grances explode smallow. Windsweet Ac-ATENTION LE Squire ANA The Tiges" Can't hadden in August. Head and hadden in the policy of the policy dispersion of the Tiges (and hadden in August hadden in A

I'D ARTHER CATCH my kid sinfting glue in drag than issening to disco or punkt Small wonder san Deepo is cultivally stagnant! Morocco Mole on the same stagnant! Morocco Mole on the same stagnant! Morocco Mole on the same stagnant is same stagnant.

DR GOLDMEIN PriD seeks full time female assistant. Therapeutic experience somewhat important, proficiency in capital relief paramount. Write Dr. Goldmein. Box 23555-87. San Dego. 92123.

Female Finale.

Soft DISCO, Qualification and all stone and record of the properties of the crust tunes are for male menopauses and burntout Helen Reddy EBA'es. Funk's now Met.

Met.

ACM SCH Part - WHERE have your disappeared.

49, Murit minimise her, and saving on part of the part of



Gustavo Romero on August 8th and 9th as he performs Tchaikovsky's Concerto no. 1 for Piano and Orchestra with the San Diego Symphony conducted by Charles Ketcham . . .

-on August 8th at 8:00 p.m. SDSU Amphitheatre

—on August 9th at 7:00 p.m. Medical Library Grounds, UCSD in La Jolla

Tickets are available at the Aztec Center Ticket Office (SDSU); all Sears, Wards, and Ticketron apencies; and Med Jack's Sound Center locations. Additional ticker outlets are: (August 8th) UCSD Kaleldoscope (6fts in University Towns Center, The Turntable in La Jolle, and the Symphony office.

For further information, call the Symphony at 239-9721 or the 24-hour hotline at 28-MUSIC.

KFSD-FM941 Your Concert Music Station

26 AUGUST 7, 1980





SO BEGAN TASK of readying Gor against Kur Scientists absorbed in new studies, warrior scientists obsorbed in new studies, warrior scientific for indden spacecraft, as Sandar deviata-tion became known, implications understood.

SKYHIGH-QUESTION What does Oceanside have that RB doesn't? Answer US (and coolwhip after all it is a make-believe world) The Whooded Cream Consideration.

TIFFANT, sony about the confusion, but the Fin-gers tool the I should have known bords test. TANETI 22 year old male seeks female planning the I should have known bords test. The I should be a large that the I should be a large that the I should be a large that a pation should be a large that a large that a large that a pation should be a large that a large th

COLOR VISION — Checks for normal and the type of abnormal color vision. Eight per cent of all males have some degree of color blindness.

Dr. D. A. Rorsbeugh & Associates, Optometriets 1939 Grand Avenue • Pacific Beach, CA • 272-2211

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SOFT CONTACT

LENSES

\$100.00

sewale of the glock gives infrastion and unstalled programments of the control of

DIOPTRON—THE EYE COMPUTER — An electronic optical computer that analyzes your eyes and prints out a preliminary prescription without the patient making any judgment.

NON-CONTACT TONOMETER — Checks pressure inside your eye for glaucoma. If uses a gentle puff of air requiring no drops

AUTOMATIC TANGENT SCREEN — Automatically checks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases.

INFRARED FUNDUS PHOTOGRAPHY — A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.

SLIT LAMP BIOMICROSCOPY — A special microscope to check the front part of the
eye, tear flow, the fit and movement of the contact lenses.

 ELECTRONIC DIGITAL PACHOMETRY — An optical electronic compute to ascertain if enough oxygen is getting through the contact lens to the cornea. This is very important particularly with 24-hour extended wear lenses. AUTOMATIC ELECTRONIC LENSMETER — Analysis of your existing glasses electronically to extreme accuracy for comparison with the Dioptron results. OPHTHALMOSCOPY — A procedure using a hand-held instrument to check the health
of your eyes and to compare with the fundus photographs.

KATHY, time is yours, do with it what you will, but please leave me to mine, until another time comes - if it can. Chris.

HARVAID MBA gradulets. Applicant for Fail.
1981 needs made into on HBS I livel treat put to
dimen in extrange for answers to my questions.
Fired 283-4216
ATRACTINE MALE 29: empty campoing history.

