FORECLETUNE TENS. Beautitut, 2 bed-room 2 bath condominium within walking dis-tance to Mission Bay. Owner is depende and \$9000 down bath it, For more information call agent Jose at 291-3971 in 569-0603.

PACIFIC BEACH condos 2 bedroom 1-3/4 bath 1-1/2 blocks from bay 384-500 -1 bedroom, ca-medial ceiling, freplace 575-000 Agent Bill 273-7512 or Bob 270-6992

ENCINITAS 2 YEAR YOUNG Spanish beauty 5 bedroom, 3 bath, 2381 square feet, many amendes, 5141,980 or trade propostes in University City. Del Mar or Solana Beach area, 942-1458.

BEAUTIFUL TWO BEDROOM Lakewood mobile home. 10x50/Expando. Amidst the beautiful pines of Julian. Children and pets OK. \$11,500/ best offer. Julian - 765-1804

LIVE AMONG THE PINES in a 1973 double-wide, two bedroom mobile home with storms. Small pet okay, \$17,500. Julian - 765-1742.

948,000 WITH THS AD. VA appraised \$50,000 Very clean 2 bedroom house with garage En-canto near Lemon Grove. Deal direct with owner-agent 233-3700 evenings.

TOWNHOUSE BY OWNER \$63,500 Easy to as-sume 8-1/2% FHA loan, \$19,500 down, and \$475 per month man sources. 5475 per month moves you into Mission La Vega in Santee. Call 440-1014 days. 449-5875 or 444-3777 evenings. Ask for Larry.

WILL SELL/TRADE our home for condominum, only \$88,000 Cul-de-sac home with view, trees, privacy Surcoom, there bedroom, family rooms, 2 bath, near La Mesa, 582-0177. DEVELOPERS: R-3 ocean view takes 13 condos. Invel: \$150,000; R2A (evel: takes: 10 condos. \$102,500 R-1 view Coronado Bay, \$21,500 R-1, \$23,500; 2 lots side by side each, 436-9593.

CANDI Horse lovers, attention, 1,02 acres near Sun City in Riverside County, On Municial St. Utilities, Only \$19500, 2% down: Owner will finance at 10% interest. State Reality 652-5452 or 295-4149.

TOWNHOUSE FOR SALE 2 bedroom: 1-1/2 beh, new SDSU. Air conditioning, patio, gas bibbecues, pool; Sauna, jacuzzi, priced below murket, 369-900, 562-1592 or 448-7020.

9-1/2 PERCENT ASSUMABLE loan on lovely oceanism home in South Oceanism 3 bed-room, 2 buth, near shops, beach, transportation. Hugh garage, landscaped, freptice, \$119,000, 439-8093.

LARGE LOVELY 3 bedroom. 2 bath house in West Clairmont with den freplace, dining room, large 2-1-2 stall galage view. Will coop-but no paper. \$89,500, 453-8429.

IMPERIAL BEACH: by owner: 3 bedroom, 2 bath home: only 4 blocks from beach: large 60x100 lot, stove, garage, fruit trees 8 more, all in excel-ient shape: 372,900 or offer, 582-9193.

CONDO IN North Park, 2 bedroom, 1-1/2 batte mirrowed closets, almost new, 1/2 block from bus, assume 543,000 at 5459 monthly, 284-6537

FOR SALE OR TRADE: 40 acres, Malibu, ocean verw, oil rights, 52950 am acre, several parcels. Anterlope Valley, all with low down, owner will carry balance, 272-2260.

VIRGINIA FARM 300 acres pond pre-Pevoluorusy War rouse 4 bedrooms 3 baths, modern ktchen. English basement. Excellent crop land in San Diego. 454-3960.

HOMELESS NEWLYWED'S need to buy starter home with little or nothing down. Can repair or fix up in licu of down payment. 566-4972 in

ADOBE FALLS condo by owner 2 bedroom, 2 bath with expusive upgraded features. Many amenates such as tolet in each bathroom, running water in latchen, etc. 588,000 or best offer. 583-5814.

NORTH COUNTY LOT, over 1/3 acre bordering west side of freeway in Leucadia. Good building site with lots of avoicado trees. 354 700, 436-4443.

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DCTCNMP HILL 2 begins in 1-1/2 ban 4 prices du syn botts, 2 prices bottom, 2 prices du syn botts, 2 prices du syn

5 ACRES SPRING VALLEY land, 582-3257. ASSUME 9-1/2% VA LOAN. No qualifying 4 bedroom 2 bath pool jacuzzi, cul-de-sac, wew, 6 years old, beautiful neighborhood, 562-6705.

CONDO 2 BEDROOM, i bath, original owner. Pool. Jacuzzi, fireplace, balcory, all major appliances. Sadium area. I year old, \$79,500. 279-3248 evenings and weekends.

NEAR COLLEGE Ideal location, 2 bedroom. 1-3/4 bath only 2 years old, carpets, diapets, freplace, gas, butt-ins, automatic garage door opener. Widow, must set Litar new. Owner will help finance. See to appreciate. \$64,000. State fleatly \$62,5492 or 295-1189.

GRIAMAN SUNSTREAM solar system for commence for the vace (sp. pox or from example, pox or fro

559,000 TOTAL PRICE. Starter Encintas condo just a short bike ride to beach. Priced to sell fast with assumable loan at low 10-1/4%. Broker 298-9771 or 436-9201.

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READER CLASSIFIEDS P.O. BOX 80803 SAN DIEGO, CALIFORNIA 92138

BY OWNER Mobile name, double wide, 2 bed-room, 2 bathroom in South San Diego family park, 520,000, 424-5411.

NORMAL HEIGHTS. 2 on 1, 2 bedroom houses, fenced yards, garages, fruit trees, R3A for, 55x133, 5125,000, 456-1625 or 267-0030.

MOBILE HOME, 8x40", with extension room, \$2500 or offer storage shed, \$65,3 speed bite, new, \$75, panelling, lumber, concrete blocks, Make offer 223-5566 x466.

ASSUME FHA 860 000 at 10%. Granite Hills up graded 3 bedroom. 1-3/4 bath, den. 2 patios Huge lot, fruit trees. Asking \$82,900, 588-0944.

LA JOLLA VILLAGE PARK condominium, 2 bed-room, 3 bathroom, 2 car garage, 1800 square feet, freplace, bonafide steal at \$134,000. Ten-nis, racquetball, etc. 455-7910.

LOVELY HOME, Chula Vista, 4 bodroom, 1-3/4 bath, fireplace, pool, den, owner will carry 1st, 10% interest on loan, \$10,000 down, 298-9709, 297-0725 or 422-7631.

DEL MAR CONDO - 2 bedroom, 2 bathroom, new carpet, new drapes, new paint, pool, jacuzzi, laundry, \$82,900, \$15,000 down, as-sume balance, 436-8440.

DO YOUR MOTHER a great favor! I have a cure condominium for her for only 5% down at 8% interest. Low monthly payments. Mark 563-9587.

LA MESA, Daybreak, assume my 9.8% mortgage on beautiful 2 bedroom. 1-3/4 bash. Carpets, drapes, air conditioned, separate dining room, garage, pool, jacuzzi, \$110,500. Owner 583-481.

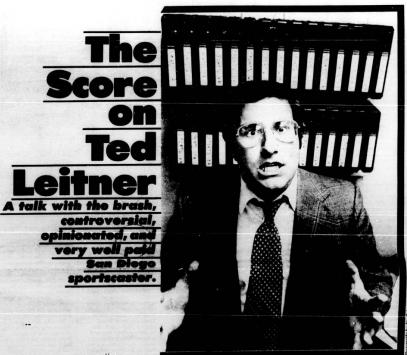
OCEAN VIEW, 7th floor, deluxe 1 bedroom condo, balcony, goot sauna, rec room, enclosed garage, laundry, secured building, Pacific Beach, 234-6415 or 274-2668.

MOBILE HOME. 35x40°, targe cabana, covered patio, targe shady lot, 3 fruit trees. Furnished. Butterfield Ranch, 10 miles east Julian. Sacrifice. 15900. 479-9588.

ASSION VALLEY: By owner, plush 1 bedroom ondominium at Mission Verde with all merates: Assume 10-7/8% loan, \$6500 down, konthly payments only \$662 month, 200-3455. TOWNHOUSE, 2 bedroom, 1-1/2 bath, excel-lent condition, 1 year old, near Stadium. Washer-dyer, self-cleaning oven, dishwasher, freplace, 2 pools, 2 jacuzzis, 586,000, 279-3798.

CARDIFF CONDO, 3 bedrooms, 2-1/2 baths, garage, parking space, community pool, end unit, negotable for fast escrow, 135,000, assum-able 8%, \$25,000 down. Owner will carry, 753-3518.





shot. "Stupid!" he announces. trustly dumb!"
Nobody looks up. It's only Ted ("Bucks") Letter tiss-two. 240 delivering an opinion, and opinion is a comparable to the comparabl

By Greg Kahn and Joe Applogate

It's almost showtime. Ten till five on a Friday afternoon in the windowless studio of Channel 8. Ted Leitner, the town's predominant TV sports announcer, is sputtering a line of obscenities at the CISS news-gathering network. Of all the feature shows the properties of the constitution of the constitution

City Lights

Signs Of A Stru Zle

Ken Marshall, a fifty-four-year-old insurance has an aversion to paying for parking at sporting and cultural events. This explains how Marshall and his wife and their girlfriend and two other eighteen-year-olds happened to be driving to the Sports Arena the evening of July 20, a Sunday, and why they cruised down Midway Drive in search of a free space, and how they hanced upon the lot at the Nordic Village shopping center
— the scene of the drama that
was to follow.

"We glanced in there and

there were muy beaucoup parking spaces." Marshall recalls. "You could see that the center was pretty well closed down." Enticed by a sign in the window of the Howard Johnson's ice cream shop, the Marshall party stopped to consume some hot fudge sundaes. Then, thinking ahead, they entered the Winchell's they entered the Winchell's Donuts at the south end of the center and bought doughnuts to eat during Denver's 8:00 p.m. show. Then they walked over to the arena and there attended "one of the best concerts that I've ever seen," in Marshall's words. About eleven, they headed back to their car. "But headed back to their car. "But as we were arriving we realized beck to their car." But as we were arriving we realized because there wasn't a car left in that parking lot, and there were several people standing around and talkling to themselves." Calls to the police to report the vehicles stolen revealed the truth: that Helige Hansen, the owner of the center and the Fortice linn, had ordered about forty cars to be towed away. Supplying scene was one of shock and consternation, as the car owners realized they would have to wait until the next day (Monday) to reclaim their whiches; the four companies which had towed them were closed for the night. The

closed for the night. The parents of one of the teen-agers arrived to drive the Marshalls to their home in Allied Gardens, and Marshall and his wife redeemed their 1978 Ford Fairmont the next day for forty-five dollars from Western lowing Service on Morena

Boulevard.

But that didn't conclude the incident for Marshall, who had and his wife both talked to Hansen on the telephone, and say they were outraged when the restaurant owner hung up on them. So after picking up their car, they drove to the Nordic Inn 'to rip him apart in front of his customers, and mbarrass him, and do hatever we had to do." Foiled y Hansen's absence from the



Ken Marshall quizzed the managers of the Winchell's and the Howard Johnson's and Florentino's Juzza parlor, all of whom complained about the tow-away. The ice cream parlor manager confided that he had planned to remain open to serve the concert-goers, but closed up to avoid their wark when he saw the cars being taken.

when it saw the care being them. Marshall's outrage has not absted since then. He placed classified ads in an attempt to round up all the victims, although so far he has only found one, a social worker named Jan Porter, who even ase with her daughter at Hansen's restaurant before a social worker named Jan Porter, who even ase with her daughter at Hansen's restaurant before a wide of the social worker named Jan Porter, who even asking to the outcome of the social work of the social work of the social work of the shopping center on Midway, "anything to do damage back to him for the damage he did to these people."

called towing companies to Nordic Village only twice, during the worst cases of which was a construction of the control of the control of the control of the control of the Denver concert. Hansen furthermore claims that the spent about \$15 00 for four signs warning people that they would be towed—only to have them people that they would be towed—only to have them rock concent fans whome cars, have been removed. (He since has ordered sturdier and more expensive replacements.)

"Most concerts start at \$50, so people statt arriving at \$3.00 of \$600, and then they stay till into the control of \$600, and then they stay till into to take up the few parking spaces that we have," Hansen protests in his own defense. (Hansen's Nordic Inn closes its doors at \$5.00 p.m.) He says he doesn't like to call the tow truck. "We got many enemies," he acknowledges to sailly repet and forgive—I hope," to him for the damage he did to these people. "Those who like their Conflicts black and white should stop reading here, the perspective of the storeowners gray to the picture. Most of them regularly see their parking spaces filled by people trying to avoid the two dollars charged by Ace Auto Parking at the Sports Arena. Some react even more dramatically than Tower Records, for example, hires a guard to chalk tires in the Tower to every Wednesday. hope."
Not Ken Marshall. "I think it was a dirty, rotten trick against forty people who really weren't hurting anyone and in some cases were even patronizing the businesses," he insists. That sentiment has kept his wearning for venerance. his yearning for vengeance fresh. "I've had to ask my conscience, "What if Mr. conscience. What if Mr.

Hansen gave you back your
forty-five dollars. Would you
shut up?' And I've had to say
no, that isn't it. It's the hires a guard to chalk tires in the Tower lot every Wednesday through Saturday nights, and store personnel say that a dozen or more cars have been towed on a regular basis the night of a concert. Other merchants such under more tolerant. Sig. Lumberg-for example, owner of Sig. Lumberg-for example, owner of the rough says he sever minds if exopte park in his tot. "What i minds!" principle of the thing. I want my pound of flesh."

that people behave like pigs!"
he frets. "It wouldn't be so bad
if they would lay the beer
bottles down, but they crunch
'em. . . . And all these

bumper-sticker freaks that want ecology now — they're the worst bastards!"

Hansen, in turn, says he ha

Don't Mention My Name If You Can't Keep Your Clothes On

Ruth Black has had enough. And perhaps it isn't difficult to understand the consternation of Mrs. Black, the elderly wide

William Black. For years, housed in the comfortable security of her home at the

security of her home at the Seville apartments on Genter Street in La Jolla, Mrs. Black has endured the humiliation of having her famility aams directly associated with these these maints. 55 Mrs. Black, with the aid of Bill Mitchell, first district city councilman, has begun a subdeed carapsign to premove that connotation from the ancestral surranse and to find mat connotation from the ancestral surname and to find another appellation for the infamous Black's Beach. The city park and recreation

board gave preliminary approval Tuesday to a proposal that would give that stretch of beach below La Jolla Farms Road a new name: Torrey Pines City Park Beach. The Pines City Park Beach. The recommendation will go next to the public facilities and recreation committee, and then on to the full city council for final approval. It's unlikely that nucle bathers will use the new name, at least in ten ear tuture, but it will have been a victory of sorts for Mrs. Black and the memory of her late. and the memory of her late

and the memory of the same husband. William Black, who died in 1967, started his fortune during World War I with his Black-Marshall Oil Company and his oil fields in Kansas, Tarre Oilshooms and New and his oil fields in Kansas, Texas, Oklahoma, and New Mexico. He moved his family from Louisiana to California in 1921, and soon after that began investing in San Diego real estate. During World War II, he began purchasing land in the area now known as La Jolla area now known as La Jolla Farms, north of the village of La Jolla, on the high bluffs overlooking the Pacific, and initiated residential development of the property soon after the war's end. Then in 1948 and 1949 he built the

and polo fields where for years he bred racing thoroughbreds and polo ponies. The beach below the Blacks' property had no official name, so the bathers thoroughbred farm to climb down the cliffs to the sandy strand below simply called the shoreline Black's Beach. William and Ruth Black

built their dream home — a striking, pueblo-style house on their 130-acre estate in 1950. The home, along with much of the property, was donated in later years to the nearby University of California campus, after which the Blacks retired to the Seville

apartments and their hideaway home in Borrego Springs. When Mr. Black died thirteen years ago (while playing golf at the La Jolla Beach and Tennis Club), the beach which bears his name beach which bears his name was just beginning to gain a reputation as a place where sundathers could remove their clothing without fear of areas. Within ten years of Black's passing, the name of Black's passing, the name of Black's passing, the tourists added it could be to the second to the sec

San Diego.
Councilman Mitchell first
met Ruth Black while he was
campaigning for election to the
council in 1977. She expressed her desire to have the city beach with something other than the Black name. Soon after Mitchell's election, nude bathing became illegal on the city-owned portion of Black's Beach (the state-owned section of Black's, to the north, has laws; it would not be affected by the proposed city Mrs. Black still felt uncomfortable having her name associated with the stretch of sand in question. Last May 19 the public facilities and recreation committee was considering proposal to build a stairway down the rugged cliffs above Black's Beach, and Mitchell

City Lights

beach given an official name omething other than Black's "He felt it was an issue of import to them [the Black family]," says Mitchell's aide Frank Greco, "and he has

mpathy with their concern."
Mrs. Black was unavailable for comment. However, her son, William, also of La Jolla, explained her feelings. "She's concerned that there's some

Get Out Of My Space

Tsk, tsk. Come now, ladies and gentlemen. The public expects its film stars to bicker over who gets top billing. But city officials and the directors

city officials and the directors of religious charities are supposed to demonstrate more ahem, decorum.

Granted, the parentage of Horton House is complicated. So perhaps to some observers the first placard to appear in front of the lowincome housing project now under construction now under construction downtown on G Street helped to simplify things. That green-and-white sign announced that the eventual the elderly was a project of THE SAN DIEGO REDEVELOPMENT AGENCY administered THE CENTRE CITY DEVELOPMENT
CORPORATION. To enlighthe ignorant there followed impressive listings of the names of all nine members of names or an nine memoers or the agency (the nine city council members) and the eight board members of CCDC. Only at the very bottom did mention appear of the project sponsor, the SAN DIEGO INTERFAITH HOUSING FOUNDATION

Apparently, that sign was a bit of an oversimplification, in bit of an oversimplification, it the view of the Horton House Interfaith Housing Corporation, which was created by the foundation (an eleven-year-old charity composed of eight church groups) to own and administer groups) to own and administer the project, located on the land leased from the redevelopment agency. So a few weeks ago, the housing corporation tacked a different sign over the first one (completely covering ii) at the southwest corner of Fourth and G, and furthermore added a duplicate on the corner of a duplicate on the corner of Third and G. The new version Third and G. The new version boldly hailed Horton House with its "Owner: HORTON HOUSE INTERFAITH HOUSING CORP. Founded by: SAN DIEGO INTERFAITH HOUSING CORP. HOUSING FOUNDATION. Trailing that was a list of all those that had offered assistance, "Centre City Development Corp., San Diego Redevelopment Agency, U.S. Dept. of Housing and Urban

Development," and the architect, builder, lender, and

behind-the-curtains scrambling finally reached the point where

Just last week all this

which are able to fit into the Majorca Room, which is part of Balboa Park's Casa del Prado. The ferns that do fit in have names like Pteris gretica wilsonii. Polypodium phyllius Davallia cunariensis, and

attaching ribbons to the

the public could see the

the public could see the commotion. Someone tore the second sign off its posts to uncover the (first) CCDC sign and tossed the housing foundation's sign in the midst of the garbage on the ground. Dick Shaner, chairman of the board of the housing foundation, to threaten, albeit facetiously, to "jet a big balloon and ties our sign under it so it will be seen."

—J.D.