CHAPTER ONE, part two indispensable, one lady vegetarian helpmate, live part time in the country. Name and phone, Chit. PO Box 6018. San Diego. 92106.

down CORs.

UATHERITE Who do you have your feel or of the format accounts of the format acc

MALE Will remay in space adouble to memory approximation from the Petrol Demonstrate more in the Petrol Demonstrate more into Petrol Demonstrate more

570 a month, in Ocean Beach, Point Loma area. Grecol 224-6547

\$270.2 BEDROOM. I bath apartment, stove retrigerator, carpeting, children. OKummediate occupancy, Texas & Meade, 449-7516.

HUMANTIES PROFESSOR Solana Brach Beau-Bull Flower Swimming poor, song pong, blandy, garden, paleo, full kichen/indule privileges. Two menules from beach, shopping certers, freeway, Non-smokers, 3175 per morth & 174 utilies. 755-5633.

5275/MONTH. One or two super clean adults over 30, targe, one bedroom dupler apartment, private, quiet, has garden. Would welcome res-gious, somer, metaphysical, spintual people Golden Hitl. 234-9250.

\$180 UNFURNISHED STUDIO apartment. Clean, quet security building Stove refrigerato: ca-pet, diupes, people and plants only. Reference; required. Call Rob at 234-0960.

OFFICES DELUXE Directly on the ocean. Mis-sion Beach. Joint secretary plus jacuzzi. Ample parking, 488-2483. Prefer EST or holistic person. ONE BEDROOM furnished apartment in un-usual Victorian complex. Su blocks north of Cey Hail at 1941 Front Street. Garden patio: cable available. Adults. no pets. Student OK. \$215-\$220.

3235 OCEAN BEACH. One bedroom: stove, re-frigerator, carpets, drapes, off-street parking, one and a half blocks to beach, 5042 Brighton, Please call 277-1978.

\$185 MOVE RIGHT IN. South Bay area: Custom. 1 bedroom, fenced yard, plush carpets, Located near all. Shops/schools, No. 4772R. Rentimes, 474-8977. Small fee.

5295 SUMMERTIME FUN. Ocean Beach. 2 bed-room, bled kitchen, all appliances, quietest area, near beach, hurry. No. 23128.

5315. YEAR ROUND PLEASURE Pacific Beach. Entensining, 2 bedroom, natural woodwork throughout the home Near ocean No. 2744R. Renomes 226-8566. Small fee.

5345. MCIVE UP TO LUXURY El Cajon Custom, 3 bedroom, 2 bath, central air, new carpets, all appliances, children are welcome. No. 5797R. Renormes 265-1266. Small fee.

\$255. LOVELY LA MESA garden style. 2 bed-room kids welcome, treesy yard, chef - kitchen, super nice location, all appliances. No. 2361R. Rentimes 265-1266. Small fee.

\$235, ITS A *10." Pacific Beach, Sunny, 1 bed-room, dream kitchen, all kitchen appliances, close to the ocean. Hurry, No. 2745R. Renormes 226-8566. Small fee

\$250 NATIONAL CITY Huge. 2 bedroom, bring lods and pers. Jamily latchen, step down living room, near all, shops and schools. No. 4776R. Rentimes 424-8977. Small fee.

Near 3 sedicom, 2 path fenced yald carpets, sales refrigerator Golden Hit 235-9926, and per month.

Jahan SAN DIEGO: Live downtown on hill be-mark El Cortez: One-bedroom apartment, view of my legies, walk to work Belloon Park, City carloge. Nice Intitle complex with good registors, patio and Jaunday on premises. \$235 tunshed Adults, no pers. Gall 234-3074.

1EALER PARIONG accommodations wanted for 10 mort bailer. Prefer country setting, Crissian consument. Can pay. Consider a language of the consument annual care. Need electric water sever hook-ups. Consider of boulers. 444-7851.

5400 DELUYÉ CONDO, Fletcher Valley Villas. New Grossmort College, 2 bedroom, 1-1/2 hart, ar conditioning, washer & diyer, dish-washer, Pool, paruzzi, garage, 446-2419, 8938 Hischer Valley Drive, Joff Fanita).

HOUSE FOR BENT, 2 bedroom, air condisoning, dishwasher, reliigerator, laundiy room, garage, new carpet & drapes, near State College, Avail-able August 15, 1350, 265-1426.

NORMAN PROPERTY OF THE PROPERT

CALIFORNIA CRITIC

Sucasa

This unique restaurant is located near the famous Windanese area of La Jolis and offers the most remarkable combination of old world charm and a totally contemporry approach to delicious him to the state of the st

The soups are fantastic. The albondigas (95 cents), whish is a classic Mexican recipe for vegetable soup with mentalls, is the best I have ever tasted an where, including Mexical It is always on the men along with a soup of the classic states of the source of the sour



PREDICOLA 1-12 BATHG CONDOMNRAM DEBICOCAL 1-12 BATHG CONDOMNRAM Chair loops and drawn in the school. The loop part of the school in the school in the school in the loop part of the school in the school in the school in the condowning last stoop, answer projection, come in 1 20 4000 or 224 500.

NEW, 2 BEDROOM. 1-1/2 bath sownhouse. \$375. Near Fairmoure/El Cajon Blvd. Patio, yard. delore tachen; marble bathrooms, laundry. No pets. 4270 Menlo. 486-3383.

ISSUALACULA/University Cay condo. three bed-room, private paio, sunfacts with view, pool. 453-6478 teep pring. BENT UA MESA TOSIAN-CUSE 2 bedroom. 2 balls, store, rehippertor. dishinasher, tash and water paid. Carport, pool. recreation rooms. Comemient cusions 3375. 449-9602 weekley evenings.

220 LAIGE STUDIO in Victorian nouse with 1/2 bars user level. 100 nation of 2 bredoom. 1/2 bars user level. 100 nation nouse with 1/2 bars user level. 100 nation held to sublease captured distributions. Jack 224-9121. Ken 224-9132.

OCEAN BEACH, large, clean 1 bedroom apart-ment. Nice carpets, drapes, stoke, infligerator 52%, 5150 depolit. Manager, 4856 Del Monte, no. 8, 231-2727 or 224-9680.

LIVE-IN A moscinome in quiet North Park yard. \$120 includes all utities except propare. Also available for occasional travel at reasonable rates. 284-2867.

BEDROOM in 3 bedroom home. \$140 month-plus 1/2 ubites, Imperial Beach, Nice person only. 423-4221 evenings & weekends.

SPACE FOR RENT for meetings, lectures & same parties, 25-500 people. Ritchen available: Low prices. Religious Science Church Center 280-2400.

GARAGE FOR RENT 10/20, University City, 535, 453-477.

SMALL PLACE Hillorest area with fireplace. Sep-tember 1st. Retired teacher, 55, reliable, bonda-ble, 224-6754.

LA COSTA beautiful large 2 bedroom, 2 bath condominium compleetely furnished and equipped Pool & jacuzzi no pets. 1420 month. 438-1735.

NEW 2 BEDROOM condo, 1350. All electric kitchen, distriwisher, refrigerator, carpets & drapes 10 minutes from downtown & park; off highway 94. 263-8739 mornings.

TOWNHOUSE 2-story, 3 bedroom, 2 bath, garage. Located off Genesse in carson south of Balboa Cedar paneling, full length merors, new carpets. Pool. jacuzz. 575, 565-7734.

LARGE 2 bedroom duplex, stove, refrigerational carpets, quiet, nice yard. Private gatage williamoly hoods-ups available: 5312 Wigram. Street, East San Diego. 1300, 583-5560.

Court 158/07/ Person Service Service Court 158/07/ Person Service Service Service Court 158/07/ Person Service Se

LUDURY STUDIO Newly decorated surmy con-dominum. West Caermone Balcony breaktss: 11/2 bans. Warmg Road new SDBJ, pook, Jac Jable, new conventies loak feetsly pook, jacutar, increasion: exercise reserved parturg. Jacobs; increasion: exercise reserved parturg. Jacobs; 1943-1978. 271-1066.