Looks Like

THE SAN DIEGO REDEVELOS THE CEN HE CITY DEVELOPMEN SIDE OF COM HORTON HOUSE THE SAN DIEGO INTERFATH HOLENA some wire around it, and voilà!"

Doodia media. For apprentice fern lovers who are unfamiliate with these aames, a table at the north end of the room is stocked with instructional books for sale: Hardy Ferns; How to Know the Ferns and Fern Allies; Fern Facts; and Fern Allies; Fern Facts; and Ten Allies; Ten Facts; and Fern Allies; Ten Facts; and Fern Allies; Ten Facts; The same and Ten Allies; Ten Facts; The same and Ten Allies; Ten Facts; The Allies; Ten Facts; The Allies; Ten Facts; The Allies; Ten Facts; The Allies; Ten Facts; Ten

Forest, Puerto Rico.

The assemblage at the fern show consists of young couples trying to pronounce the names of the plants, elderly women in groups of two or three and assually wearing sun bonnets, single men in short pants and hiking boots, and families with young children— all of whom make themselves comfortable by speaking to each other. "You take a long pole, wrap "You take a long pole, wrap

A Lot Of Feen

The doors to the Majorca
Room are pushed open from
the inside just as the bells of the
California Tower peal the
carrival of the Saturday noon
hour. The unexpected rush to
enter the exhibition room is not
unlike the commencement of a
ninety-percent-off sake in the
ingerie section of a Robinston's
off fifty weeken off sake in the
ingerie section of a Robinston's
off fifty weeken gardeners
wanders among the aides filled
with bracken, eight officials of
the San Diego Fern Society
march purposefully back and
forth across the display area,
artaching ribbons to the artaching ribbons to the prize-winning ferns — blue ribbons for first place, red for second, and white for third. It is the second annual fern show, and within the exuberant San Diego fern community this is the event of the year. There are more than 10,000 varieties of fern, not all of which are able to fit into the

woild!"
"Steve, did you see this weird one? It's called a something mooreii."
"They'll grow anywhere. Hmm? Oh, well, that one might be a little tricky."
"And he tried to bring the damn thing to a fern meeting.

damn thing to a fern mee last month! Ha!"
"It looks like the Salt conference table just inside the entrance to the show is a beaming, middle-aged man wearing a name tag that says simply. "Host." His name is Marv Haworth, treasurer of the San Diego Fern Society and a charter member of that charter member of that organization, which officially began in January of 1978. There are 105 members of There are 105 members of the society, twenty-three of whom have entered the 180 plants in this year's exhibition. Haworth



third Thursday of each month at 7:30 in the evening at the Majorca Room, and the discussion is limited "strictly

While gardening societies devoted to the raising of roses, begonias, and other plants have been in existence for decades, the idea of forming an appreciative society devoted to appreciative society devoted to ferns is new to San Diego. And it was only in the past ten years that ferns gained a renewed interest in general. "They were really popular in Victorian times," says Kim Fossan of Interior Plant Service on Third

Everybody probably had a Boston fern in the living room, and ferns were considered to be old-fashioned " But the tweeds ambiance of San Francisco and neighboring Marin County saw a revival of ferns with the proliferation of so-called fern bars — drinking and dining establishments which featured establishments which featured hanging ferns as part of the interior decor. Ferns have a real woodsy feel to them, says Fossan. And from the trendy Bay Area watering holes, the fern fascination spread to the provinces.

Probably the most common of the fern family is the Boston fern (Nephrolepsis exaltata bostoniensis) and its variants, such as the fluffy ruffle fern. A good-size fern might have a leaf spread of two feet (a Boston fern that size would sell for about twenty-five dollars), but other ferns, such as the Australian and Hawaiian tree ferns, can grow to heights of thirty feet and higher.

The members of the local fern society have found San Diego to be an ideal place to raise ferns because of its semitropical, marine climate. "There's no frost here in most places," says Fossan, "and it's not too hot and not too dry." not too hot and not too dry."
Ferns grow well in places with
high humidity levels, warm
temperatures, good air
circulation, and indirect,
filtered sunlight. Although
home gardeners tend to grow
ferns as house plants and in
outdoor gardene, they are beast outdoor gardens, they are be suited for greenhouses, says Fossan. "But the climate is Fossan. "But the climate is pretty stable in San Diego," says Fossan, "so they grow pretty well all year round. If anything, this year has been better than past years because of higher humidity in the past



few months." Ferns often have trouble thriving in dry, desertlike climates, such as the valleys of the east county.

Haworth is obviously pleased with the second annu fern show, but that's because he is quite pleased with ferns in general. "I like the restfulness," he says, "and the restruness, ne says, and the green aura they put out. You walk into a fern garden and it's a cool, calm, relaxing place to be." And the purpose of the Fern Society? "Gosh, mmm, how about to further promote the interest in fern culture? But that sounds a little silly, doesn't it? It's awfully hard to

put in words. There's just

-40 - Jeannette DeWyze and Mark Orwoll AUGUST 21 1980



Mark Orwoll, City Lights, Feature

Duncan Shepherd, Film

Jeff Smith, Theater

Submissions
The Reader welcomes writing
of all kinds, Send submissions
to the Editor, Please include
self-addressed, stamped

the Reader (USPS 336-730) is published weekly every Thursday except the first

Web Thickens

I enjoyed Jeannette DeWyze's article on Accurate Products very much ("The Chemical Web," August 14). I appreciate a thorough, honest unraweling attaution that questions the given order when it truly deserves "" uestioning.
The pictures by David Covey

The pictures by David Covey were great, especially the one of Nancy Despres, the former Accurate worker who quit after having her second miscarriage (aborted pregnancy, stillbirth, whatever). Isn't she beautiful? Just

(abbrete) pregnancy. stillistrict, whatever), has the beautiful many whatever), has the beautiful many whatever, has the beautiful many whose properties of January who was a straight of the picture of January who was a straight of the picture of January who was a straight of the picture of January who was a straight of the picture of January who was a straight of the picture of January who was a considerable who was a characteristic of the picture of January was a straight of Janua

reruns. If you have examined the people at Accurate and have found them to be well, then you have some data to speak from. But if you fail to persuade them to fill out the questionnaires, that's your the questionnaires, that's your problem and not a failed hypothesis. Maybe they just don't

For all those who've been wondering what "waffling" is, check out Chernoff's act. And so it goes — another formerly "concerned" doctor.

By the way, a question occurred to me while reading the story. What will all the pro-life people do What will all the pro-life people do if their constitutional amendment passes and they find out that "unborn children" are being killed on the job by careless (but profitable) businesses, which allow their employees to work in poisoned atmospheres on a continuous, daily basis? I wonder will they be against that four of which they be against that four or whiden of workers have the right to life? to life? Mike Doering Hillcrest

Bekken Calls

Sue Garson states, in her reply to my letter regarding. "For Whom The Bell Tolled" (letter published July 31), that she has been "misread, misinterpreted, and misquoted" by mr. None of these allegations are true. Specifically, Garson claims that

she didn't mention any date for the formation of the Popular Front, that she didn't state that the audience at To Die in Mudrid was composed exclusively of political

Letters

popularity polls" was a euphemism for public opinion, and that she did not state that Wobblies that she did not state that woodler or anarchists had plans for reform. In addition, she claims that I misquoted her by claiming that these plans were alleged.

integrates are victimity as where plans were alleged.
Garen sared, as perimed out, that the plans were alleged.
Garen sared, as primed out, that the plans were alleged to the plans to the facility perimed to the facility perimed to the facility perimed to the plans to the victory of the Popular Front at the polis, and the beginning steps of the Popular Front at the polis, and the beginning steps of the Popular Front at the polis, and the beginning steps of the Popular Front at the polis, and the beginning steps of the Popular Front at the polis, and the beginning steps of the Popular Front at the polis, and the beginning steps of the Popular Front of t

date for the formation of the Popular Front. Her claim, in the original article, that To Die in Madrid was shown to an "audience of political science students" is

similarly wrong. Upwards of 400 people attended that film, and there are less than one hundred students in the political science. was exclusively political science students begs the issue - to clain audience of political science students makes the clear inference that political science stud was simply sloppy and, as a result

inaccurate. Similarly, her reference to Similarly, her reference to "informal popularly golls" (which were in reality manicipal elections) was a reference to a specific historical event, and to argue now that that phrase was a cuphen's mfor public opinion is abourd. History is not conveyed through euphemisms, and accuracy is, for most journalists, something of value. Chron then sligensing that it with the thing of the writer that the I. W. was anarchists had "alleged plans for anarchists had "alleged plans for "alleged plans

wrote that the L.W.W. and anaechists had "alleged plans for reform." She has misread my letter, In my letter, the word "alleged" appeared outside the quotation marks, and was used to signify my opinion that the L.W. and anaechist movements did not have plans for reform. Both movements — significant that the continued on page 25) (continued on page 25)

Walker Scott presents sensual tones in a strapless jumpsuit Juniors, take yourself to the faraway land of Klamet in this Byer print jumpout with elastic bottomed pants. Feel the romance of it all when you are out describe, dishing of sounding in the comfort of the haram. You will know you look "shiek" when Aladdin presents you with his lamp? Select from assorted prints. S-m.l. \$20 walker scott #



AND THE PROPERTY OF THE PROPER

Straight from the Hip

Dear Matthew Alice:

Food editors are always writing about the rood eattors are always writing about the various grades of beef – prime, choice, et cetera. Why have I never seen information regarding the grading of pork? How can a consumer judge the quality of a pork cut?

North Park

North Park
Pigs are slaughtered so young that their
carcasses do not need to be graded. You'll
notice that the bones in pork chops are
perous and red, the surrest sign of youthfulness. Of the many factors involved in
grading beef, age is one of the most in
portant, and without the sign of red and
porous bones, it's nearly impossible to
distinguish a prime cut of steak from a

choice one
Like all meats, pork is inspected by the
U.S. Department of Agriculture for
wholesomeness, but the only grades
applied to wholesome pork are U.S. Acceptable and U.S. Unacceptable. Obviously the meat you see in butcher shops is Acceptable, but you will never see the USDA's stamp because it's applied only to the wholesale cuts. The Unacceptable cuts—the meats too soft and watery for fresh eating — go into sausage and other by-products.

The pork intended for our consumption usually comes from gilts, or females that have never borne pigs, and from barrows, males castrated before reaching sexual materix. Most pigs are brought to market when they reach 200 to 250 pounds, the weight at which they best fulfill our de-mand for conveniently sized hams and chops, and the weight at which additional growth would take the form of fat instead of meat. The modern breed of meat hog



bolt pistol that jabs or bangs the hog on the head. The electrical method is similar; it uses a pistol-like device to stun the hog on the forehead. The operation lasts from one

the forenear. The operation gost from the weight of the hog. The chemical method uses an atmosphere of sixty-five to seventy-five percent carbon dioxide. Because this gas is heavier than air, it is easily contained in a

pit, into which a line of hogs is conveyed along a moving belt. As they emerge un-conscious, the hogs are arranged on the belt so that their heads are over a trough.

The actual killing, or "sticking," is done with a six-inch knife inserted at the throat

race was introduced; today's hog reaches slaughter weight only six months after

One factor in the decision of when to slaughter pigs is the corn-hog ratio. This is the relation between the cost of the hog's food and the price of its carcass. When com is cheap and meat expensive, the farmer is likely to keep his hogs longer in the feedlot and recoup his higher costs with the return on heavy pigs. The normal equation is 11.4 bushels of corn for one

equations is 11-2 business of corn for one hundred pounds of live hog. The Federal Humane Slaughter Act of 1960 allows three methods of knocking out hogs in preparation for slaughter and dressing. The mechanical method uses a

squeeze their blood into the trough. Unlike the blood of cattle, hog blood may not be used to make our food in any form. In-

the blood of catter, log oncor large the blood of catter, log oncor large the second it is allowed to conquiste, and then is cooked, dried, and mixed with feed for it restock, or with potats he produce a rich fertilizer. The lower grades of blood are sometimes used to make buttons.

One unique problem of raising, and staughtering potantial standard the same proposed of the same propos for "pale, soft, and exudative.") Ac-cording to the University of Wisconsin's Pork Quality Symposium of 1972, one U.S. packer tosserved the PSE condition in eighteen percent of the hams produced during a year's study. The symposium went on to report that the incidence of low-quality meat from the poxicine stress syndrome. 'is relatively high among modorn large-scale operations utilizing partial or total confinement systems. These ob-servations suggest threats to the produc-tion of a quality pork product that will

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





Ted

less "punchy," he says. All cheeks and smiles, Leitner looks the same on television as he does when he talks on the radio where he got his training. And because the radio announcer is invisible to his audiradio announcer is invisible to his audi-ence, he has to project his personality the way an actor does — all the way to the parking lot. Leitner likes to call himself ontroversial, when his specialty, really is frankness, and frankness on TV has so

is transness, and frankness on 1V has so much impact that it looks like honesty. "Why did you leave Philadelphia to come to San Diego?" a visitor asked Leitner in the newsroom.

"I got fired."
"How come?"

"How come"
They didn't like me. Which happens to everyone in this business at least once. The station was losing money—and still is, from what I hear—and the New York management said. "Let's make some changes. And the audience consisted of your basic blue-collar morons who didn't like anything controversial."

'And how did you take getting fired?' "And how did you take getting fired?"
"Well, I was semidevastated. But it had
its up moments. For months I'd been
commuting every other weekend to see my
kid, who was with his mother in Dallas and
then in Irvine, and that got very old. And
so it was probably a good thing to be dislogded from a comfortable financial situa-

lodged from a comfortable financial situa-tion and come out here, even though my salary was half what I made back in Philly. "The salary has improved since then. "When I first came to the station, I was ahead of Ted in terms of salary." said News 8 anchorman Michael Tuck, who, at thirty-four, is one year older than Letime. "My base salary is still considerably shead



"I treat sports lightly. It's not a mortgage payment. It's not murder. It's not rape. It's not high taxes. It's just a game. A crusader for sports journalism? What the hell is sports?"

of his, but he derives income from other jobs, and now 1/d say were about even. He calls me "Bags." He stops by my office and says. "Hey, Bags, how sit going?" But lately 1/ve been calling him "Bucks." We don't have to call each other by our names anymore — it's either "Bags" or "Bucks." Tuck was the anchorman at WCAU in Philadelphia when Leitner was fired. (He was offered Leitner's job to boot, but de-clined it.) "When Ted left, he had an offer in Detroit for a to more money than he was

clined is). "When Ted left, he had an offer in Detroit for a lot more money han he was going to make in San Diego," said Tuck, and the said that later, when the anchor position opened at Channel 8, "If de called me and said, "Why not come out to paradise," and told the management about me. "Though Leitner had sothing else to do with Tuck's selection (which was based down threat is selection which was based.

on audience-response tests), the gesture indicates who in Leitner's career is both the banker and the giver of loyalty. "The news director, Jim Holtzman, really stuck hews director, the Fonzman, reany stock by Ted during his first year here," said Tuck. "A lot of people didn't know how to take Ted... They didn't realize that while Ted is poking fun at everybody else.

he's always poking fun at bimself. I mean
— how can I put this delicately? — it took
people a while to realize that Ted doesn't
take himself seriously, because he doesn't From the Padres clubhouse, pitcher Bob Shirley said, "Not too many players like Ted, but it's not as bad as it was last year when he first started doing the play-by-play for TV. When he comes into the clubhouse, you may hear some remarks made. It's all in fun — but then it isn't. Ted takes it with a grain of salt. He says, 'Hey, I'm just doing my job,' except most of the players don't feel his job is to criticize their performance. For me, I say he's fair. He gives everybody, me included, a shot when they deserve it. Plus. the pressure's on him to know what's going on. He has to roduce under pressure just like an athlete

does."
When Leitner came to Channel 8, in
January of 1978, the station's rating was When Leitner came to Chanamet 0, and January of 1978, the station's rating was only nine points, compared to nineteen for the head on competition, compared to nineteen for the audience. Channel 8 had nineteen percent compared to forty-one percent for Channel 10,3 The latest ratings showed the channels in a dead tie. (Channel 93 yearing doesn't compare exactly because its news show is bounded ast a different time.) The pressure for top ratings falls directly on the "talent" — the news.estern. "Hope the news.estern." "Hope the new newsroom and he turned to me and said

we're going to get rich.' though I wouldn't say it's really happened yet.''
Money — "the coin," as Leitner calls it — is one thing he often comes back to in describing his post. His father was a wine wholesaler and his mother commuted from

wholesaler and his mother commuted from Yonkers to midrow Manhatan, where she clerked in a millinery shop. For enter-ainment. Teddy and his two older brothers listened to sports programs on a GE radio that took the place of a couple of books in the living room, where his parents slept. In those days only two games were broadcast on the weekend: a college game on Saturday, and a pro game on Sunday. The broadcasts were so infrequent the was sery one seemed a special event. He was say that the say of the low above the end zone in Yankee Stadium, and when the teams moved to the

other end of the field, there was nothing to do but squint and guess at the action. He could have used field glasses and a porta-ble radio, but didn't have the coin. And ble radio, but didn't have the coin. And anyway, he'd heard enough games by then to enjoy the spectacle at a distance. 'The thing I remember best," he said, "was looking at the Giants before the game and knowing every player by his number." knowing every player by his number."

He especially noticed Jim Katcavage,

the Giants' defensive end. Leitner himself was playing defensive end for Roosevelt High, and worked at his position methodi-cally, earnestly. (He started as an offen-sive tight end as well, but was moved to center when his coaches discovered that he couldn't see the ball without his glasses.)

Though his teamates elected him co-captain, and he made the all-city team in Yonkers, he never thought of going for the pros. He'd already settled on a career in pros. He'd already settled on a career in broadcasting, when he was a junior, the basketball team needed someone to announce the players during the games. Leitner, who cut speech class when his turn came to talk, though it might be fun to work the P.A. — play like Marty Olickman, the voice of the Guinst. He enjoyed it so much he bought a tage record with his banked allowance and passed his with his banked allowance and passed his

evenings hearing tapes of his own games. (Not a popular pastime with his father.) There was never a question of his going to college in New York, since his family to cottege in New York, since his ramily lived outside the city and didn't qualify for free tuition. So he enrolled in broadcasting at the University of Denver and got as far as registering for his dorm room when he learned that the school had no football team. He promptly checked out. Attending Oklahoma State, he broadcast live reports of football. hearterfull, bashedl and

radio time.
"When I started doing play-by-play, I had zero experience," he said, "and so the only thing I could do was try to sound like Glickman. I'd listened to him so much I could close my eyes and hear him. I st., l use some of his expressions. I'll say, 'The ouarterback drops straight back and angles

3 0

"I don't give a damn if some schmuck in La Mesa writes a letter to a newspaper and says he doesn't like me-and the paper agrees with him, obviously, because they put it in. I don't care." before on television.

He broadcasts from his home in Ticrasanta, a neighborhood of caryons, new landscaping, and campers. One recent morning, around 8:10, he got down to work, ambling into a little room on the backyard side of his house, stepping over the toys of his six-year-old son, Mark, and cating himself at a desk that faced the closed and luminous curtains. He switched on the amolifier and pulseed in his ear-

a pass to the right. But then I developed my own style, which means I became more comfortable with the way I talk. . . . " "Have you ever met Glickman?" a vis-

"Yeah, I met him a couple of years ago while I was doing a game."

"And?"
"And he was your typical New York andoffish egomaniac. Still, a good an-

standoffish egomaniac. Still, a good an-nouncer."