MiRA MESA spacious 4 bedroom, 2 bath, family room with freplace, 2 car garage on quest corner lot, recreation vehicle parting included, among many extras. Must see: 578-6734

LURURIOUS 1700 square foot condominium Pool jacuzi, security, parking Seckuded 2 bed-toom, 2 bath, unfurnished. Washey-dayer, re-frageratic Adminium Replace. Available Sep-tember 1st, 5495–224-4567.

2 BEDROOM, I BATH-condo, 1365 month, Pool, jacuzzi, laundry facilities, distriwasher, Localed Zion & Mission Gorge, 563-9803

Table 18000004 house class class, sheep from 1.00 per 1.0

PACIFIC BEACH 2 bedroom, I bath duplex beautiful hardwood floors, beam chang, large picture windows with diapes, rice area, laundly facilities, \$365, 273-0521.

CONDO, NEW, LARGE one bedroom, stove, re-ingerator, distrivation, well bar, fire washer and dayer, garage with automatic opener, El Cajon & 45th, adults, available September 1, 5300, 270-3970.

Libon your 2019 man to one bit. Honesty.

Salong 3p. there are note the Mad. Modernoon.

MANNE MAN CO Striking severe regiment and feet a financial severe regiment and feet and f

DEFORMING THE FLES YOU have a very process-tive site O Lord -tel me do you live up to 2?

ARRAD OF BLED DATES? This one you won't be title O Lord -tel me do you live up to 2?

Middlummer Madhess

ARRAD OF BLED DATES? This one you won't be four fermenda with a good tooking you P.O. Box 7800. San Dego: CA 92107. LONNIE, EDDIE: Thanks for keeping me going. Your moves ain't bad themselves! Fory Dance: I know you said "Prince" not Quince: Disco Lady.

MAGICIAN FOR CLUBS or private parties no charge. Call 296-1744 9-9:30am

WARTARN'S WRITER Series ended, I hope you'll honor WIT's promises, meeting (which might have salvaged the game) would now settle curosities, differences Bosk's Writer.

\$140. STEPS TO THE SAND. Ocean Beach Copy.

1 bedroom kids/pets welcome, enclosed yard, all major appliances. No. 2220R: Rensimes 226-8566. Small fee.

1190 BullSting WiTh CHARM Mission Hills Sectuded. I bedroom breakfast nook furnished/unfurnished, all appliances. No 466BR Renomes 265-1266 Small Rec

COOL PACIFIC BEACH, block to bay, 3 bedroom house-completely furnished. 1250 week, 1800 month rate. Special: 6 months for 14200. 1366 Pacific Beach Onve. Peny 272-7280.

BEDIODM AWART 'EN' inhoment, store. PACK'S BACK 1 bedioon again kin such a service of the servic

TOTAL CHARGE 28 LIVER OF CONTROL OF THE PROPERTY OF THE PROPER

Specific State Sta



THE READER PUZZLE No. 118 Shape Up!

By Don Rubin
During World War II, a good
civilian lookout, or spotter,
could tell a Spitfire from a Messerschmitt by the sound of its engines. We were ready. We were tough. Of course, times have changed. Today, Americans don't shoot down Fiats and Kawasakis — we

All right, get out your

Each aircraft represents one pair of identical planes, either British, American, German, or Japanese, as seen from a different angle or vantage point. We'd like you to match them up using their unique configurations as clues

Here - we'll even spot you

Jui
Ju2
Kawa-
Mitsu
Mitsu2
P ₁ 38
P2
Short

980 Don Rubin

Rules of the Game

i Prizes for solving the
Reader Puzzle will be Reader

1-shirts.
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803. 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., XI.)

XL).

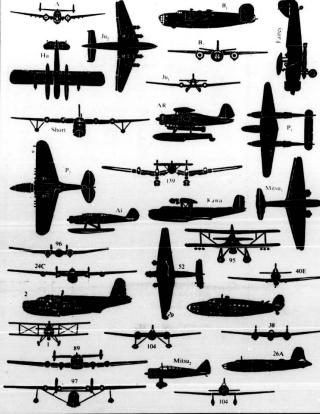
4. Employees of the Reader and their immediate families are not eligible.

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 lotter.

lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.



Winners of and Answers to Reader Puzzle #116, Card Sharp Only one-quarter of the the the the than 216 gamblers involved the last week's card game had winning hands — a low the solution is no simple matter. To distinguish between the sixes, sevens, and eights, for example, you had to know how the odd pip on the seven is oriented (facing in the sume viented facing in the sume pip in this position, the card had to be a six, If the pip was facing in the opposite

had to be a six. If the pip was facing in the opposite direction, it was an eight. The compty end gave a way the sec of clubs; the empty middle, the fours; and the process of elimination, the ten of spades and five of clubs. The vast majority of errors involved the two and three of spades.

A special mention should be given to entrant Paul M. Sommers, whose succinct two-page written solution was a gem. But sorry, Paul, buddy, a T-shirt wasn't in the cards for you. Get out of here!

The following players will be splitting the five T-shirts in the cards.

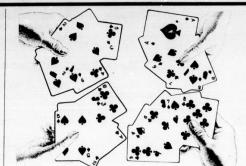
- the pot:

 1. Dan Czarnecki, Mission
 Beach
 2. Dan R. Thoner, San
- Diego

 Robert F. McDermott,
 Lakeside

 Ken Lehmann, Santee

 Fulton Martin, Ocean
 Beach



DNFURNISHED 1 bedroom Mission voiley condo. 5950 moretrly. New Carpet, new paint Enjoy tenns, poor & golf course view. 234-0241 or 236-9552.

Real Estate

SUNFLOWERS HEALTH Food Store in Leucadia. Very reasonable: 436-2077.

PACIFIC BEACH 2 bedroom, 1-3/4 bath condo, surny, 1-1/2 blocks to bay, 2 bedroom, 1 bath, wiew, garage, 573,500. Owner/agent Bob 270-6952 or Bill 273-7512.

TALMADGE 4 BEDROOM, 2-1/4 baths plus family room, Central new and air conditioning. New decor, professionally landscaped with brick walks and covered patio, Large R2 lot, pived alley, \$129,500, Agent, 283-0491.

LOVELY CUSTOM MOBILE nome: 2 bedroom: 1 bath: fully furnished, air conditioned: \$120 month includes space rent and utilities. Priced to sell: \$6750. Chris. 263-5555.

1409 MONTHLY - NO QUALIFYING Take over existing 9-1/4% loan on this sharp home with approximately 1400 sq. ft. Best area - won't list Broker 27:1-8400

CHEAPER THAN BUILDING your own. View of

COMMERCIAL CORNER 40x93 C.zoned with small 2 bedroom holius - sheal for insurance te-mber or commission offices or use your imagni-tion 1/2 beck off El Capin Blud. Owners will carly large first. Reduced to 370,000. Agent 280-6677.

MOUNTAIN VIEW DRIVE area of Normal Heights view tot 50x474 level for 200 back. Add on to this lovely 2 bedroom house or live in front rouse while building your carryon rim view house. 193,000. Agent. 280-6677.

159:500 TOTAL PRICE! State: Encirtas condo just a short bike ride to beach! Pixed to sell fast with assumable loan at low 10-1/4% Broker 298:9771 or 436-9201

FORMER MODEL in beautiful La Costal Drama-tic design on four levels for entertaining. Must see this outstanding buy at just \$112,5001 Call broker 296-9771 or 436-9201.

GOVERNMENT FINANCING available to reduce or elemente your down payments Crean 3 Ded-room. 2 bath, double garage at affordable 571 5001 Call broker 298-9771 or 436-9201.

POWAY 3 bedroom, 1 bath large living area new insulation and solar screens, large fenced yard patic near gode stroot all terms, \$71,500. Owner 748-9218

one to 14 Cent need abstraction has the part of the tent of the te

9-1/2% ASSUMABLE AND OWNER carry sec-ond lovely oceanivew all-wood 3 bedroom nome in South Oceanisde. Quiet, near beach transportation, stores \$119,000, 439-8093.