At night in bed, trying to sleep, Leitiner works up his opinions. This is a practical routine, as he has to have opinions ready for his radio broadcasts at 7:15 and 8:15 a.m. Rising at 6:45, he takes no shower or standard to the contract of the contract reads the Union sports page (leaving the Flints: in the driveway till later in the morning), and sometimes makes notes in the margin of the script he's used the night

sweatshirt riding up his back to reveal the top of his broad jock strap. He was through in five minutes. "I'm working myself to death," he said

later, while resting on the living room couch. He broadcasts four times on an ordinary day (twice for radio and twice for TV), and expects to spend more and more time on the road, doing the play-by-play that he likes best. While he talked, his second wife. News 8 reporter Judy Elfen second wife, News 8 reporter Judy Eiten-bein, came downstairs dressed for work. Eight months pregnant, she would have two stories to file that day (a bank robbery and a Bobbysox embezzlement), and after offering a cup of coffee, she left for the station. Leitner remained to answer Greg Kahn's questions about himself and his

work.
Reader: Are there any local players you

Assolutely do not get along with?

Leitner: No, but I'm sure that the majority of them don't like me because of what I so on the air. They just haven't told me to my face. I had a feud with Swen Nater once. when I said on the news that the Clippers when I said on the news that the Chippers stunk after a game and Swen later said in the Union that a certain sportscaster wasn't giving the team a fair chance because he was evaluating one performance rather than the whole season. Many players think

has cevitating one perturnater may always evaluating one perturnater and acting tickets and so forth.

R: And most other sportsacters do that?

Lettner: The players are conditioned to it. That's why, when I came on the air the first payer, it was like culture shock. "Who the hell is this guy that's telling us this and what an outrageous pain in the ast." But that wears down when, whether they like me or not, they finally get used to someone saying something bestders. "The Padres good seats wishlable. Why don't you come on down to the park?" They've had nothing but that in this market, from all those guys. So obviously it was hell for me the first year. Nobody is supposed to come in and say so-and-so is a lousy abtlete and a burn. You're just suproped to give the









Ted

who says how great Saturday's opponent is going to be whether they are great or not. R: Recently an article appeared in the

Times in which you were quoted as saying that all of the other local sportscasters juread the wire services and you're the only one who really talks about sports.

Leitner: I was referring to Mike Smith [Channel 39] and Bill Orwig [Channel 10].

But they all are basically straight-type portscasters, and that doesn't make then

sportscasters, such as Steve Day at Chan-nel 10, Hal Clement at Channel 8, Orwig,

Leitner: [Hysterical laughter.] You've got to be kidding! I don't rate 'em. Now, this may sound egomaniacal, whatever, I don't care. I don't have any competition, because nobody does what I do. I don't because notody does what I do. I don't tune in Orwig or Smith or Day and say. "Oh gee, that was really funny, that was really creative. I wish I'd have thought of that."They don't do anything that would make me say that. They go and present the same basic stories that everybody else does

race car driver at South Bay Speedway or an interview with Don Coryell with some an interview with Don Corycli with some action shots at their preseason camp. There's no way that I can watch that and say that I wish I'd done that. So I don't have competition. If I was them and watching me. I'd say "That was really different and kind of funny. "So I honestly don't watch them because they don't tell me anything that I haven't seen on the wire that day. There's nothing else they're doing. I haven't seen a commentary on any

doing. I haven 'tseen a commentary on any other station during the times that I've watched. So there's no way to rate the except on how pleasant they are, their delivery, and so forth. And I don't him anybody cares about that.

R: Do you think the lost injury of the property of the pro

Leitner: I don't think so, no. It's much different to have a pulled rib-cage muscle, as Free did, but your foot is it if you're an athlete. If the wheels don't carry you, you're useless. How can you play on a broken foot?

R: It just seems that some players do get easier treatment from the media because

they're nice guys.

Leitner: Oh, no question about it!

R: The Padres' Barry Evans comes to mind. When he suffered his psychological trauma last year and went AWOL to

showed great sympathy for a young athlete showed great sympathy for a young aniset who was under stress. But someone like Free or Dave Kingman takes a couple of days off to think about their lives, they are branded as malcontents.

Leitner: That's San Diego. That's the

Leitner: That's San Diego. That's the San Diego nice-boy journalism. Overall, the media pampers the athletes here. [Laughter.] Did you read one negative word about the Chargers last year? Steve Bisheff [of the Tribune.] wrote a column before the Houston playoff game that they were overconfident or something, and he were overconfident or something, and he was like a communist to them. Inever read an analysis of what they're lacking or how they could become better. All there was they could become better. All there was were these hype articles on how great this guy is and profiles on the seventh draft choice that has no chance of making the team — and they write a glowing article that makes him sound like Chuck Bednarik reincarnated. That's why it was tougher for me here. In Philadelphia the writers are for me here. In Philadelphia the whiter are tough. For the most part, you take away Wayne Lockwood [Union] and Steve Bisheff and who says anything critical? What's Joe Stein done at the Trib? He puts in stuff from press releases. "The celebrity tournament in Las Vegas is this weekend and so-and-so is competing." He prints crap like that. So what kind of journalism is that? Obviously it makes it tough for me to be honest when the rest of them are a

Leitner: Oh, I've said it all the time. It's sooo easy to knock the Padres. But don't say anything about the Chargers. Like in say anything acout the Changers. Like in Philadelphia — they knock the Phillies, they knock the Eagles. Nobody says a word against the Flyers. It's sacrosanet. And the same thing about the Chargers. Just because they win it doesn't make them

any less open to criticism and analysis.

R: Leitner on Cosefl.

Leitner: He has done more for sports Leitner: He has done more for sports journalism. Productsat-wise, than anybody ever. No matter what anybody (sinks, this is the guy who is the reason I can get on the air and say, "They stunk," without being fred. He finally showed that somebody who looked lousy and sounded worse could say something honest on the air about sports, that I wan not a religion. He is not a religion. It does not deserve to be deified. He blazed the path. He is obnox-ious; he is an egomaniae; he is a pain in the neck; and he is reviled by a great majority of his viewers. But they are interested in what he has to say because they know he won't bullshit them, and that's important.
But he has become a Hollywood character
himself. His radio commentary that I used
to listen to in New York — none finer. He does several things well and several things lousy. But at least he was the first to get on and do something besides sell tickets and be a shill, which most of them still are.

bunch of shills.

R: Many people feel that you are controversial in a similar way, but it seems R: Many people feel that you are con-

> Selection plus quality craftsmanship

Restaurants

What's Your Beef?

FLEANOR WIDMER

The Restaurant: El Rodeo The Location: 1647 Boulevard Salina na Mexico, (6-56-40)

Type of Food: Beef
Price Range: Approximately \$7.00 to \$10.00 for complete dinner Hours: Open daily, noon to midnight.

I have a friend who resides in San Diego but who eats in Tijuana and its outlying areas as often as five times a week. There's areas as often as five times a week. There's hardly an eating establishment that he hasn't tried in Baja. Driving through the streets of Tijuana, which he knows better than most people know their own neighborhoods, he keeps his eyes on the ready lest a new restaurant sign appear. He's not searching for elegance; instead, he wants something new, something different, some perparation of one particular dish which may enchant him.

Early this summer he took me on a din-

Early this summer he took me on a dining tour of Tijuana and we went to four restaurants in one day. His car was large and air conditioned and I couldn't con and air conditioned and I couldn't com-plain about any aspect of getting from one restaurant to another. Nor did I eat whole meals anywhere — I merely tasted. Yet when I arrived home, white dishes whirled through my head like flying saucers, and the wheels of the ear chumed through my brain. I decided that such a marathon of

rour restairants was more man I could accommodate.

commodate.

de gain recently and said that this was my last chance for several months, as he was starting a liquid protein diet. I readily agreed to go, this time limiting myself to two restaurants. The six that we sampled altogether may be known on many. They were Boll corona, Carnitas to many. They were Boll corona, Carnitas that we sampled slopether may be known to many. They were Boll corona, Carnitas that were believed to the same process of the same that the same process of the same that the same th

Rodes and El Nido, in Rouario Beach. Of these, I will review only the later two.

Since Victor's burned down, there's been an enormous gap left in Tijuans for beefeaters. Moreover, Victor's was the only place that could produce a truly good salad. As my Mexican food expert rightly you had said in a Mexican resturant, always choose the soup. Salads are a dreary affair, a possible sop to American taste, and invariably served with an American bottled dressing. The exception to this was Victor's, which did such an outstanding job with its romains salad in Tijuans called El Rodeo, which is not.

Tijuan called El Rodeo, which is not.

Special: FREE Wash & Was

on its menu as well as a quesadilla, but unless you're a beefeater, you won't find El Rodeo gastronomically interesting. What is interesting is the entire setting, a rustic "corral" complete with woods artifacts — both within and without— or control of the setting is the entire setting, a rustic "corral" complete with woods and the received for the setting of the setting the

itself. It has a fine flavor but is a bit chewy itself. It has a fine flavor but is a bit chewy and tough. The beef is done quickly over an iron grill. It is then placed on a small brazier and brought to your table. The came asada tasted like flank steak, which has to be cut on the diagonal to avoid toughness. But the steaks, especially the portenbuse, may fare better, especially if ordered on the rare side. The steaks continue to cook on the individual braziers, so you don't have to be fearful that, you will be getting bloody metal. Again, only the be getting bloody meat. Again, only the bowl of beans is served with the beef. In Americanized Mexican restaurants, the usual accompaniment is refried beans and rice, so don't look for these. Coffee and a bufuelot-type of "sweet" comes with the

rice, so don't look for these. Coffee and a bufuelot-type of "sweet" comes with the dinner. The service is expert and efficient, the "cowboys" who wait on you pleasant, and for beefeaters, El Rodeo is surely an attractive restaurant as well as a good one. Mention should be made of the fine cheese

The Restaurant: El Nido The Location: 67 Avenida Juarez, Rosarito Beach, Mexico (2-14-30) Type of Food: Steak and seafood Price Range: Complete dinners from 3.95 to \$10.95 Hours: Open daily, 8:00 a.m. to 12:00 p.m.

El Nido has a marvelous-looking room the brick walls extend into the kitchen

rates the dining room from the kitchen. It's worth the trip down to Rosarito Beach for this restaurant because the prices are so reasonable. The dining room is virtually on the beach, within yards of the Rosarito Beach Hotel. While El Nido has no view, you can have some pleasant hours on the beach or in the tiny main street. It has already been discovered by local residents for its excellent value, so it's best to eat here at off hours. Lunch and dinner offer the same menu and there's an early-dinner special, served from 3:30 p.m. to 3:30 p.m., that's only 3:395 and includes a choice of sea bass or ground sirloin or a Mexican combination plate, served with salad and coffee. However, I wouldn't food around with for its excellent value, so it's best to ear

salad and coffee.

However, I wouldn't fool around with
the bargain meals here unless you abso-lutely have to, the other offerings are more
exciting. My friend had quail, three of
them, roasted over the mesquite fire and
beautifully done, brown on the outside and
tender on the inside. The three quail plus
soup and salad and a marrelous boked soup and salad and a marvelous baked potato, baked in the oven and then

potato, baked in the oven and then browned over the wood, cost only \$6.95. The meats are displayed in a case, and even filet mignon is only \$6.95. All cuts of beef — T-bone, porterhouse, New York, and more, are \$6.95 and include a good bean soup, a nondescript salad, and the aforementioned wonderful baked potato. At this time of the year, I strongly advise the freshly harvested abalone, which is

the freshly harvested abalone, which is only \$7.95, or the beef and abalone com-bination for \$10.95. The abalone-beef

only \$7.95, or the beef and shalone combination for \$10.95. The ablaine-beef combination is not listed as such on the menu, but will be prepared if you sak for it. The steak and half a lobster combination is also \$10.95, and in any of these combination dinners you select your own cut was quite large. The lobster was fine, and the only shortcoming was the melted butter — terribly salty and somehow viscous instead of clarified. But that's quite minor. El Nido has more exciting specialities than El Rodeo, including the qualt, the abalone, and many seafood foreshort behavior. So the state is not y\$10.95 — and sea bass or beef shish-kebab are both only \$5.50. The prices would mean nothing if the food wan't good, which it is. There was an hour's wait at dinner one middle of the week, so try late afternoons here. El Rodeo is a solid beef house in Pood value and great variety in its beef and seafood combinations. Neither of these will have you swooning; they are not fantastic. On the other hand, you'll get your money's worth and both deserve a try. El Nido, with its lovely location, also provides a focus for a day's outing. Credit cards an not accepted at El Nido.



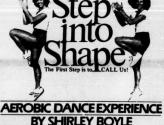
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NEXUS

Ted Leitner

Leitner: I think so. And I resent the Cosell thing. The only analogy I accept between me and Cosell is that I will say what I think is right and I won't let any-body say. "You really shouldn't say that or someone will get mud and you might lose your play-by-play job. "I care in that I want the morey, but I williner compromise that. But Cosel doesn't be say it's a game and makes the broadcast sound like World War III. I treat it lightly. It's not a mortsace pawment. It's not murder. It's mortgage payment. It's not murder. It's not rape. It's not high taxes. It's just agame. So I don't think my act is at all like Cosell's. I don't take myself seriously when I do that. A crusader for sports journalism? What the hell is sports?

R: Who are your toughest interviews on the local sports teams?

Leitner: I haven't really had a tough one. You know why? [Laughing.] 'Cause I stay away from the tough ones. On the tough grants I have to fill twenty minutes. sometime and I don't want to get stuck with an augarages with no brains for twenty minutes. So, since I shy away from the dum-dums. Eve not really had too tough of an interview. However, Nick Weatherspoon (of the Clippers) is so into religion that no matter what you asked him it would be, "Praise the Lord" and "Well, I don't know how I missed that basket but a contract of the con me and I don't want to get stuck the Lord willed it," and all that stuff Well, that's fine, but I believe my audi

well, that's tine, but I believe my audience don't want to hear it, so we kind of stayed clear of him. [Laughter.]

R: Do you avoid players who continually give pat responses such as, "I'm just doing my best for the team?"

doing my best for the team?"

Leitner: I try to keep it as light as possible to where they won't dare give me one of those straight b.s. answers. I'll try and make fun of those answers. That is deadly stuff. Now, I stay away from TV inter-views, I don't do twenty of those a year. The last thing I want on my TV show is talking heads. I'd rather show highlights of a cricket match in Westminster Abbey than some athlete saying, "Well, this team is tough and they're going to be hard to beat on Saturday."

R: What about the attitudes of Kingman, Steve Carlton, and George Hendrick? They refuse to talk to the

media.

Leitner: Disgusting! God, that pisses me off. And now Rod Carew's joined the club. They honestly don't think they owe the public anything. And I think that's really bullshit. I don't think it's asking that much to sit down and do an interview. I



lutely don't want to talk about, say, "Ask me anything about baseball, but not about my family or girls or my favorite ice cream." They have the right to do that. R: So you feel they have an obligation to talk to the media?

talk to the media?

Leitner: No question. 'Cause it's not just me they're talking to: they are talking to who!'m passing it on to. I mean, I'm not asking 'cause! want to know. I don't give a damn what they think. Most of them are a damn what they think. Most of them are blockheads anyway. I don't care. It's just my job to get it and pass it on to the audi-ence. So by saying no to me, they are not saying no to me, they're saying no to the audience. And I think that's crap. It's not

assing that much.

R: Yet you do tend to talk about personal things in their lives during your sportscasts — for instance, salaries. And that puts off someone like Kingman. Do

you teel it's occuse they are public figures?

Lettner: No question. The only reason they make that salary is because of the people [fans]. So there's no way they can shun the people who, in essence, pay that salary. I get accused a lot of talking too salary. I get accused a lot of talking too much about money, and I know I do, but I really think that it's something that's a common denominator that all of us can relate to. We work, they work. We get apid, they get paid. We have bosses, shey have bosses. Same with myself. I make lokes on the air about my salary, how I'm not paid enough, make fan of my bosses, and they can see that I'm just one of the

working guys like them with the same kind of problems.

R: You say that it's okay to talk about places; salaries because kind to talk about places; salaries because kind. players' salaries because they are public figures and the common man can relate to dollars and cents. Well, you're a public figure, so is it okay to ask how much you

Leitner: No. [Laughter.]

R: Why not? Leitner: Because it's none of anybody's

isiness. [Laughter.]

R: Yet it's fine to talk about an athlete's s: ret it's fine to talk about an athlete's salary, even if they think it's no one's business?

Leitner: I'm sure it's okay to talk about mine, but I'm not gonna do it. I won't go out and say what I make because it's of no interest except to the IRS and my ex-wife. But if somebody else thinks it's interesting or of news value, they will go out and find

or of news value, they will go out and find out what I make.
R. Have you bent laking lessons from Dave Kingman?
Leitner: [Laughter.]
R. But look, Ted. you publicly criticize players' salaries all the time because you think people care. It's safe to assume that people care what you make.
Leitner: I am interested in what some-body makes but I don't care what they

what you make.

Lettner: He's hangin' in there, isn'the?
Okay. I make three times as much as any
other TV sports guy in the local market.
And I earn every bit of it. [Laughing and
pointing to tape recorder.] Put that in
there, too.

pointing to say. There too.

R: So with your radio shows, TV sportscasts, Padre and Clipper read games. Aztec football, and so on, that must put you at about \$125,000 a year.

right?

Leitner: [Silence, with a smile.] R: On the air you like to refer to yourself as the average Joe when you rib athletes for their huge sladries. Yet don't you think there's a marked difference between the average Joe's salary and your own?

Leitner: I can identify and empathize

average Joe's salary and your own?
Leitner: I can identify and empathize
with them without being in the same exact
boat. I am more of the average Joe. I've
exame from humble origins, as it were. I do
exame from humble origins, as it were. I do
with the fact hat I still care about them. I
care if Gene Klein servers them for aneteen oblara a ticket for Changer games,
and I've said it on the air. I mean, he did
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had raised ticket prices. Not one comment
or a word. I brought, "Am I going gutst?
What's going on here?" So I do care.
That's a lot of money to pay for a Charger
game. I can afford it, most definitely.

R! You like to get on the air and make
forty-five minutes and comes out with a
million dollars. Net can't you see someone
looking at you and thinking, "Hey, here's
a guy who gets on the tube Twick daily for
three minutes at a time and is bringing

home big, big bucks."

Leitner: Yeah, sure, with no preparation, no travel. C'mon! We're talking about 7:00 a.m. to midnight, traveling all over the country. We're talkin' about twenty radio shows a week, ten television shows a week, speeches, baseball, football I'm on the road from September to September. So it's not just base salary for doing the news.

R: That's the point. You know it's the

same with the boxer and other athletes The good ones bringing in top dollar are always in training and have been preparing all of their lives.

Leitner: Well, I think I'm one of the

Lettuer: Well, I think I'm one of the few spokesmen they have who will get on the air and be honest and say the same hings they red hinking — "Eight hundred grand, Jesus Christ!" — I'm talking to them as one of them even though I may not be a factory worker or a moron. And what bothers me more than the money is that the athletes don't appreciate it. I mean, they're laying a little boys' game for a living. They won't even stop to sign an sutogrand or give an interview. That's what I get on or give an interview. That's what I get on the properties of the properties of the properties. The properties of the properties of the properties of the properties of the properties. The properties of the profess while being in their employ?