LOVELY, LARGE HOUSE in Clairemont. Three bedrooms and 2 baths with denyfireplace, dining room, large, 2-1/2-stall garage, view. Will co-op, but no paper 389:500, 453-8429. By owner.

ASSUMABLE 10-1/2% loan on Mira Mesa. 4 bedroom 1-3/4 bath home. Two years old, pro-fessionally landscaped with fish pond. Almost 1700 square feet. \$104,990. Data 270-5138

FOR SALE OR TRADE, large, 1 or 2 bedroom, new condox in Golden Hill, owner may finance.

Own a Piece of a Tahoe Condo Forever.



Yours for as little as \$3,990*

FOR SALE OR RENT to own: 20 acres. Ramona. Already split into 2 parcels, \$32,000 full price. Lee Caster 789-4640. AFORDABLE condominium: 2 bedroom, 1 bath garage own washroom 20 minutes to downtown and close to Tijuana Trolley route, 154,500, 690-1702 weekends.

How to Place Your Free Classifieds

CLASSIFIED ADS rousely to the DONT CALL U.S. Due to the large must be received by 9 a.m. Thursday, and some installation of the classified was carried for the control state. The control state of the classified was carried for the control state. The control state of the classified was carried for the control state. The control state of the cont

PRIES CLASSIFIEDS, Air of less than 25 works are tree to grante question and overprift or particularies and overprift or particularies and set to \$6 to \$7 c. secretic a resistance and overprift or particularies and 20 cents; are additional word blusiness of more times 25 words cost 20 cents; and 25 c. secretic and 2

BUSINESS CLASSIFIEOS, Blusnesses, literà-ding air types of said services, and services, and to 35 for 55 for 50 words or sea gain 20 control per additional words. Bismans for metaller of select services and services, and to select services and services

READER CLASSIFIEDS P.O. BOX 80803 SAN DIEGO, CALIFORNIA 92138

With an undivided 1/50th ownership of a fully furnished luxury condominium at South

Lake Tahoe, Timeshare offers right to use. rent, lease, will, or sell...a chance to build equity...a hedge against inflation to keep future chance to build vacation costs at real state owner.

ship tax advantages.

of Golden Hill properties. 12:500 minimum streent. Call Lucy or Jeff 233-5063.

*This is the price of a

ance. Excellent financing

ance. Excellent financing available with low down payment and low interest rates.

There may never be a better opportunity to own a piece of Tahoe Village. Condominiums. Call today and find out how. Dial toll free...800-522-1500,ext.918.

Tahoe Village Condo-miniums, 24 units totaling 1,200 timeshare ownerships.

share ownership, a price you pay only once.

577:500 /re-serr.
DICTIONARY HILL. 10% down, 2 bedroom, 1:1/2 bath, 4 year home. Open beams, Jenn air, balcory. fantasic view. Jandscaped, easy assumption, 571,000, 463-7555 evenings. PACIFIC BEACH 6 units with separate yards and 4 and 2 units located in Ocean Beach. Ex terms

FRANCISCAN - BEST BUY - resort-like one bed-room condominium in West Mission Valley. Pool, spa. clubhouse, walk to Fashion Valley. Assumable 11-1/8% loan, owner will carry 2nd. 569-500, 280-2455.

MOBILE HOME - 40'x8': large cabana, covered pato, large shady lot, 3 fruit trees. Furnished. Butterfield Ranch, 10 miles East Julian, Sacrifice, 479-9588.

WANT TO TRADE: College area home for beach property. Call John after 5pm 462-0145. NORTH COUNTY, 3 bedroom, 1 bath refinished oak floors Frankin stove. Large lot, garden, fruit trees. 1 mile to beach, \$86,000 by owner, 436-7302.

CONDO WANTED ONE or two bedrooms partner in buying or without - up to \$75,000 272-8476 Pacific Beach, La Jolia, University City. I BEDROOM CONDOMINUM in Mira Mesa (Qual Creek). Complete furnished Tennis, pool, spas, streams. Owner will carry with \$5000 down \$51,500. Great price and terms/455-7910.