Lettuer: Only if I gave into it. But I hize everybody knows, no matter what

thirk everybody knows, no matter what they think about me, that if the Padres tell they think about me, that if the Padres tell me. "Gee, don't pick on Winfield" or "Don't do this," everybody knows I'm not going to listen to that stuff. Every club is going to demand that you not be negative. And to his everlasting credit, Ballard Smith has never said this. He insists you be honest. Even to the point that if you say, "These gays are lousy," it could hurt ticket talls. He has never said to me, "You shouldn't have said such-and-such."

"You shouldn't nave asses services, as when the reason for raising this question is that many people believe the Pradres are a very poorly run team. And this is substantiated by underse such as Whitey Wieselson of the reason o

Leitner: It's not his fault. Last year I did a commentary tearing Ray Kroc apart be-cause it is his fault. He's the one who wanted to get rid of Kingman, he wanted to get rid of Mike Ivie; he wanted to get rid of Hendrick; and he wanted to get rid of others that Bavasi wouldn't even listen to. When they drafted Mike Ivie they didn't detractors might say there is one, but just watch the show. I get down on the players all the time and the players hate my guts for

R: How is it working with Dave Campbell and Eddie Doucette on the road telecasts?

Leitner: Well, I don't work with Doucette at all, because when he's on radio I'm on TV, and then we switch and only pass each other in the hall.

R: So you're going to leave that one

R: So you're going to leave that one alone.

Leitner: [Laughing.] Dave and le njoy working with each other as much as we enjoy working with each other as much as we enjoy working on the games. It's fun. We get accused of getting carried away too much and reacting to each other and laughing and having too much of a good time, which we try not to do now that we are aware of it. Howey people are tuning in to watch the game and not listen to use that the game and not listen to use The R: But what do you think of Eddie Doucette's performance as a baseball broadcasser!

truth? You know how many games I've listened to for nine innings? None. I'm at the stadium ninety-eight percent of the home games so I can analyze it myself. So I have not listened to Eddie do three in-nings all year. Now, I realize there's a lot of negative reaction in the media. And l have no be honest with you, I get lots of questions and grilling when I go out and speak to Kiwanis. Rotary, and Optimist cubs. I spoke with the Madres, a eason-ticket-holder group of women and big Padre supporters, and Bob Shirley and I were the guest speakers, and to be honest with you, and you can ask Shirley, one-third of the questions dealt with who's Eddle Doucerte and other negative things because I never listen to the games and I don't work with the guy.

R: At that particular Madre luncheon, when someone questioned Doucette's have to be honest with you. I get lots of

when someone questioned Doucette's ability as a play-by-play man, Shirley brought down the house with an unflattering impression of Doucette referring to home plate as "the dish." So you must be aware of the anti-Doucette sentiment in

aware of the anti-Doucette sentiment in his city and must have formed an opinion regarding it.

Leitner: Most to all of the controversy regarding the broadcast team has been created by the Union. Instead of blanning the Padres for lousy play, they're getting on the broadcast team. If the Padres were winning, they'd leave us alone.

R. When Sport magazine published R. When Sport magazine published R. When Sport magazine published leaves the projected the Padres to finish in the cell-res said the team was composed of

they picked the Padres to finish in the cel-lar, said the team was composed of airheads, and stated that the team was in such a state of low morale that three un-named black players were not talking to the white players. Who do you think they were referring to?

Lettner: I really don't know. I do know that the black players pretty well stay to-gether. To give you an example, when I was overing the eve of the strike, and I was up in Randy Jones's room, I wanted to shoot some footage of the players holding vigil, waiting for the phone call from New York at three in the morning, and I walk.

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Hendrick; and he wanted to get ridd of others that Bayasi wouldn't even listen to. Bavasi said that Kroc would have a couple of drinks and say. "Cett rid of this gay, get rid of that gay." And Buzzie said. "If I did hat I'd have the moving wan outside the think of the think of

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Ted Leitner

into the room next to Randy's, and in there is Jerry Turner, Gene Richards, Jerry Mumphrey, Dave Winfield, Von Joshua — all the black players. And the other guys in their other rooms. They would not let me shoot film of this, by the way. They threw me out. But look, they eat together, run sprints together, ride the bus together. Yes, they do hang around with each other a

lot more than they do with the whites.

R: Well, couldn't you say the converse, too? That the whites stick with each other? Leitner: And the whites, too. And that's not just the Padres. That's every team in every sport. It's that way in sports because that's the way it is in society. We can't expect the teams to be anything less than a reflection of the overall society. If there's ten percent homosexuals in soci-ety, there'll be ten percent on each team. If there's five percent drug addicts, there'll be five percent on each team. Two years ago, who was the most valuable player on the Chargers? Obviously it was Dan Fouts? They gave it to John Jefferson. How in the hell can you make a wide receiver the most valuable player? Who in the hell is throwing him the ball? How can

30

Now, they could have won games withou John Jefferson, but they couldn't have won John Jefferson, but they couldn't have won without Dan Fouts. But Jefferson won the MVP, and why? Because there are so many black players on the team and they ovided for Jefferson. Last year they just couldn't give it to anybody but Fouts — it. was just too ridiculous. Fouts did not get was just too ractious. Poils did not get the MVP two years ago because the blacks voted for Jefferson and the whites voted for Fouts. An body who tells you differ-ently is a liar and dishonest. Now, I'm sure the Padres and Chargers are just like any other team — the blacks go with the blacks and the whites with the whites— they don't mix socially, they don't go to each other's houses. And we're probably the same with the people we work with.

But getting back to your question, the
point about the airheads was more important. Ask Jerry [Coleman] how many signs
everybody misses. Color has nothing to do
with that. Dumb is dumb. That transcends

R: Speaking of Coleman, what do you think of the Padres hiring him when there were many other experienced managers

Leitner: I disagree with the old established nonsense of hiring the same old tired guys. I was never against the Coleman hiring because I thought. "Here was a guy I know knows baseball and has seen the National League quite a bit as a broad-caster over the last eight years." It never

shocked me at all.

R: Didn't you think it unusual that they

hired him during the last week of the seahired him during tre tast under the son rather than was the traditional month or two to see who else was available? And Ballard Smith gave him a three year contract after saying that he'd never give a manager another multiyear contract.

manager another multivear contract.
Letiner: I hought the were going to
hire Billy Martin myself, because Kroe
and Ballard like him. Jerry was an unspectacular choice and it was more deristree publicity, whereas Billy Marin would
have gotten them more exciting publicity
would read because and they thought
would read because and they thought
would read to the contract of the publicity
Wholy makes me respect them even more. Which makes me respect them even more which makes it more honest.

R: What about the Clippers? What's in

Leitner: They blew it. They signed a

Lettner: They blew it. They signed one-legged center for \$7 million. They played a good, strong first year and were a draft or two away from being a contending team. They had a power forward [Kermit Washington], they lacked a small forward. washingtonj, iney lacked a small forward. They had good guard play and they had Nater and [Kevin] Kunnert. They were playing good team ball and you could eventually win it with those kind of players. Seattle won it without a dominant center. They gambled and lost. Simple as that. Look at the ads with Paul Silas's picture on it. When you got to promote and sell tickets on a new coach, you're in trou-

R: It did seem like they went with a

recognized personality like Silas rather than hire someone like their own Bobby

Leitner: Isn't that incredible! When you gotta hire a coach based on that, you are in trouble. I'd hire the most experienced, best guy I knew.

enced, best guy I knew.

R: During many of your Clipper telecasts this past season there were technical problems — blackouts — at crucial parts of the games. What happened? You would ly say that Channel 8 must be using a

Leitner: One time there was a problem with the satellite. Another time the ground dish that bounces the satellite moved and we lost the signal. Other times we patched through KNXT [CBS] in Los Angeles and the patch there was screwed up, whether

R. Why would it have been intentional Leitner: You see, Channel 8 broke the nion several years ago and a lot of people union several years ago and a not people still believe that every time we go through KNXT, the union people up there make sure they fuck up the broadcast.

R: Is this a widely held opinion?

Leitner: Yes, by a lot of people at the station that I've talked to.

R: You don't read from a prepared text, and you sometimes make picayune mis-takes when reporting scores and recalling sequences within games. For instance, during the NBA playoffs, you reported on the eleven o'clock show that Jack Sikma sent the game into overtime by sinking two

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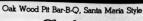
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The critic slowly takes off his manve smoking jacket — a symbolic cloak of objectivity and the customary apparel for his Sunday afternoon essays on San Diego theater — and throws it on the unitely floor of his RV. He strokes his gray, flooring the earl repeatedly, and the pupils of his red-veined eye dilate as he rereads the district of the control lonesco's Hunger and Thirsi: We know very well by experience, that those who understand the play will love it; those who do not understand it — will hate it. "The critic turns to his trusty stenographer Hoccleve, a retired derelict who makes up in typos what he lacks in speed, and says angrily, "You know, Hoceleve, in all my weeks on the theatrical beat I have never, ever, heard a more pretentious, manipula-tive statement than this one. What elitist tive statement than this one. What ellitist nerve! What a crude power testicit! And how banal. It is as if the audience were just a bunch of lummores incapable of anything but the most spoon-fed of responses, as if they were only hollow vessels dwold of informed perceptions or self-reliant though, as if, is short, they were characters in a play by lonesco. And the conflict ologic of 'Iunderstand, therefore love' is a dazzling piece of inexcusable tripe.

tonesco usually attempts to infuriate his audience, the last hing he would want would be to have one of his plays loved, at least in any normal sense of the term. But the author of these lines must not trust the ability of the play to speak for itself, since he feels compelled to bully his audience so memerically beforehand. Enough. Let's get memerically beforehand. Enough. Let's get cost and begins his review.

One of the few scenes of interest in the Marquis Gallery Theater's production of Hunger and Thirst is the long play-within-the-play of act three. Jean. a disaffected secker incapable of satisfaction, finds himself in a pseudo-monastery, after a long journey. Brother Tarabas, whose duty is to welcome strangers, introduces Jean to the place, which in the "course of Jean to the place, which in the "course of centuries may have been used as prison, or a college, a monastery, a castle, or a hotel." Now it has become an "establishment," an enclosure that represents symbolically all forms of confinement — spiritual, intellectual, physical. Jean, who has abandoned his wife in favor of a metaphysical hunger and thirst for an undefinable better state, is asked to recite his tale to the Brothers. All he can recall of his tale to the Brothers. All he can recall of his fifteen-year quest is a list of vague, unre-lated objects — "river, curtain, turkey, drum" — mere shards of a now bankrum memory. Brother Tarabas promises to im-prove Jean's memory with some pills and

his vision with some drops from the local pharmacy. Tarabas also informs Jean that, before he can leave, he must witness an "amusement" about two people who, having gone too far in one ideological dimust be re-educated. "Fach of rection, must be re-educated. "Each of these characters has to learn the contrary of what he knows," says Tarabas. The pen-alty for not doing so is starvation; the re-ward for success is a bowl of soup. The play-within-the-play constitutes a farcical reprogramming of the two men, Brechtoll the atheist and Tripp the Chris-tian. Each man is valaced in a small case.

Brechtoll the atheist and Tripp the Chris-tian. Each man is placed in a small cage, like two boxers in mobile playpens, and Brother Tarabas cloquently brainwashes each into a contrary belief. The Christian, played convincingly by a quivering Peter Bakely, renounces the spiritual satiety provided by his Creator in favor of satis-fying, his gange of humore. The whicit provided by his Creator in favor of satisfying his pangs of hunger. The athetic, ordered by Tarabas to embrace the Faith ("Damn you, pray!"), learns to supplicate. Each becomes the other, and in the end both are rewarded with a bowl of soup. lean, who has sought to break away from a mundane existence unsuccessfully, watches from far. He has been beaten into impersonality by his efforts to soar. Of this scene, Ionesco has said in an interview: "All the beliefs for which we

fight are of equal worth and...anyone who's placed in a different situation will believe the reverse of what he previously believed. It's a sort of leveling out of values." And Ionesco refuses to offer any facile means of escape from this represen-tation of the human condition. It is a scene both powerful and infuriating — the latter ooth powerful and nutrinating— the latter characteristic being, one assumes (hopes?), its one positive value. lonesco has also said: "A free man should pull himself out of vacuity on his own, by his own efforts and not by the efforts of other people." Thus, though being infuriated isn't much in itself, it could lead the audi-ment to that facilities with their own expect.

isn' much in itself, it could lead the audinece to start dealing with their own experience to dy vacuity.

The rest of flunger and Thirst, and the
Marquis Theater's production of it, is fail
these interesting, it, is almost a very longtime to the scene in the monastery. Jean and histo the scene in the monastery. Jean and histof Jean, something is always missing, for
Marie, as long as she has "a bed, a glimmer of light," and Jean by her side, all is
comes."— author's message?). After he
leaves her in act one, an ocean of light
leaves her in act one, an ocean of light
enters the Eden Jean has sought elsewhere.
At the end of the play, Jean must remain in
the monastery for another 173,698 hours to
pay for his lodging and entertainment.
Marie and their now fifteen-year-old
daughter appear to him, bathed in Edenic
light, through a window But he cannot
rejoin them.

The themstic oppositions in the larger
play are terribly coxy. Jean discovers love

The thematic oppositions in the larger play are terriby cozy: Jean discovers love when he cannot have it, and Marie discoversers Eden as if by accident. But she finds it incomplete without Jean, and shouts. "I'll wait for you forever." Which reduces Eden, for Marie at least, to just another restricting enclosure. In short, the only idea that is not rejected as false in Hunger.

and Thirst is that of the alienated human

being, Ionesco is spared the difficult task of creating fully developed, well-rounded characters. He writes what might be termed theater-in-the-flat. The actors in the Marquis Gallery's production are forced into a stock, unsympathetic treatment of their roles - which most of them play, unfortunately, to the hilt. In the one case where this works effectively, Chris-topher J. Ray is commendable as Brother Tarabas. His rapid-fire speeches and interjections in the monastery scene not only initiate the action and create a siniste initiate the action and create a sinister mood, they also maintain the episode's feverish pace. Noteworthy, too, is director J. Paul Moretto's bit part as an oftneglected, hairy-chested aunt, a perform-ance which gives the production a re-freshing dose of much needed comic

however, is in and out. His treatment of the play-within-the-play is an excellent or-chestration of a complex piece of theater. But elsewhere he loads the stage with obvious, stock devices, each supposedly res-onating with symbolic value. Characters, for example, rarely look each other in the eye when speaking (a heavy-handed dem-onstration of their failures to communicate); an empty suitcase is meant to reveal the fruitless nature of Jean's quest; and the seating of the theater itself is rearranged for the second act (a literal shift in the

for the second act a literal shift in the audience's point of view that fails to give vitality to a long, inconsequential equence). In these areas, Moretto's direction demonstrates activity, but not necessarily achievement.

In general, the Marquis Gallery Thearily and Thirst is not one of its better productions. The monastery scene, within the play, comes as the glimmer at the end of a long, tedious tunied. The rest of the play and the production is far less interesting or effective.

is far less interesting or effective.

The critic again takes off the mauve jacket. "You know, Hocckev, lonesco articulates the problem of alienation as well as anyook, save franz Karda, compopularizer. And alienation has become such a tily and experiment of the problem. The closed system — like the Director's Note — where if you think you have an independent solution, you merely aggravate the problem. Alienation has even become fashionable, since advertising has grabbed to embrace, even. And every aristi, it seems, at one point or another feels compelled to inform us that we are locked irretrievably in that condition. Hoccleve, if all this alienation stuff feeps up, an arist will have to come along and rewrite which we have the compelled to inform the study of the compelled to inform us that we are locked irretrievably in that condition. Hoccleve, if all this alienation stuff feeps up, an arist will have to come along and rewrite when the study of the compelled to inform the study of the compelled to the compelled to the study of the compelled to the compelle

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FLEANOR WIDNER

The last time I visited New York was in 1976, and before that there had been a hiatus of about ten years. It wasn't that I didn't appreciate the cultural advantages of New York, because I did; and it wasn't that I didn't have the money, the time, or the desire to go there. But I had an older brother who was a chronic schizophrenic, and the pain of his illness, the anxiety of our visits, and the terrible sadness of our family made me feel that the black sky of

New York would surely fall upon my head. In 1976 my brother was living in Savville, Long Island, New York, in convalescent lodge that had once been the estate of John Jacob Astor. His comfort at the home gave me the courage to travel east once more, and the afternoon we spent together was memorable. We sat in the dappled sunlight and talked about one of his favorite writers, Bertrand Russell; we chatted laughingly about our childhood; and my brother told me rather heroically that I was not to mourn him if he died - he had suffered too much in the days when electroshock therapy was administered without a tranquilizer. My brother was calm and at peace with himself, and I realized that what separated our lives, our comprehension of the universe, was only a decimal point — nothing more. My brother and I had a marvelous visit, surrounded by tall trees. filtered sunight, and the Long Island Sound, which looked like a placid, rusty mirror. That winter, in 1977, my brother suffered a stroke, and though he was only in his midfifties, he

On the weekend of August 2, 1980, I order new execution of Augusta 2. "Dispose of the propose of the service of the s returned to New York City, this time for a barely covered them didn't mean "noth-ing." My roommate was not amused then, and this time she told me firmly that we



would stay at the St. Moritz Hotel, located at Fifty-ninth Street and Central Park South, where the weekend special included a reduced rate and a compliment breakfast at the once famous Rump

breaktast at the once famous Rumpel-mayer's dining room, now, regrettably, a barely passable restaurant.

On the first day that tickets for the Picasso exhibition at the Museum of Mod-ern Art were put on sale, I ordered a set through Ticketron and we then began a round robin of shope calls which would round robin of phone calls which would enable the four of us, from different cities

enable the four of us, from different cities, to meet in New York.

I flew from San Diego to Kennedy Airport, and as I walked through the busy
erminal I thought I might have accided with the control of the control

were shepherded to the subway. The sub-way! The very word strikes terror in my heart, and I refused to board. But the police heart, and I refused to board. But the police officer assured me that this was a special train. Due to the influx of foreigners who carried many pieces of luggage, as well as expensive cameras and money, each car of the carried many fire included, quickly dragged our suitcases aboard and at once we began to exchange confidences. The young man sitting next to me was from Hamburg. Cermany. He had receively been to El Paso. Texas, where he bought a motorbike he but which broke down. He flew on to thought would take him across country, but which broke down. He flew on to New York but had no reservations for a hotel. I began giving him directions to the hotel where the junkies and prostitutes flourished. The aritine pilot heard me and volunteered to get the young German to the YMCA. There was a party of women from Munich, Germany; two "lads" from Liverpool, whose argot was more difficult to comprehend than any other accent I en-France. To my astonishment, one of the women from Munich leaned over and said

to me. "You speak very good English for a European." I shook my head. New York City is a separate country—multilingual, culturally apart, at once condescending and awesome. To be born and raised in New York City means that a part of you rarely seems. "American." Yet, when I dragged my suitease up from the underground into the rancid-tom the work of the property of the twice-born New Yorker. My first thought on seeing Central Park, the horse-drawn buggies, the black sidewalks, the caramel-colored by, the elgandy dressed people signaling to one of the 15,000 task that travers the streets, the roller porgeous women without bras under their first summer dresses, the men in their seer-sucker suits, the roar of the city, was: This is fantastic.

is fantastic.

I could hear Liza Minelli singing "New York, New York," and I did a little dance step in the street, feeling intensely free of my beleaguered past, sensing that I was seeing the city for the first time, thinking that I should write my former psychoanalyst to report this, thinking that



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New York

Lesa arrive the next day. Then I checked into the St. Moritz, kissed my friend Nydia, changed into flat-heeled shoes for my first-night-in-New-York walk, and the two of us advanced to the Carnegie Delicatessen on Fifty-sixth Street.

Descending into New York patois, I rected the owner, Leo Steiner, by saying, This minute I came from California and I rushed over here because I'm dying for a pastrami sandwich." Leo, who watches over each patron like a harried father, n oplied. "Nu, what's the problem? You don't think we have pastrami? Sit. Sit. In five minutes you'll have it. Ess a pickle."

The sandwiches at Carnegie Deliatessen (so named for its proximity to Carnegie Hall) cost between \$4.45 and So. 95. but their worth cannot be measured by money alone. Lying in my bed in La Jolla, I often dream of these sandwiches and of drowning in New York sour cream, of which there is no other. This was the andwich of my dreams.

The St. Moritz, an aging beauty, is no onger the class hotel she used to be. The ir conditioner leaked water and the rug near my bed was sopping wet; the room overlooked the park at an angle but was so tiny that Nydia and I bumped into each other continually; there was no phone book in the dresser, no wash cloth in the bathoom, and the elevators were so erratic that regardless of the button pushed, we either regardless of the button pushed, we either zoomed up to the thirty-second floor or down into the basement. Worse, the once elegant soda fountain, which derived from Rumpelmayer's in Paris, served me a chocolate soda with the seltzer slopped over the side and with a filthy dish under it.

over the side and with a filthy dish under it.

But when the phone rang at 7:00 a.m.,
announcing the arrival of Matthew and
Less, the old hotel instantly regained lost
charm. I was intensely excited.

My son, a product of the Southern
California beaches and beef stroganoff for
breakfast, is six-foot-four. Whenever he hasn't seen me for a few months, he invariably says, "How did you get so little, Ellie?" and whirls me around the room. This time was no exception. Since his and Lesa's room would not be available until Leas's room would not be available until 1:00 p.m., we dressed hastily and went out. Like most New Yorkers, we had our coffee at a delicatessen, this time at Wolf's, where the lox was piled so high on a bagel that it could easily feed three people. Even at that hour of the morning the streets were steaming hox, but Wolf's and could easied have with my ears, and on my last night I had such a wy neck that I had to move my body rather than turn my head).

It is by now a cliché to note that New It is by now a cliche to note that New Yorkers nearly run through the streets. By 8:00 a.m., before Fifth Avenue's shops op-open, hundreds of people are pouring out of buses and subways and tearing across the sidewalks. Matthew complained about the heat and the press of body jostilla-body, and Less, who had never been to New York, was amazed at the aggression. at tiltied old ladies elbowing their way into









pulg pins, and oriering to sell us the high of our choice.

We toured Grand Central station, the Waldorf Astoria Hotel, which very much resembled a Las Vegas palace, as my son aptly remarked, and finally made our way to Bloomingdale's, where we rode the esresembled a Las Vegas palace, as my son apply remarked, and finally made our way to Bloomingdale's, where we rode the escalators from floor to floor of can never shop there: its immensity is too overwhelming. Having made a circle, we had with the control of the taxis just as someone che was about to enter, at the jockeying for position at crosswalks just to get a jump at the light. However, I am an investreat succeed at the light. Accordingly, I directed a nun from Sicily, who spoke only Italian, to St. Patrick's Cathedral, and a woman from Rouen, France, to Rockefeller Center. At Iffany's is my witness, I spied a young man jacket that read, "Castro Branet." In a packet that read, "Castro Branet." I appear to the property of the p

of fading trees, men were openly dividing packets of marijuana, smoking pot, pop-ping pills, and offering to sell us the high of our choice.

have always relied on the kindness of trangers."

We lit a candle at St. Patrick's (I light candles in churches the world over on Pas-cal's theory that if there is a God, He understands, and if there isn't, he candle sheds a lovely light); we saw Prometheus Bound in Rockeller Center, we walked in the Forty-second Structure. The to see the property of the property of the the property of the library roar if a virgin passes by and they haven't roared yet." But now, in the scruffy park behind the library, which is orange juice was sold for a dollar a giass by a teen-ager who drank a Coke. Another, selling granola and dried fruit, chain-smoked. Hot dogs with sauerkraut were trundled alongside of corn on the cob, known in the city as "hot corn." Italian ices in various flavors were profered to those of us who couldn't decide whether to eat the ices or wash our perspiring faces with them. My son, who had heard me rave about Italian lemon ice from Little

The greatest excitement on the street in front of the museum derived from two sources: those selling Picasso T-shirts and those trying to buy or sell tickets. The I-shirt vendors had no licenses and the plainclothes staff would fan into the street planichobes staff would fan into the streets periodically for a bust. Consequently, the vendors were literally on the run. Lesa, accustomed to a sense of politicness and order, was aghast at the necessary shorters and pushing entailed in pulling T-shirts from the vendors' suricases. She tried pa-tiently satting her turn, but soon deter-mined that she'd never get one by being courteous. Just as whe had geared sherself to plunge into the fray, the suitcase was shut and the vendor streaked across the way, only to be caught red-handed. He shouted to the crowd, "I'll be back two 'clock. Two o'clock they'll give me back my

Since my friend Nydia had told me to since my friend Nydia had told me to sell her ticket if she didn't arrive by 12:30, I had a ticket to sell. Since she is a senior citizen, her ticket had cost me seventy-five cents. When I was approached for the ticket and asked how much I wanted for it I replied. "One dollar." only because my hands were full and I didn't want to bother

at change, addian! A shriek of incredulity shot through the line. "She sold a ticket for a dollar! Right here on this line, a ticket for a

twenty dollars for one ticket.

twenty dollars for one ticket.

A middle-aged man exclaimed.

Maybe she should run for president.
Hey, lady, you want to run for president?
Next week, right here in Madison Square
Garden, we'll tell them you sold a ticket for a buck." A raucous laugh followed this

"Maybe she's a Rockefeller, Lady

"Maybe she's a Rockefeller. Lady, you're maybe a Rockefeller?"
"No, she's a patron of the arts. Don't you see, a patron of the arts, they don't care about making money, just about giving it

was very nice of you," as if I were a member of the Medicis bestowing patron-age. Matty and Lesa pretended they didn't know me. The woman in back of me said, "It pays to talk to people in line. You get to meet such interesting characters."

Once inside the exhibit, which covered

Once inside the exhibit, which covered fifty rooms, we were, as they say in New York, tushie-to-tushie. If anyone had told ne beforehand, I would not have started on the first floor, because it's least interesting in the very early Picaso period. The germs, including the sairtes of famous classical paintings, are on the second and the properties of the

After three hours, Matthew, a historyof the art major, remarked, "It's inhuman to have to do this in one day." That's because Picasso was inhuman. His pro-ductivity was so great that ordinary mortals

auctivity was so great man contain y mortals can't encompass it in one day.

Although we were then ready for the intensive care unit, we walked home in a outstanding thunderstorm, such as only New York can offer on a torrid day. Lightning ripped across the sky; abandoned newspapers billowed like sails and sped



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NEW YORK. New York

(continued from page 17)
along the huge puddles that gathered at
each corner, where the drains were
clogged with refuse. The rain crashed
against the garbage, lying like dead bodies
in their plastic bags, waiting for pickup.
For us Californians the rain was exhilarating. We dashed into our bottle showmard. ing. We dashed into our hotel, showered, changed our clothes, went to see A Chorus

Line.

I have seen Chorus Line, once in Los Angeles and once in San Diego, but I never really saw this play until I saw it in New really saw this play until I saw it in New York, where each performer was exceed-ingly talented and the orchestra played the score to perfection. I cried every now and then from the pleasure of the play and the pleasure of Matthew's and Lesa's com-

pleasure of Matthew's and Lesis com-pany, and from the astifaction of having lived to see my son grown to manhood. The next day we walked through Central Park. In one of the tunnels, a black man played "Summertime" on his saxophone. Children of the affluent sailed boats by remote control and tots watered them-selves beneath sprinkers in the play-grounds. The steps of the Merropolitan Museum of Art were jammed with young You will be the new American wing. My son finds inspiration in the Hudson River school of luminists, the sublime in paint-ing. In art, he is the traditionalist and I the

painting."

Of course, this was the whole point of

Or course, this was the whole point or the trip. I wanted my son to see pictures wherever he looked. He had not been in New York since he was a little boy, freshly returned from a tour of Europe, when he found New York City an anticlimax. Now as a grown man, he could experience it as if for the first time, and I with him. Moreif for the first time, and I with him. More-over, since this was Leas a initial visit. I was presenting both of them with the best of New York.— the most stimulating and even a view of Central Park. We never once went into the subway at rush hour, nor roamed the upper West Side, nor walked the streets of my childhood, once a ghetto and now increasingly occupied by the Chinese.

the Chinese.

I had presented them with a cameo version — indeed, I needed it for myself. Because of the compressed time. I did not call my relatives; I did not call old friends; I did not call old lovers. The relatives and friends had to be ignored so that unencumbered I could gaze upon my home town with detachment and new respect for its withcase.

with detachment and new respect for its vibrancy.

On our last night, we went to hear a friend, the jazz pianist Butch Lacy, play with Sarah Vaughan at a club called the Grand Finale. It is one thing to see and hear your friend in San Diego; it's another to see and hear him in New York. We rose to

avant-gardist. I hurried us to the Guggenheim Museum. My son said, "Even when I look at a blank wall, I see a whole weekend. I had recently been to Europe and I had to admit that there was more to see and do in three miles of New York City than in most capitals of Europe.

As if to prove that our adventures were As it to prove that but a school of those inimitable, garrulous drivers who shot out his words with instant familiarity.

"The St. Moritz Hotel, eh? Boy, you must

shot out his words with instant familianty. The St. Moritz Rolel, chi Pso, you must have money."

It laughed, sheating my keed, thinking of Il laughed, sheating my keed, thinking of Il laughed, sheating my keed, thinking of Il laughed, sheating my keep the sheating with the sheating my keep the sheatin

a book called Corn on the Cab. The only thing is, there won't be a kernel of truth in

My son gave him an extravagant tip. The cabbie leaned out the window and welled to all assembled at the outdoor Cafe de la Paix, "She's got some boychik!" The next day, we all left as we had come, by separate routes. An hour before we had to leave the hote!, Ihot-footed it to Bergdorf-Goodman to see if they were had to leave the hote! Ihot-footed it to Bergdorf-Goodman to see if they were having a sale. Dresses were reduced from \$1250 to wenty-nine dollars. Clutching my great bargain, the natural high of this sale sustained me when I had to say good-by a which I am awful. Notia took a bus to at which I am awful. Nydia took a bus to pennsylvania. Matthew and Lesa went to a separate airline for their flight to San Fran-cisco. I was glad that I had an hour in separate armine and the magnetic search with the recover. At my boarding gate, I heard a middle-age man speak to his mother on the phone, half in English and half in Italian. Behind him stood his wife and child. "Momma," he should, "I left my pipe at your house. What" You wanted to get out the pipe at your house. What" You wanted to get out the pipe at your house. What" You wanted yet on the pipe at your house. What" Now wanted has get on the pipe at your house. What" You wanted has get on the pipe at your house. What" Now wanted has get a new form the pipe at your make \$450. Yet, \$450. Why tip to Los Angeles was oversold so they offered seventy-five dollars a person to take the next plane. An hour later, they said if we wanted to fly to San Diego and then be recrouted, we'd get a made three times 150 just for waiting a couple hours at the airport. What I say is. "It could only happen in New York." "D



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The Performer



JONATHAN SAVILLE

in which she does the Charleston in a historiosisy self-conscious way, paredying all the silly steps by going through them like a little girgnity reciting her multiplication tubles. But on the present occasion, Miss Marget expands the introductory remarks to include some actual, unanticipated events of this specific evening. At the very beginning of her show at the Old Town Opera House she had inadverseady stepsed over some steps hidden in the dark; laper on, she had took one of her extravagent hast over a railing on the step of the dark is playing in the theater). Now, preparing the addience for her Charleston number, the asks. "Did you over see anybody as Here are two antithetical scenes from ictress-singer Carole Marget's one-yoman show at the Old Town Opera House last week. In the first, she is recall-House last week. In the first, she is recalling her youthful admiration for the artistry of Fanny Brice. Herself a New York Lewish girl, like Fanny, teen-ge Carole to least the same of the great comedients' smalled routines—and so she did, evidently from the sheet music and recordings (for in Miss sheet music and recordings (for in Miss well retreated into the role of Baby Snooks well retreated into the role of Baby Snooks well retreated into the role of Baby Snoots and no longer appeared on the musical comedy or vaudeville stage). And sud-enly, as she is recounting these memories, Miss Marget is transformed into Fanny Brice, beling out the lively, witty "Second-Hand Rose" in perfect instanon of the Brice style, complete with comical voice and Yiddish accent. A moment later, she is reproducing the Fanny when the stage of the properties of the fanny with the stage of the stag the audience for her Charleston number, he aks. "Did you ever sea myshody as awkward as me? Who telse would trip over the stairs, lose her hat..." And this is the real Carole Marget — ironic about her-self, aimbly transforming her own experi-saled trip to the control of the control of audience to identify with her, to laugh at her, and to love her. The Charleston that follows thus takes on an added note of humor and humanity, for we have been made pointedly aware of the real person behind the act, while at the same time we skill is required to make this dancing seem inept. inept.
Virtually everything of Carole Marget, the performer, is to be seen in these two scenes. There is her own personality—warm, open, ironic about itself, and pro-

nembers of the autremother eyes.

Another scene: Miss Marget is talking about the problems she had, as a teen-age performer, in learning to be physically graceful. The prepared routine is merely a brief introduction to a clever dance number

with, a wonderfully convincing style of narration, a mastery of expressive body is her pathos -- indeed, the most salient characteristic of the humorous attitudes that dominate this show is the undercurrent of pathos in them, the continuous sugges-tion, like a delicate, transparent wash of color, that the humor has been acquired through suffering, and that it springs from a fully lived life with all its joys and woes. a fully lived life with all its joys and woes. And there is Miss Marget's genius for imitation—an ability that makes many of her song performances seem less like renditions of the songs themselves than like renditions of other stage personalities

jected with irresistible force into a personal

jected with irresistible force into a personal relationship with the audience. There are her technical skills — a strong, rich, flex-ible voice she can do virtually anything

renditions of other stage personalities singing those songs, so both a virtue and a defect. Miss Marget is very good at 'doing,' Fanny Brice, or the performers in a Chorus Line who sing, "Nothing," and "Tits and Ass," or Judy Garland singing parody — the various characters of The Witzard of Oz. The imitations are not su-perficial. Not only is the original style reproduced, point for point, but the emotions of the original singer come completely to life again: the manner may be someone else's, but the feelings come from the heart.

ilfe again: the manner may be someone clue's, but the feelings come from the beart. We have been a supported that the supported have been a supported by the supported by the

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citement that occurs when an audience confronts a star — a star being defined as a performer who combines talent and per-

performer who commines talent and per-sonality in an absolutely individual way. Miss Marget's individuality, and her ability to communicate that individuality forcefully to her audience, are not confined to monologues in which she rem inisces about the events of her own life.

The dramatic qualities of her personality are far deeper and more complex than that. I have seen her in three straight dramati I have seen her in three straight dramatic roles — Ananada in the Carrer's 1973 Glass Menagerie, Gertrude Blum in the same theater's 1976 production of The Sea Horse, and the long-suffering wife in the Old Globe's 1976 premittee of The Last of the Mars Brothers Writers — and in each each beauman truth of her performance seemed to radiate with emotional intensity from a personal center of read distinctive-

ness.

It is not that she always looked and sounded like Carole Marget. On the contrary, each role radically transformed her character. Miss Marget's Amanda was a sounded like Carole Marget. On the contrary, each role natically transformed her character. Miss Marget's Amanda was a powerful characterization, with her pretentionasses, but one of her past, her desertations of her past, her desertation of her desertation of

felt to her.

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Carcle Marget's biography. The daughter of a former singer and of a post-office worker, she spent her childhood in a frenzy of singing, acting, and dancing les of singing, acting, and dancing lessons; her ambition to go on the stage seemed to be a consuming one. But when she married at the age of twenty-one and her husband, who worked in television, took her with him to live in Fargo, North Dakota, she felt overjoyed at leaving New York, with its pressures, its hectic pace, its bitter com-petitiveness, its incessant entertainment-industry chatter. In Fargo, her husband encouraged her to pursue her career as a performer — though as a part-time adjunct performer — though as a part-time adjunct to the family life. She had a raido program and a television program, she acted in productions in various community theaters, and she even did nightchlo gigs. With her telent and energy she was, as he says, a big fish in a small pond (a frozen pond for good part of the year, one might add). In the meantime, she became the mother of a boy (Gregory) and a gift (Alison), she

ntertained at parties for her and her hus entertained at parties for her and her hus-band's friends, she joined the temple sis-terhood and Hadassah, she became a member of Junior League, and she reveled in thinking of herself as a wife, a mother, and a homemaker. Her life seemed to offer an ideal reconcilitation between two searcely compatible identities: the Big Star (in the small pond) and Mrs. P.T.A. But in the small proofs and then FTA. Business to get the control of t

ductions to schoolchildren and thus creating the audiences of tomorrow. But labor-ing behind the scenes could scarcely satisfy her need to act, and she was soon on stage again. She tells a revealing story about her audition for *The Glass Menagerie*. Director William Roesch was Menagerie. Director William Roesch was apparently so entranced with her reading that he let her go on and on, she in the meantime becoming more and more apprehensive — was she doing it all wrong? What I find interesting about this anecdote is the contrast between Carole

Marget's success as an actress — her per-formance as Amanda was searingly beau-tiful, and Mr. Roesch was far from being the only one hypnotized by it — and her uncertainty about her own talents, her self-doubt. She is certainty no victim of neurotic shyness or false modesty, but there is a certain tentativeness in her judg-ments of herself, a diffidence, that is surprising in an actress of her gifts. Down deep, little Carole Meltzer from the High School of Performing Arts does not seem to be fully aware of how fine an actress Carole Marget has become.

She continued to work in community

She continued to work in community theater, but never pushing her career too hard. She never made aggressive efforts to find acting jobs, she did not try to break into Hollywood, she rarely took part in competitive auditions, she did not fight for into hollywood, she rarely look part of competitive auditions, she did not fight for her place before the footlights. One reason competitive auditions, the control of the place of the competitive audition to bring up, and she was bringing them up alone. They needed her, and it would be unfair to them—and to her own feelings for them—if she were to leave them for long stretches of time to act in other cities or to go on extensive tours. So it was that up until two years go she had never once allowed her career to part her significantly from her children.