ESCONDIDO by owner, 1316 square foot, new 2 bedroom, 2 bath Spanish style townhouse. Fire-place, wet bar, microwave, patio, Also club-nouse and pool, etc. John Paul 279-2823.

CONDOMINUM, by owner, 1/2 interest, now rented, University City, good equity growth pos-sibility, terms flexible. For full details call 460-3241 or 426-3266 evenings/weekends.

COLLEGE AREA 3 bedroom, 1-1/2 bath, for sale by owner, quet cul-de-sac, covered patio, 2 car garage, assumable loan, 394, 800, 462-9761 or 373, 379.

CARDIEF CONDO (Park Place), 535,000 assuma-ble 8%, 3 bedrooms, 2-1/2 baths, community pool garage, parking space, end unit, 525,000 down, owner will carp, 753-3513. VIEW VIEW VIEW Fletcher Hills 3 bedrooms.

1000 SQUARE FOOT storefront building excel-23/4 bath A-1 condition ar conditioning just lens for small business. 1010 South 31st Street lens for small business. 1010 South 31st Street

OWNER MUST SELL 2023 Helix Street. Spring Valley. 596-900, 1500 square feet. High ceilings. large windows, view, intercom, many cup-boards, little yard work.

WANTED: VIEW LOT. Under \$100,000, princi-pats only. Prime neighborhood. San Diego to Del Mar. 281-3046, leave message.

mentions down firing at officer. Cell rows
been 56-2810 of 66-11s.

WANTED ACRESCE, were of menutaria.

MANTED ACRESCE and post of menutaria.

MANTED BEALITY SHOP for sale in Poway, excellent buy. Laune 753-3380, Vista.

SECLUDED HOMESTEAD, Lakeside 28 acres by owner, 2 homes, hundreds of oaks, eagle's nest view, 5199,000, 443-8798.

NORTH PARK 2 on 1, garage and carport, pride of ownership, 9-5% large assumable, 5119-500, 223-1254 or 235-7633 WOULD YOU BELIEVE 569,770 in Pacific Beach. I bedroom, I bath in Crown Point section, ex-cellent shape, by owner, 270-5852.

BEST BUY in Point Loma: 2 bedroom, 1 bath, 125,000 down and assume loan at 10%. No qualifying David 223-7297 or 232-7012.

WEB





Open containers of industrial compounds litter the floor. There have been miscarriages and birth defects, but nothing has been done. What has gone wrong at Accurate Products?

What has gone wrong at Accurate Products?

Nancy lost her baby in the spring, but that miscarriage early in her pregnancy could have had a dozen causer. Then Kim did another young woman. It took a white for the separate events to collecte into a suspicion: the unborn bables of these women, who all worked at the Accurate Products plant above Rose Caryon, were dying because they were slowly, insidously being poisoned.

As a subjection: the unborn bables of these women, who all worked at the Accurate Products plant above Rose Caryon, were chying because they were slowly, insidously being poisoned.

As a subjection: the unborn bables of these women, who all worked at the Accurate Products plant above Rose Caryon, were has plenty of would-be detectives: union leaders, several interested medical doctors, officials from the state agency in charge of enforcing safe working conditions. They soon confirmed the ruth of at least as Accurate Products. The subject of the plant doesn't look much grimmers and the products plant doesn't look much grimmers and bumpers and gaskets. Women recisions. In fact, at least as Accurate Products. Some plant? Or soon confirmed the ruth of at least one of the women worker's suspicions. In fact, at least is Accurate Products. The subject of the plant doesn't look much grimmer and five of the six pregnancies ended in the process. The sheets are then cut into into the products. Some plant? Or soon confirmed the ruth of at least one of the women some of whom plant? Or something else? Unfortunately, there remains another mystery: why nothing has changed at the factory at full year standards. The products of the plant doesn't plant of the products. Some plant? Or something else? Unfortunately, there remains another mystery: why nothing has changed at the factory at least of the plant? Or something else? Unfortunately, there remains another mystery: why nothing has changed at the factory at least of the plant of the products. Some plant? Or something else? Unfortunately, there is the products of t

By Jeannette DeWyze