Then Marx Brothers came along, and the opportunity to take it to Los Angeles after in San Diego run. This was a painful on one side, her career on the other—and it was with enormous trepidation that she decided to spend the necessary two months in Los Angeles. To case her guilt feelings

she vowed to come home each weekend. or to bring the children up to Los Angeles to be with her. The pain of parting, how-ever, turned out to be minor in comparison with the pain of what ensued. Week after week, when she saw her son and daughter

both by then in their midteens — or spoke to them over the phone, all the re-ports were of the same kind: "We're doing fine. We're washing the clothes, cleaning the house, getting our schoolwork done.
We're happy, we're okay, don't worry
about us."
Their mother's reaction to all this good

Their mother's reaction to all this good news was an unexpected one. To her own great surprise, she fell into a deep depression. Up in Los Angeles, she stayed in bed all the time, getting up only to go to the theater. It was an emotional crisis — and a turning point in Carole Marget's life. She could not help seeing that the need to stay glued to the family and its day-to-day life had become principally keep need "when glued to the family and its day-to-day life had become principally her need, rather than her children's. The barrier to her pursuit of a larger, more varied, more challenging — and more competitive — theat-inel career had become thinner and thinner until now it was nothing but smoke. To be a wife and mother had been fulfilling — wonderfully fulfilling — for many years. But now, at long last, it might be time to solve the control of the c

start seeking once again the sort of professional career she had so glady renounced when she left New York for the pleasurable. The depression about her children passed, A wise friend made her see that their independence and self-reliance were not to be taken as a rejection of her, rather, hey were a cause for pride, for they showed that the children were well on the way to becoming just what their mother had brought them up to be — responsible staffling the self-reliance with the children were well on the way to becoming just what their mother had brought them up to be — responsible staffling from the order to the career transition of old fidesa— about her career transition. — her boy, a musician, is just beginning his studies at Cal State Northridge, and she is suffering from the usual separation anxiety of parents when their first-born goes off to college. She still receives letters from the P.T.A., and pays attention to

them. But now she has her one-woman show, which she hopes to perform widely, and she is on the lockout for other things as

The life story she recounts in that show is such as the story she recount in the story in together a series of disparate musical-comedy songs. She is, in fact, revealing the real center of her present preoccupations, the deep question of her own identity which she is now in the processor trainer to repoly. That is why the ess of trying to resolve. That is why the show rings so true and is at times so mov-ing, in addition to its lighter entertainment values. The last number she sings in it is "I've Got To Be Me"—and in that song, at least, she seems to be speaking abor herself in the most direct and unmediate way. She really means it: the struggle to find out who she is and to be herself, as fully and as richly as she can be, is what

what Carole Marget does not quite seem to realize is that she has the talent to be one of the outstanding character actress-es of our day. Her strength of characteries of our day. Her strength of characterization, her rasterful use of her voice and her body, the depth of pathos she seems able to plumb at will, her clear and expressive diction, her electric rapport with her audience — these really demand to be put in the service of something loftier than pastiches of The Wizzard of Zo or energetic renditions of "Tits and Ass." She ought to be doing Chekkov and Ibsen, O'Neill and Williams, Brecht and Pinter and Strindberg; and she ought to be doing them. Strindberg; and she ought to be doing them

stranderg; and see ought to be doing mem on professional stages. It is only natural for a widow with independent-minded, late-adolescent children to wonder whether anyone needs her any more. Despair, drifting, and inti-mations of worthlessness are the typical mations of worthlessness are the typical syndrome in such situations. But a gifted dramatic actress like Carole Marget has to be told quite firmly what everybody except herself seems to know her art needs were Chekhov and Bloen need her, and we her audience need her. The title of her show is 1' Wanna Be a Start!" — to which I can only reply: "Thy just a bit harder and you will be!"

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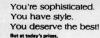
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Up from Down Under



STEVE ESMEDINA

My Brillian Career, a pleasant little movie at best, is about a headstrong teen-age girl who is determined to forgo the domestic like for a career as an exist. The movie can easily be watched without causing much joy or pain, although it, like its heroine, is ultimately rather naive and intensificant. It is measured to is heroise, is ultimately rather naive and its heroise, is ultimately rather naive and rate and rate and rate and rate and rate and rate as a work which will become a touchatone for 'feminist' membranking. But the only real grounds on which it can be hailed for feminism are that it was produced by a woman (Margaret Fink), discreted by a woman (Melan Amstrong), adapted by a woman (Melan Amstrong), adapted by a woman (Mela Pranklin) about a young woman who is played by a woman (Mela) pubs; in the proclaimed success or failure of any movie ought to have nothing to do with the gender of its behind-the-camera participants or its principal character. All that matters should be what we see and hear in the final form. In this case what we have seems pretty old

hat.

The movie was adapted from a Victorian-atyle novel and is sprinkled with elements of Hartequin Romanes pulp. It poses a timeless question: should young clean to the property of the property of the property of the publicity notes pretty much tells you all you need to know this is to be "a different kind of lowe story centered on a girl di-wided between suirrings of passion and the veter-old with strings of passion and the veter-old with strings of passion and the need for self-fulfillment." The sixtem-year-old with strings of passion and the need for self-fulfillment (Davis) hates the rigors of rural living (ca. 1900) and, as the remarks to her little sister in the first ten nituates of the film, dreams of talking about "words and music." In the opening sequence she is cribbling her suobiog-raphy while the rest of the family struggles to protect their livestock during a dust

storm. They live in a section of the Austra-lian outback known as Possum Gully. Noting that the girl doesn't suffer the rural marry him, though, because art is now her husband. As he appears to be a patient and understanding chap, it is hard to un-derstand why the movie makes no attempt to explain why she views marriage and a Noting that the girl doesn't surier the rural life gladly and that she is also old enough to be weaned, her mother (Julia Blake) announces that she has lined up a job for her in the servant profession. The girl pro-tests violently, she wants to become a to explain why are views maringe and a life exploring the world of words and music as antithetical.

This is only one of the several things that annoyed me about My Brilliant Career. The most grating annoyance is the charac-terization of the lead. Why should she be plants or a writer or something. "No, no, I won't go!" she screams, running to her room (she does this several times in the course of the movie). Her benevolent grandmother (Aileen Brittain), filthy rich

treated as something special? Other than her say-so, we get very scanty information about her career ambitions and genuine potential. All that we have to go on are and a prude, comes to the rescue with an offer to mold the hardheaded lass into a potential. All that we have to go of an open concerned readings of excerpts from her book (which are undistinguished "I did this, I did that" ramblings—if Franklin's original reads like that, then it is no wonder she has not been more widely heard of) and proper lady and with a further idea of marrying her off to a rich Englishman (Robert Grubb) who is so disgustingly ridiculous you have to wonder if original reads has und, under heard of) and her also undistinguished playing of a Schumann plano piece. Because the heroine does so little to justify her occurrent plano piece. Because the heroine does so little to justify her occurrent plano piece. Because the heroine does so little to justify her occurrent plano pl Grandma's not going senile. At every pos-sible opportunity our heroine makes a thorough idiot of him. thorough idiot of him.

Meanwhile, she is about to fall in love
with a neighboring cattle baron (Sam
Neill). They meet "cute" in the classic
fashion: she is picking fruit and singing
lustily, he strolls by, very cocky, believing
that she is a lowly wench whom he can
impress with his dashing ways. She lets
him believe what he wants, but brushes.

English fop for money as her family wishes? Become an adjunct to the man she

nim believe what he wants, but brushes him off. Later, at a dinner party, he is abashed to discover that she is the grand-daughter of his wealthy neighbor. This is a lovely scene, with his stiff neck and ner-yous glances and her knowing grin under-lining the fundamental, fatal difference Now the real complications arise. Since they are both essentially free spirits, will they ever unionize? Should she marry the

marry him, though, because "art" is now

girl who had just read Duity Miller. You never get the feeling that site is anything more than a showoff, it is not to the movemaker and the movemakers that is to blame. They waste too much time trying to convince us that Davis is "uggly" (which, despite her frizzy red hair, her pale skin, and her freches, he is not on- she has a rugged, rustice sort of prettiness). They waste too much time juxtuposing long his ociety's effect phoniness with the working class 's earthy juxtuposing Davis' a tenerging autonomy and womanhood with her childlike nature there is one budierously overdrawn pillow flight and chase between Davis and her true there is one budierously overdrawn pillow flight and chase between Davis and her true there is one budierously overdrawn pillow flight and chase between Davis and her true there is one decided for the control of the contr English fop for money as her family wishes? Become an adjunct to the man she really loves? Or not get married at all and finish her journey through the mystical, magical world of "art"? Since all indications are that the will never become the docile married lady her family wishes her to be a since the state of books, they find another way to topple her from her idyllic high-horne. Her parents fall on even woree times, and the is dispatched to tutor a sharecropper's grabley children in order to pay off a long-ready lady to the state of the state

Ted Leitner

(continued from page 14) free throws for Seattle. However, anyone who watched the game knew that he hit only one free throw. Are you aware of these errors?

Leitner: Oh sure. Because I ad-lib the show. I'm much more prone to errors than a guy who's reading it. But I like talking to people rather than reading to them. You know, conversation style rather than that taccato radio crap on television. A lot of imes I'll hear the mistake and corr self. Other times I won't hear it because I'm thinking of the next thing I'm going to

I'm hinking of the next thing I'm going to say. That's the price I pay. R: Having this ad-ilit style, do you have to prepare beforehand by going over notes in your mind, or does it just come naturally when you sit down before the cameras? Leitner: It comes naturally. I can just put down on a piece of paper, "Padres, Sockers, Ali, Deby LaPlante," and it will all itst come to me.

all just come to me.

R: You often take jabs at phone callers
and letter writers on the eleven o'clock
show, especially the one or two who call in
and want you to report hockey scores. Do
you think it is wise to tailor the sportscast

you timk it is wise to tailor the sportscast to these few people?

Leitner: In this business you get an angle and you use it. You know how this all started? I was rolling along for ten or eleven months and I did that half-time for

was bosed when I was introduced, and I played to it. I said to the crowd. "Ahhhh, you don't really feel that way about me, do you'd have been seen to be s

going to be so sensitive about it and think I'm so important and take myself so seri-ously and say, "I'm really crushed that Joe Schmuck in El Cajon doesn't like me." R: You enjoy kidding about your meager salary in relation to Tuck's big salary.

Leitner: True. Not made up. A fact. As

of a few weeks ago, he was making three times what I make. I do it because I like to times what I make. I do it because I like to tease him, he's a friend, and I honestly think people can relate to that. They hear about these big-buck anchor salaries. Tuck and I are not happy talk. Anybody who's seen Channel 7 in L.A. or New York

knows that their format is scripted quips and the crew breaking up when someone says something totally inane. And I don't want our "tosses" to seem like we're try-ing to be cute for ten seconds. We tease ing to be cute for ten seconds. We tease each other because we really like each other. It's natural with us from having worked together and being friends and socializing and so forth. He doesn't want to get into a hitry-second conversation with me because that's not going to hold and the second with t

R: On the eleven o'clock show you'll often say, "We showed this tape at five for those of you who were tuned in then." Does anyone really watch both telecasts? Lettner: Yes, fifteen percent. I do it because I care what the audience thinks. Even the fifteen percent who say, "He said the same thing at five." It's a disclaimer to me. and I be the telegraphy.

Even the interes perceive was ay, "see whe the same thing at five." It's a disclaimer to me. And I know I got some jocks in the me. And I know I got some jocks in the claiment of the company of the company of clementary like. "The White Sox have been hot." So I'll say, "And if you follow baschall you know this." It's a new sudd-ence and not all of them follow sports. R: At times you feel compelled to apologize to the viewers after a commen-tary, for instance when you say. "That's it, end of harangue, sermon finished." as you raise your hands in mock surrender-your raise your hands in mock surrender-tion. I don't talk like other sports guys. It's easy to make a transition when you say crap like, "Meanwhile, on the national scene." I don't have those segues of tran-sitional material because I'm conversing.

So I've got to say things like, "Enough of

that. Let's get on to something else."

R: Okay, let's. What about the Olympic boycott? You organized a letter-writing campaign, via your sportscast on Channel 8, which encouraged San Diegans to send letters supporting the boycott to the sta-tion, which would then be sent to Wash-

tion, which would then be sent to Washington. What was the origin of this campaign and was it your idea?

Leitner: Yeah, it was my idea. It was frustration. It was outrage on my part that athletes would think that high hurdles and hundred-vard dashes were more importan hundred-yard dashes were more important han people dying. And they would go to another country and be a part of their propagands machine when Moscow had tanks rumbling over people's bodies in Afghanistan. And I am not some right-wing finantic by any stretch of the imagination, or any militarist.

R: Did Channel 8 support you?

Leitner: They never said one way or the other, which was the best thing in the world. They never called me in the office and said, "Let's change this or that." They just let me do my thing, which is the

best thing you could have.

R: Your boycott campaign seemed to

R: Your boycott campaign seemed to disappear suddenly, Leitner: Because the U.S. Olympic Committee voted to support the boycott and the letters were sent to them. In France and Great Britain, the governments said "Boycott," and their Olympic commi-tees said, "No, we're going." If they would have done that here, I would have flown to Washington and started beating flown to Washington and started beating

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Ted

R: So you think it's legitimate to use sports as a political tool?

sports as a political tool?

Leitner: Yeah, because sports is not important. It's a minor price to pay in the interest of world peace and saving lives. Freedom is much more important and any tool is justified to reach that end.

R: What was your opinion of the two bluck American track medalists who raised gloved fists at the Olympics in Mexico? Leitner: I thought it was a perfect forum for it. It worked. It got a hell of a reaction.

R: Virtually all the media came out against it. They all cried that we have to keep politics out of the Olympics. But now

they support the boycott.

Leitner: Well, of course. They're oldguard, establishment, ying-yang writers. Sports is God to them. They take their jobs very seriously, they take themselves very seriously. And they don't care if a family lives in a ghetto and it's cold as hell with rats biting the kids, with no hot water, and paint peeling off the walls. That doesn't bother them. "How dare you correct social evils by disrupting games." Are you kid-

ding?

R: Is an Olympic boycott really a de-

Leitner: Not at all. It's just that we had to do something. This was the least we could do — let's at least stick it to those

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turkeys. It's effective from the standpoint that you can't tell me the Olympics would

be the same without us.

R: But are the Soviets really going to change their foreign policy because we don't send Brian Oldfield and Dwight Stones over there?

Leitner: No, it's not going to change

their policy. And when you get mad and smash somebody in the face it's not going

smash someony in the late it is not going to change that person, but you'll feel better having done it . . probably.

R: But can't sending athletes be a viable political tool, like Jesse Owens showing the world that Aryan supremacy was a

myth?

Leitner: But what if we don't win!
Anyway, Nazi Germany censored the
films and the German people thought that
Jesse Owens lost. The same in Russia. The
Iron Curtain countries would not see
Houston McTear kicking ass. The video
would be selectively edited.

R: Well, in fact, most Germans did

know that Jesse Owens won. Don't you think people would find out these things by word of mouth?

Leitner: The general mass public here dumb shits and it's no different over

R: Can't sports be used to resolve problems and ease hostility? In San Francisco, for example, the gays and cops have an annual softball game.

Leitner: Never has been. But like Dwight Stones says. "You don't go to a party at a guy's house on the front lawn when he's kicking the neighbor's assi in the backyard." You have to say right and wrong does exist and how can we do this

R: During other Olympic games, the
U.S. has been in other peoples' backyards
and the Soviet Union didn't initiate a world Leitner: Good point. It's because they needed the Olympics as a vehicle and their presence in it as propaganda. We don't

need propaganda.

R: When the U.S. was participating in overthrowing governments in Chile. Guatemala, Iran, and Vietnam, do you think other countries should have boycott-ed the Olympics because of our presence? Leitner: I think they should have be-

cause of the atrocities. R: So the Olympics would never be fully realized because there has always been some major power invading another country? Leitner: Exactly right.

Leitner: Exactly right. It is two minutes till five, again in the newsroom of Channel 8, and to Leitner's surprise. CBS came through with some footage of Wimbledon. He has to nake or appearance before the camera at five o'clock, when the news team is introduced, then rushes to view the tape and prepare the highlight remarks he will make at 5:15.

The best place for viewing the show is not from the studio but from the "sub-room" — the subcontrol room — where the technical director, the producer, and the chief director sit at a long table before a bank of twenty or more televisions. At the bank of twenty or more televisions. At the center of this great display window are the two largest screens. The one on the left is marked SELECT, and the right one is ON

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when they're doing that. You have to draw LINE. You can watch an image skip its way from a marginal screen, to the select screen, then to the screen seen by the audi-ence at home, then back to a marginal screen: and during this progression you can almost feel the muscles contracting around the visuals, then releasing them. In the spirit of control, the director has two stopwatches in front of him, and the producer has a red telephone at his right hand ducer has a red telephone at his right hand (a radio to reporters in the field). The cameramen keep sharp by knowing when to relax. The marginal images zoom for-ward and back; they contract into focus and bloom in a haze. Then they harden in

and bloom in a haze. Then they harden in focus again, and the camerawork freezes, and the images approach ON LINE. Aiready it's 5:10, and here comes Leit-ner. You see him on one of the lower screens, taking his seat and reaching for screens, taking his seat and reaching for his tie-bar microphone. There he goes to a long shot; now he in close-up. "Can't get his thing on," he says a he fiddles with the microphone. His voice sounds no different than it does on the air. He even looks the same — intensely happy. "Ted is the kind of guy." says Tuck. "who can go out there in total control, and act like he's had thirty martinis."
"What's the matter with this fucking





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Letters

historians and students of political theory recognize. And Garson's statement, later attempts to qualify to the contrary, linked Huey Long, Father Coughlin, anarchists Wobblies, communists, and socialists together as proponents of

reform. Yes, total lack of understanding Yes, total lack of understanding and abouted storaged for facts are serious charges, and ones that I did not raise lightly. As journalists we have a responsibility to clarify, to present disa excernately, and to write. "For Whom The Bell Tolled" did not met these responsibilities, and I wrote to agrees my concern, and my boge that you would do better in the latter, which showed a distressing inability to read and comprehend, that my hope was groundless. My concern remains.

The Bekker with the properties of the properties of the latter which showed a distressing inability for read and comprehend, that my hope was groundless. My concern remains.

Yet Another Portrait

Portrait
Your article "Alive and Dreaming" (July 24s) was of intense interest ion the because I also am a resident of La Mesa Convalencest Hospital and I am well sequalmed with Sens Breaton. Description of the Interest I and I am a sense of the I

interested her or delighted her the most. The first paragraph of the article makes a swooderful beginning, but have been been been been been and a tradem not familiar with the sormal curve of distribution who could misconstrue the meaning of the adjective "Intents" to mean dullest, lifeties. Here at La Mena Convalence Hospital we are offended at the unfavorable picture presented of our staff. The members of the staff we kind, sent encoles who strive we kind, sent encoles who strive as kind, sent encoles who strive

bration. The members of the staff sare kind, gentle people who strive to make us comfortable and happy; they serve because they care. We residents consider this our home. Your article discretibes signs and aspects of old age which you seem to consider replient. The portray of Sara is repugnant. Her physical sections are pointed out in minute detail magnified to emphasize her extreme old age, which, in youth, is repulsive. I should like to point performance and persperance, the and that New 1s flastificies to about he person and appearance; she frequents our beauty parlor once a week for a shampoo and set. She has mail care. Of course, the wants to be the set of the set of

added, "Why don't we make it a focusione and go sick up our beelsh" Sara beamed and chirped, "Let's doe!" is that dreaming? That is our Sara as I have known and lowed her, not one day, but a year. That's how I see the picture. With a recent remodeling job, all new wallpaper, flooring, drapes, and jictures, I was disappointed to read that we were described as dim and gloomy. I haun't Griger La Mesa





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Off the Cuff

Self-Employment-How does it affect your life?



Being self-employed, it is my life. I used to be a salesman when I first came to San Diego. When the economy started to go sour, some of the places went bankrupt. I was faced with having to make a choice to pursue a career in sales, or pursue a career in wood or pursue a career in wood working, which up until then was only a hobby. My wife encouraged me not to be stuck with a nine-to-five job. I started with small commission and I've been busy ever since. I didn't know whether I could make a living at it, but my customers seemed really happy and satisfied. You never stop thinking about the work you have to do. The financial content of the transition of the mean that the work you have to do. The financial contents are the work you have to do. The financial



Roy Peich Jack-of-all-Tradesman Pacific Beach All the things I do are things that make people happy. It's my choice; I can set my own pace. It makes me feel good — fixing people's houses, painting, restoring antiques. I get really involved in my accomplishments. You get to stand back and look at something and say. "Gee, that looks great." It's a natural high, getting to see results. You really do get a sense of accomplishment when you spend weeks working on something, I sually have two something, a usually have two better one a little bit. Beades, I'm getting ticher.



Metalsmith
La Jolia
My work really is my life, a
great part of my life. It's my
livelihood and my chosen
career. Basically, I do small
sculpture, most of it with a
function. I like to think of it
more as a fine art. The nices function. I like to think of it more as a fine art. The pieces don't lose their aesthetic quality, although they function quite well. I have shows coming up, one of them in New York. I like diversity. When it gets too hot in the studio, I go down to the ocean. I'm a crazed swimmer, yet another down to the ocean. I'm a crazed swimmer, yet another aspect. . . . I went back to school and got my master's degree and really intensely studied metalsmithing. My work plays a very important role in my life because I chost to do it.



Cleo Funess
Secondhand Clothes
Point Loma
I enjoy clothes and it's fun
for me. It's a part of my life.
Some of my customers can't
afford to go out and buy new
high-fashion clothes, but they
can come in here and find something to wear to work or to dinner and it looks good. They get compliments. It always made me feel good to get a bargain and it makes me feel good to do that for someone else. I like working for myself. I had a job working for myself. I had a job working for a company once — signed in and out. No way. I couldn't handle it. The major part of my time is spent with the business. I have to work for myself. It's either sink or swim. You have to gamble in this life to find



San Diego
It's my present and future
security. It's food and shelter
for my dog. It goes home with
me in good ways but also bad
ways. I rejoice in the fact that I
own and operate my own
business and I'm not working
for someone clee. I worked for
someone clee in the past. I
ended up wallowing woiny ended up wallowing, going ended up wallowing, going nowhere, having no incentive. With your own business, you take home all of the responsibilities. It's a hard thing to justify to an eight-to-fiver. They shut it off when they go home. Some people don't understand why you work so hard. Everyone comes into the store wanting a you work so hard. Everyone comes into the store wanting a deal. You have to have a sense of humor about it. I like my job 'cause my dog gets to go with

- by Lin Jakary



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BEE pight cktails as is Mad Jack celebrate, ti ASP 100 Hail 52 Aspen **58** S

Section 2

Events, Theater, Music, Film



Two-Man Volleyball **Tournament**

San Diego is astir with curiosity about the imminent Jose Cuervo Tequila Two-Man Pro Beach Volleyball Open Tournament. I have been asked to respond to the commoner questions asked about this important sport in order to quell

The U.S.

Navy Has A Steel Band

Like Trinidad, the country from which it comes, calypso music is an eelectic mix of nationalities. It has drawn from a number of the world's musics (notably English, Spanish, French, as well as African).

Traditionally, calvoso sones were sung during carnival season in Trinidad. Before Lent, groups

in Trinidad. Before Lent, groups of slaves led by popular singers ("shatwells") wandered through the streets of Port of Spain improvising satrical songs with veiled lyrics directed toward unpopular political figures. Today during Carnival season, which runs from Christmas to Lent, the balladeers perform

Lent, the balladeers perform nightly and sing about topical events — sports, scandals, politics, and the like. The most frequent subject for the calypso balladeers, though, is Woman: her charms and infidelities, her sharp tongue and sexual allure. Before World War II drums were reach used, but since then

any false rumors that may have been spread about it. What does "two-man beach volleyball" mean! "Two" is a cardinal number, equivalent to "one plus one." "Man" means

"one plus one." "Man" means "person of the male sex" or "person of the male or female sex." For the Cuervo open the first definition applies: defending world champions Karch Kiraly and Singin Smith will headline the field, along with 1980's most successful team. Jim Menges and Matt Gage, while the top local thirty-five notes. They are played with wooden mallets covered by rubber which are used to pound strategically located dents in the metal. The lower the note, the more space it taken up on the head of the drum.

drum.
Only in America. From
Thursday, August 21 through
Monday, August 25, we in San
Diego will be entertained by the

calypso steel band of the United States Navy. Yes, the United

States Navy. Yes, the Unite States Navy has a touring calypso band — from New Orleans, yet. "We use twenty-three drums cut to various sizes," says the band leader, Navy Musician First Class Edward Helm, "two automobile brake drums, a serious a sevalor drum to a control of the control of the property of property of

spring, a regular drum trap set and a variety of Latin rhythm instruments." The band

instruments." The band members are Americans; the drums are from Trinidad. Most of the songs are calypsos but the group has extended the syncopated rhythms to classical and country music, and even Walt Disney, as well. What the Navy musicans have done with

who was on the SDSU volleybal team when it won the national championship, former SDSU basketball star Mike Dodd, and San Diego's Greg Lee, teaming with pro incloor star law language with pro incloor star Barbara. "Volley" refers to the flight of abil in play before striking the ground, it derives from the French wake ("flight") which ground it derives from the French wake ("flight") which ground it is a spherical or "ball" team when it won the national

entrants are Duncan McFarland

approximately spherical body, the word is Scandinavian in origin (Icelandic bille). "Beach" is a generic term for sandy memorable definition of volleyball is in the poem by William Carlos William

a game, usually played in a gymnasium, the object of

which
is to keep a large ball in
motion.
from
side to side
over a high net, by striking it with the hands before

what else is important about volleyball? A total of sixty-four two-man teams will battle for \$5000 in prize money in San Diego's first professional beach volleyball tournament. The San volleyball tournament. The San Diego Open is the oldest annual tournament in beach volleyball, currently in its thirty-first year; previously an amateur event, this year the San Diego Open joins the California Pro Beach Tour for the first time. Yolleyball speeds approach one hundred miles per hour. Volleyball is not expressly forbidden in the Bible. This yea more than one hundred tournaments — structured at "Novice," "B," "A," "AA," and

'AAA" levels — will pack beaches from Santa Cruz to San Diego. Volleyball is generally believed to symbolize the believed to symbolize the conflict of energy and entropy or of the procreative and the destructive forces of the universe. President Carrier has recently signed into law a bill creating a "Volleyball Regulatory Commission" in the Department of Education, with a manual backet of \$60 million, and the confliction of th the final Pro T-cur event before the season-e-dding World Championship of Beach Volleyball. Spetramber 12-14, at King Harbor in Redondo Beach. William Randolph Hearst loved volleyball. When can 1 go to watch this cent! The Cuervo tournament will take place on the beach at the fees. We were

the foot of West Point Loma Boulevard, Ocean Beach, on Boulevard, Ocean Beach, on Saturday, August 23 and Sunday, August 24. Competition begins at 9:00 a.m. each day, with the tournament finals scheduled for approximately 4:00 p.m. Sunday, Since Tour events have averaged more than 10,000 fans apiece in 1980, spectators are advised to arrive early for a good seat in the sand just a few feet from the action. Admission is free.

- Achilles Herr



Agnes Martin: Purely

Expressive

"Anyone who can sit on a stone in a field for a while can look at my paintings."
Those are the words of Agnes Martin, a contemporary, Canadian-born American artist Canadian-born American artist who paints not stones, nor fields, but abstractions. A traveling exhibition of twelve of her recent paintings has recently arrived at the La Jolla Museum

of Contemporary Art.
These paintings, made in
1979, are six-foot square

canvases, painted a flat bluish white and divided by bluish white and divided by horizontal pencil lines. At first glance that is all they seem to be; and yet, there is more to be seen. The color is not uniform in hue or application, but bluer here, with horizontal brushstrokes more visible there.

The pencil lines, drawn with the aid of a T-square and yardstick. aid of a T-square and yardstick, are not perfectly even or straight, but bumpy as the canwas is exturted, and lighter or darker as the artist's arm moved across the expanse of more than arm's length. Most of the lines stop short of the canwas edge, delineating a frame within the picture frame. The divided areas vary in number from four areas vary in nu to twelve, and the lines on one

continue on to neighboring

canvases.
Such are the details and the such are the details and the variations in the paintings the impart a subtlety to the simplicity of form and conten The delicate yet definite nuances that exist in this deceptively monotonous format can encourage the viewer to see flat waves, or well-proportioned

flat waves, or well-proportioned cross sections of infinity. Agnes Martin's work has been likened to music: repetitious and rhythmic, purely abstract and purely expressive, inductive of a trancelike state in which time is extended or suspended. The visual intervals in her paintings have been metaphorically called visual treatyon, and company visual tremolos, and comp to musical chords. Martin



READER'S GUIDE

Contributions to READER EVENTS must be received by mail no EVENTS must be received by mail no later than the Finday preceding the Thursday issue in order to be consid-ered for publication. Please do not plonic. The Events Edition reserves the right to edit all materials. Send com-plete information and photos to: READER EVENTS EDITOR. P.O. Box 98333. Sen Doric CA. P.O. Box 80803, San Diego, CA 92138.

Dance

"Summer Stock, San Diego Style," a program of music and dance, will be presented by Stage Seven, Friday, August 22, 8 p.m., City College Theatre, Twelfth Av-

Three Evenings of Dance will pre-sent "Jazz Dancers in Concert," Friday, August 22; ballet with the Centre City Ballet, Saturday, August 23; and modern dance with "The Company Dancers" ensem-ble, Sunday, August 24, all at 8 p.m., La Jolla Dance Center, 7855 Fay Avenue, La Jolla, 459-5744.

Workshop Performance of Three's Company will feature choreogra-phy by eight dance artists and dancing by forty-five workshop participants, Saturday, August 23. 8 p.m., Mandeville Auditorium, UCSD, 296-9523.

Lectures

"El Quinto Sol," a Mexican folk legend of how the sun and moon were horn, and how the loopard jost his sports, will be related by storyteller Herminia Enrique. Thursday, August 21, noon. Cass de Machado y Silvas, and Soun, Cass de Machado y Stewart n. Osto. Cass de Machado y Stewart n. Osto. Cass de Machado y Stewart n. Old Town. Free, 294-5182.

Buddhist Poetry and the connec-tion between Buddhism and the poetric vision will be the subjects of a lecture by UCLA professor Wil-lama La Fleur, Friday. August 22, 73-0p.m., Earth-Song Bookstore, 1440 Cammo Del Mar. Del Mor-and a workshop. Stratday, August 1440 Cammo Del Mar. Del Mor-go Strategies and Strategies and Dego 4747 Black Mountain Road. Del Mar. 481-0292.

Poetry and Prose, Faces in the Poetry and Prose, Faces in the City, a bittersweet collage of modern poetry by James Kavansugh, Ogden Nash, William Carlos Williams, and others, Winnseithe-Pouh, and The Eight-Leged Stood, will be presented by the readers' theater group of Rivin-dell Productions, Saturday, August

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23, 7:45, 9:30 and 11 p.m., Book Mark Cafe, 4077 Adams Avenue, San Diego, Free, 280-3091.

Local Poet Dave Caserio will read Local Poet Dave Caserio will read selections from his poetry, Mon-day, August 25, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.

"Flint Knapping and Archaeology" will be the topic of a lecture by Rob Reiner, sponsored by the San Diego County Archaeological Society, Tucsday, August 26, 7:30 p.m., San Diego Federal Savings auditorium, University Towne Centre, Free, 743-8609.

Poetry Reading by Tom Manhall and Don MacQueen, followed by an open reading, will be sponsored by Antenna Magazine. Tuesday, August 26, 7:30 p.m., Community Arts Gallery, 850 West Third Av-enue, downtown. 224-0383.

"Female Supernaturals in Ancient "Female Supernaturals in Ancient Peru," a lecture by Berkeley an-thropologist Patricia Lyon, will be presented in conjunction with the Golden Treasures of Peru exhibi-tion, Wednesday, August 27, 6:30 p.m., Copley Auditorium, San Dogo Museum of Art, Balboa Park, 232-7931.

Men.

and Volleyball Magazine announce the

CUERVO SAN DIEGO

OPEN Part of the CALIFORNIA PRO BEACH TOUR

"Provincial Politics in China— An Insider's View" will be the topic of a fecture by Shirley Wood, teacher at Henan University in the People's Republic, Wednesday, August 27, 73-10 p.m. Bard Hall, 4190 Front Street, Hillcrest, 284,8451 284-8451.

Film Children's Films will be shown Thursday, August 21 and Monday, August 25, 3,30 p.m. National Cryp Duble, Library, 200 East 12th Street, National City (474-8211): and Tuesday, August 26, 1030 a.m., La Mesa Library, 9055 Uni-versity Avenue, La Mesa (469-2151), Free.

"Picasso, Artist of the Century," a film survey of Picasso's life and work, made in 1973, will be shown Thursday, August 21, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prespect Street, La Jolla, 454-5541.

"Violent Universe," a 1969 film natrated by Carl Sagan, will be shown in four parts, with the final part on quasars, which may be exploding galaxies, Saturday, Au-gust 23 and Sunday, August 24, 1 and 2:30 p.m., Natural History

"Superfilmshow! Film as Art for "Superfilmshow! Film as Art for Kids" and others, a total of thirty experimental and avant-garde animation and live-action films, is being shown in four parts, with part three on Saturday, August 23, 3 p.m., and part four on Tuesday, August 26, 7 p.m., Copley Au-ditorium, San Dego Museum of Art, Balboa Park. 232-7931.

"Meet John Doe," a Gary Cooper and Barbara Stanwyck vehicle, will be shown Saturday, August 23, 8 p.m. Lamplighters Community Theatre, Fine Arts Center, 8053 University Avenue, La Mesa, 464-4598.

Comedy Video Tapes and films produced by John Dennehy for Bogatron Video will be screened on Monday, August 25. 9 p.m., Community Arts Gallery, Third Avenue and E Street, downtown. Free, 239-8238.

"Mount St. Helens," the world's larger newsreel. Comis Forces, a mixed-modal sersemant and the mixed services are serviced to the mixed services of comis of the mixed services and Vive Bass, and Omnimax film with an aerial survey of the Bass Peninsula, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

Music

America's Pieser City Celebration will include none concerns: Latin American jast in the Community Orchestra in San Diego Federil plans, Thunsday, August 21; U.S. Navy Steel Band from New Orleans in the Community Concerns in the Community Concerns from Jan. 2018. The Control Federil plans, Fristly, August 21; additional Navy Steel Band performances; Thurnday, August 23, 1 p.m., San Diego Zoo, Chula' Vissa Mercoal Pals, Stemeday, August 23, 1 p.m., Seport Village and 6 and 8 p.m., Wild Animal Park. Sonday, August 25, 2 p.m., Grosson Stepping Center, and a postfestival performance, 730 p.m., University Towne Center, Common Stopping Center, and a postfestival performance, 730 p.m., University Towne Center, Common Stopping Center, and a postfestival performance, 730 p.m., University Towne Center, Common Stopping Center, and a postfestival performance is a performance and postfestival performance is a performance and postfestival performance is a performance and postfestival performance is baddined by Mayor Peter Wilson, Sunday, August 24, 5 p.m., Cypan Pavillion, Balboa Palk. Fee. 236 7811.

"Jazr on Seventh Avenue" will feature the Curt-Stans Jazz Band, Thursday, August 21, noon, Seventh Avenue from Broadway to C Street, downtown, Free. 234-0331.

Violinist Lionel Young will present a concert for senior citizens, spon-sored by M. Slayen & Associates, Thursday, August 21, 2 p.m., Gaslamp Quarter Theatre, 547 Fourth Avenue. downtown. Free. 233-5227.

Concert Series of the U.S, Navy Band San Diego will begin Thurs-day, August 21, 7 p.m., Naval Training Center theater, Point Loma. Free. 225-3541.

Tennessee Folk Singers Guy and Candic Carswan will perform Irish and American tunes on hammered dukimer, banjo, tin whistle, su-toharp, and paint, Friday, August 24. 1:20 and 9:30 p.m., and, in a children's concert. Saruday, Au-gust 23, noon. Old Time Cafe, 1464 North Highway 101, Leucada (45:64-030), and Sunday, Leucada (45:64-030), and Sunday, Del Mar (755-76-64).

Traditional Music of Sweden, Ire-land, and Appalachia will be per-

TO LOCAL EVENTS

formed by the All Night Fiddlers, Friday, August 22, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, 456-1800.

"Mr. Hollywood." Henry Man-cini, will be guest conductor for the San Diego Symphony O'Chestra's final "Sommer of Starn" concert, and three will be fireworks no. Final three will be fireworks no. Final for the Starn's Concert, Sovi. SSSI 12.6 p.m., Rancho Bernardo (147-1771); and Sunday, rando Cata Diver. Rancho Bernardo (147-1771); and Sunday, Starlow Starlow Concert, Starlow St

Summer Sunday Concert Series will feature a chamber trio plus vocalist, led by Betty McManus and playing works of Spohr, Schubert, and Brahms, Sunday, August 24, 11:30 a.m., Marquis Public Theater, 3717 India Street, San Diego. Free. 298-7674.

Jazz Festival, Caribbad's third annual, will festure Todd Bryson's Eferical Orthesters, Kevyn Lettau/Rod Schneiderman quinter, and Birdie Carter's quinter, Sunday, August 24, noon to 5 p.m., Caribbad Library lawn, 1250 Elm Avenue, Caribbad. Free. 438-5614.

Summer Concerts in Chula Vista will feature the Chula Vista City Band, Sunday, August 24, 4 p.m., Memorial Bowl, 385 Parkway, Chula Vista, Free. 575-5084.

Organ Recital will feature John Rodinger and works of J.S. Bach, Willan, and contemporary French compositions. Sunday, August 24, 7 p.m., St. Andrews by the Sea Church, 1050 Thomas Avenue, Pacific Beach. 272-0313.

Operas and Oratorios by Handel will be sung by the Connoisseur's Handel, under the direction of Michael Parker, and the UCSD Madrigal Singers, Sunday, August 24.8 p.m., St. Paul's Church, Fifth

Summer Music Series will conclude with the North County Jazz Quintet performing jazz and Divisional Music, Tuesday, August 26, 7:30 p.m., BookWorks, Vineyard Center, Escondido. Free. 741-9079.

Chamber Music Concert, featur-ng local musicians, will be pre-sented by Community Arts and the Maryland Hotel, Wednesday, Au-gust 27, noon, Maryland Hotel au-ditorium, 63 of Street, downtown. Free. 233-0141.

Sports National Bicycle

National Bisycle Track Racing Championships, the premier vern in U.S. beycle racenewill feature more than 500 men, women, and children, through Saturday, August 23, 9 a.m. and 7 p.m.; and Sunday, August 24, 9 a.m. and 1 p.m. San Diego Vel-odrome, Morley Field, Balboa Park. 298-1570.

America's Finest City Celebration will include Fishing Derby, through Thursday, August 21, noon, Shelter Island Pier (277-9510), Women's Open Golf Tournsment, Thursday, August 21, 730 am, and Petting Championality, daily through Senanday, August 24, 530 am, and Petting Champon, and Petting Championality, and Petting Champon and Petting Championality, and Petting Championality, and Petting Championality, and Petting Championality and Petropagnic Champio

brillo National Monument to Bal-boa Park (297-390) or 297-3901); Rubber Boat Raese, Sarudar, Au-gust 23, 930 a.m., South Minston Beach between Devon and Dover-Beach between Devon and Dover-ford and the Sarudary, Au-torial Charles of the Charles of the three Devolution of the Charles by the Sterra Challes (2014); Espira-ing Florida, Campon walls of the National History Moseum, Start-Harbor Drive (281-091); Espira-gust 24, 10 and 11 s.m. and 2p. m., parking low west of Morley Field tennis courts. Bulboa Park; and Donen Parks Bisele Rele, 55 miles and 12 parks, Sonday, August 24, County Administration Center, Harbor Drive (234-3350).

World Body Surfing Champion-ships will draw contestants from throughout the U.S. and beyond, Friday, August 22 through Sunday, August 24, 8 a.m., Oceanside Har-bor Beach, Oceanside. 439-7325.

Sailing, the ninth annual Todos Santos Regatta, will take place Saturday, August 23 and Sunday, August 24, Campo La Jolla, 12 miles south of Ensenada. 295-7484.

Charger Football, the San Diego Chargers continue their preseason season against the Atlanta Falcons, Saturday, August 23, 6 p.m., San Diego Stadium. 280-2111.

Shark Football, the San Diego Sharks minor league team will face the Antioch Hornets, Saturday, August 23, 8 p.m., Vista Stadium, 400 East Bobier, Vista. 722-7215.

"Go-Fly-a-Kite-and-Sail Race," the only event of its kind in the world, will be part of America's

Finest City celebrations, to benefit Finest City celebrations, to benefit the Aerospace Museum Recovery Fund, with boats, kites, and in-structions provided by Jack Dorsee Sailboats, Sunday, August 24, noon, Harbor Island near Tom Ham's Lighthouse. 291-6313.

Corrida, matadors Eloy Cavazos, Adrian Romero, and Mariano Ramos will be fighting bulls from Las Huertas Ranch, Sunday, Au-gust 24, 4 p.m., Bullring-by-the-Sea, Tijuana. 293-3940.

Horse Racing, the forty-first sea-son of the Del Mar Thoroughbred Club will feature forty-three days of racing, nine races daily except Tuesday, through Wednesday, September 10, first post at 2 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Stock Car Racing, featuring super and limited stock cars, will con-tinue for the twentieth season, Saturdays, through September 20, 8 p.m. Cajon Speedway, Santee/El Cajon. 448-8900.

Radio/TV

Baseball Doubleheader will feature three of the top teams and one of the bottom, Pittsburgh Pirates at Houston Astros, and New York Yankees at Seattle Mariners, Thursday, August 21, 6 p.m., Cable Channel 2.

"The Killing Ground," an up-dated version of the documentary about the 30,000 to 50,000 chemical-wate dump sites in the U.S., and the estimated more than 1000 hasmodous ones, will be tele-vised Thursday, August 21, 10 p.m., Channel 10.

Luncheon San Diego will feature

San Diego Home/Garden Magazine publisher Payne Joinson, Friday, August 22, 12:30 p.m., KPBS-FM 89.

1980 Drum Corps International Championship will present the top twelve drum and bugle corps from the U.S. and Canada in competition, Saturday, August 23, 1 p.m., Channel 15.

"World Series of Golf" will be televised Saturday, August 23, 2:30 p.m.; and Sunday, August 24, 1:30 p.m., Channel 8.

Padre Baseball, win, lose, or draw, the San Diego Padres are still our team, and they'll be at the Montreal Espos, Saturday, August 23, 4:30 p.m.; and Sunday, August 24, 10:30 a.m., Channel 8 and KFMB 760.

Preseason Football will be played by the Atlanta Falcons at the San Diego Chargers, Saturday, August 23, 6 p.m., Channel 10.

"The Pink Panther," the 1964 film in which Peter Sellers is In-spector Clouseau, will be screened Saturday, August 23, 11:30 p.m., Channel 10.

"The Bluebird," the story of two children's search for the Blue Bird of Happiness, stars Jane Fooda, Elizabeth Taylor, Cicely Tyson, and Ava Gardner, and will be screened Sunday, August 24, 1 p.m., Channel 6.

"Vincent, François, Paul and the Others," a 1974 film about the lifelong friendship of three men, starring Yves Montand, Michel Piccoli, and someone else, will be shown in French with subtitles,



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AUGUST 21, 1980 3

READER'S GUIDE TO LOCAL EVENTS Stencil-Dye Prints by Japanese nolk artist and living national treasure Keisiake Seriawa will be on view through August 30, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

Sunday, August 24, 3:30 p.m. Cable Channel 2.

"Roman Holiday," William Wyler's film starring Audrey Hep-burn, princess, and Gregory Peck, newspaperman, will be shown Sunday, August 24, 8 p.m., Chan-nel 6.

Santa Fe Chamber Music Festival concerts will be broadcast via satellite from New York's Alice Tully Hall, Lincoln Center, Sun-day, August 24 through Thursday, August 28, 8 p.m., KPBS-FM 89.

"Butch Cassidy and the Sundance Kid," starring Paul Newman and Robert Redford, who did or did not jump off that cliff themselves, see it for younelves, Sunday, August 24, 9 p.m., Channel 10.

"Tennessee Williams' South," a program featuring excerpts from the playwight's works, enacted by Burl Ives, Colleen Dewhust, Jes-sica Tandy, Maureen Stapleton, and othen, will be aired Monday, August 23, 8 p.m., repeating Sun-day, August 31, 2:30 p.m., Chan-nel 15.

America's French Chef Julia Child will be Dick Cavett's guest. Wednesday, August 27, 6:30 and 11:30 p.m., Channel 15.

"The Beaux Arts Trio Plays Ravel" at Indiana University, to be shown Wednesday, August 27, 10:30 p.m.; repeating Sunday, Au-gust 31, 2 p.m., Channel 15.

"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.

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Events

America's Finest City Celebration will include Sidewalk Challe-In. Thorstoph, August 21, In et pan. Thorstoph, August 21, In et pan. Water and Company of the Company of th

"Las Vegas Night," with craps, blackjack, and roulette, will ben-efit Muscular Dystrophy Associa-tion, Friday, August 22, 8 p.m., Hilton Hotel, Mission Bay, 294-9160.

Open House sponsored by Community Arts and Solart Gallery will feature new-wave art. a sidewalk sale, and workshop demonstrations in silkscreen, photography, and ceramics. Saturday, August 23, 10 a.m. to 10 pm.; and Sunday, August 24, 10 a.m. to 5 pm., Solart Gallery, 1206 28th Street, Colden Hilla. 295-0384.

Casting Cat Sloan Theatrical

Cast Soan Theatrica Casting Co. now casting 90-minute TV special starring James Darrin with many guest star appearances. Theme: "The Perfect '11' Beauty Contest." Needed are '10' 'type people with variety act: singing, dancing, mime, etc.





Turtle & Tortoise Exhibition, an annual show of the slow, will be spensored by the San Diego Turtle and Tortoise Society. Saturday. August 23 and Sunday, August 24, 10 a.m. to 5 p.m., noom 101. Casa del Prado, Balboa Park. Free. 565-0224.

Kite Festival will take place Satur-day. August 23, noon, Marina Village, 1945 Quivera Road,/Mis-sion Bay. 222-KITE.

"Walk for Equality," a five-mile walk and rally sponsored by the National Organization for Women to benefit the Equal Rights Amendment, will take place Sun-day, August 24, 8 a.m., De Anza Cove, Mission Bay. 270-3889.

Summer Puppet Shows, featuring hand puppets, ord puppets, ord puppets, or marionettes, will be presented every Wednesday and Friday through Sunday, until September 1, 1:30 and 2:30 p.m., Puppet Theatre, Balboa Park. 276-1634 or 466-7128.

Weed Show & Art Mart, Julian's nineteenth annual, will be held through Monday, September 1, 10 a.m. to 5 p.m., Julian Town Hall, 2133 Main Street, Julian. Free. 756-1857.

Canning Questions, Why don't my lids seal? (\$9000), Can I can in my microwave overn (\$90007), and so on, can be answered by UC Teletip tapes, Monday through Friddy, 8 a.m. to 7 p.m.; and Saturday and Sunday, 9 a.m. to 5 p.m. 292-8830 or 452-4636.

"The Many Faces of Mexico," an exhibition of paintings by Vic Herman, will be shown in con-junction with America's Finest City Celebration, Saturday, Au-gust 23, and Sunday, August 24, XTRA Radio, 1250 Sixth Av-tractions 216,0872.

Fiber Exhibition, a juried show of the Oraduate School for Urban Resources and Social Policy, will be on view through August 30, Francis Family building, 310 Fifth

Avenue, downtown, 236-1521.

enue, downtown. 236-9872.

"re-art-ed '80," an exhibition of paintings and drawings by nine developmentally disabled artists, sponsored by the San Diego County Ausociation for the Retarded, will be on display through August 31, Federal Buidling, 880 Front Street, downtown. Galleries "Erotica '80," an exhibition of works in all m-ala by San Diego County artists on the universal appects of human sexuality as communicated in symbolic and real imagery, will continue through August 22, Community Arts Gallery, 870 Third Avenue, downtown. 239-8238.

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.

Woodblock/Intaglio works of Tokio Miyashita will be exhibited through August 30, Quel Fromage, 523 University Avenue, Hillcrest, 294-9203.

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.

"Currents in Ceramics," an exhibition of works by Carol Lebeck and Les Lawrence, will be on display through August 31, Celebrations Gallery, 645 G Street, downtown. 239-5252.

Posters of Jules Chéret, "father of the poster," will be exhibited through August 31, Art Collector, Sherman-Gilbert House, 1454 Heritage Park Row, Old Town. 299-3232.

Public Artists, painter Tom Yokoyama, printmaker Deborah Volkman, and photojournalist Kay Harris of Community Arts, will have on display an exhibit of their work through August 31. San Deep Orablic Library, 820 E Street, downtown, 239-8238.

"Paintings and Lusterware," an exhibition of environmentally in-spired pieces by Patrick X. Nidorf, will be on display through Sep-tember 6, Spectrum Gallery, 4011 Goldfinch Avenue, Mission Hills.

Western Art and Antique Gun Show, featuring works of Rem-ington, Russell, Winchester, and Colt, will open Friday, August 22 and continue through September 6, Kensington Frame Shop/Ads &

Ends 411249 Adams Avenue, San

"The Permanent Collections," an exhibition of postabstract works exhibition of postabstract works acquired during the past decade, will be displayed through Sep-tember 7, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

"The West Illustrated," an exhibition of paintings and bronzes by Neil Boyle, will be on display through September 9, Founder's Gallery, USD. 291-6480 x4261.

New Paintings by Marilyn Baum will be on exhibit through Sep-tember 10. Thomas Babeor Cal-lery, 7470 Cirard Avenue, La Jolla. 454-0345.

Recent Paintings by Richard Allen Mortis, works of abstract expres-sionism and constructivism in mixed media, will be exhibited through September 12, Alternative Space Gallery, 552 fifth Avenue, downtown. 233-7888 or 233-1997.

Steel Band

ontinued from page 1)

Chula Vista Memorial Park; Saturday, August 23 at 1:00 p.m. at Seaport Village, and at 6:00 and 8:00 p.m. at the Wild 600 and 600 p.m. at the Wild Animal Park in "bettle of the bands" with the park's own Trinidad Callyso Setel Band, Sunday, August 24 at 2:00 p.m. on the Broadway pler, and at 6:00 p.m. in Coronado Park; and Monday, August 25 at 2:00 p.m. at Grossmont Shopping Center, and at "30 p.m. at University Towns Centur. For further information call Essign Carolym Bada at 4:91 and 200 p.m. at Control Bada at 190 p.m. at 200 p.m. at 2

Agnes Martin

Agnes Martin
teonituse from page 11
henself has been quoted often
and has published poems that
indicate the meaning behind her
painting the search for purity,
perfection, tranquillity,
perfection, and transpired
to the control of the control of the
universe, but neb has been universe, but she has been labeled a romanticist because her work seems warm,

theretical extensions and the control of the contro

do, the inscape of the artist's mind.

An earlier work, one of her grid paintings, has been hung near the current exhibition; it shares the ordered caim of her recent works, but seems complete by comparison, with verticals exhibition of Agries Martin's recent work will be on display through September 28 at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla Museum hours are 1000 am. to \$500 p.m. Tuesday through rinday, and 12.30 on through rinday, and 12.30 to through rinday and 12.30 to through rinday.

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith commentary is by Jonathan Saulle. Christopher Schneider, and Jeff Smith. Filomation is accurate according to material giben us, but it is always material giben us, but it is always and the second of the second of the material giben us, but it is always about licked availability. Many, theaters offer discounts to students, senior citizens, and the military, ask at the box offer.

at the box ortice.

AARABAN PARKENTS
The Lamplightein present the tales of Schehmerade, Including The Rich Men and the Begger" and "The Arabien Tightein," as the tries to ortefettiin a nutlen who pursishes as the tries to ortefettiin a nutlen who pursishes did the med of the Begger" and "The Arabien Tightein," as the tries to ortefettiin a nutlen who pursishes of the Bernard Parken Pa

RABES BY ARRIVET Theather's production of the Rodgers and First masted commedy has a levely cost, great master (commedy has a levely cost, great master, and commedy has a levely cost, great master, and characteristic commedy has a levely cost, great master, and characteristic commendations of the Suff and Sand, a saverner-select threater had of learned selections of the Suff and Sand, a saverner-select threater had of learned selections of the Suff and Sand, and selection of the Suff and selection of the Sand, Calhoun play, does its own instead, and order — in love, in economics, and in art — is restored. Dwid Heilödis and Sharon Leigh Wolfe are excellent as the two dynamic leaders of the apprentice trouge, and Valent Harp is a delight as the narclastistic screen starplent of the country of the control of the cody is a special. Her version of "The Ledy is a

Tramp," belted out with spunk and sass, kicks director Don Wortman's fast-paced production into overdrive seas locks director Don Viotram's least speed production into overtime and stands out, among many such and stands out, among many such and stands out, among many such and stands out and stands out the stands of the stands out the company such of the stands out the stands out the stands of the stands out the stands of the stands out the stands out the stands out the stands of the stands out the

CACTUS FLOWER
A comedy by Abe Burrows, based on
Fleur de Cactus by Pierre Barillet and

Man of 12 Mancha

August 22, 23, 24 8:30 P.M. "under the stars" in the Amphitheater at Patrick Henry High School 6702 Wandermer Drive, San Diego Adults 48, 250edts \$2.75, Children (12 & under) \$1, Senior Tickets available at the door or through all TICKETRON outlets

August 29 & 30 8:00 P.M. in the Auditorium at Mt. Carmel High School 9550 Carmel Mountain Road, Rancho Penasquitos Tickets available at the door or through all TICKETRON outlets.

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Stein Florri Crody, in which is bochristed and in Stein Florri Crody, in which is bochristed and in Stein St

Part I GOSPEL. Craig Willow, who has done a marvelous job as the protagonist in Tom Kny's Pligrim at Lamb's Piepers Thesis, as the sast of his one-man the cultural stereogypes surrounding. Jean of Hassert—in both a humorous and serious featibots. Wilson does wrote the show, and he has performed a national feating willow Lamb's Piepers Thanes, Welchesday, Lamb's Piepers Thanes, Lamb's Piepers Thanes, Welchesday, Lamb's Piepers Thanes, Lamb's Piep

The FRVAL BOW
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APPEAR IN HER EAR.
An entirely too frentic production of one of Georgea Frydenics most popular forces. When a young more of the production of the control of

AFTER THEATER THEATER * by Israel Horovitz Friday/Saturday 11 p.m. August 22, 23, 29, 30 Tickets \$3 Marquis Public Theatre 3717 India St. 298-8111

The results are deating but more than a bit monotonous — rather like a symptoney placeful ordinasmo from a symptoney placeful ordinasmo from control ordinasmo from the control ordinasmo from the control ordinasmo from the destroyed and the leagth shaded because of the basers and arbitrar and arbitrar for a sympton from the control ordinasmo fr

HUNGER AND THIRST Reviewed this issue. Marquis Gallery Theatre, through August 25; Friday through Monday at 8:00 p.m.

BOD part.

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**Town Open Flower, dector Willem

**R. Bruce review his Connection

**R. Bruce and Solven Lee damma

shout the famous Solv

JEEZDOH

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Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, downtown 239-2255 CALIFORNIA-PACIFIC THEATRE 234-7938

C.R.A. THEATRE 9115 Clairemont Mess Boulevard, San Diego 277-8900 x111

EDICATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diago 263-7254 x33

697-8977
FOX THEATRE
720 B Street, downtown
233-6331
QASIANP QUARTER THEATRE
947 Fourth Avenue, downtown
234-9563

QROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filty-fourth Street, San Diego 583-3300 x36

LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National City 474-4542

LYCEUM THEATRE 314 F Street, downtown 235-6662

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 298-8111 298-8111
MIRACOSTA COLLEGE
Little Theater
One Barnard Drive, Oceanside
757-2121 x236 MISSION PLAYHOUSE 4040 Twiggs Street, Old Town 298-2684

724-121
OLD GLOBE THEATER
Festival Stage, Baltine Park.
239-229
PALOMAR COLLEGE
Palomar College
Palomar College Thester. San Marc.
744-856
Winyand Shepping Center
1131 E. Valley Parking, Econolido
746-869
PARTO PLANNOSSE 746-6669
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive, Point Lome
222-6474 x248 SAN DIEGO CITY COLLEGE THE/ Thirteenth and C streets, downtown 239-7854 299-7854
SAN DEGO JUNIOR THEATRE
Balbos Park Puppet Theater. San Di
239-8355
SAN DEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2300 x236 279-2300-230
SAN DEGO REPERTORY THEATRE
1620 Stath Avenue, downtown
231-3565
SAN DEGO STATE UNIVERSITY
Main Stage and Experimental Theater
255-5694
Open-air Amphilibeater
265-66947

200-0947
SAN DEGUITO LITTLE THEATRE
Del Mar Fairgrounds, Del Mar
755-7356
SECOND AVENUE THEATRE
863 Second Avenue, downtown
233-3965 SOUTHWESTERN COLLEGE Arens Theater, Mayon Hell 900 Clay Lakes Road, Chule Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233,6541

UNITED STATES INTERNAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scrip 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Stud

OCSS Treaser, John Theater 452-4574
Mandeville Auditorium, Mandeville Rechal 452-2380
GINVERSITY OF SAN DIEGO
Camino Theater, Alcale Park Lunds Vista Road, San Diego 291-6480



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- Amy Chu

THEATER READER'S GUIDE TO

salities and is about as stimulating (Sm.) Marquis West Broadway, o35 West Broadway, through September 28; Friday at 8:00 p.m., Saturday at 8:00 and 10:00 p.m., and Sunday at 6:00 p.m.

File LADY CRIES MIRDER
The third and final oftening of the San
Dispo Reperior Themset is 1980
Disposition of the Thirties and
Describe Novel of the Thirties and
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Describe Novel in the Thirties Novel in t

Ahead of him lies a soroid labyrinth of double entenders, and old-crossings, and is a suprise ending even Chandler would approve of. "Christopher R directs and Sam Woodhouse is the artistic director." They, along with playwright John William See, are three of the original members of Indian Magique, a street theater troupe of the mid-Sevenies, out of which the San Diego Repentory. These re-evoked (Sm.) out of which the San Diego Repertory Theatre evolved. (Sm.) San Diego Repertory Theatre, opens August 21, through September 20, Thursday, August 21, Friday, August 22, Saturday, August 23, and Wednesday, August 27 at 8:30 p.m.

compelled by circumstances (or design?) to stand — and wait. Alan Goya directs Michael J. Keils, Patty Elmore. Tom Hutchinson. Mike Clark, and Wayne Tibbetts. (Sm.) Marquis Public Theater. Friday. August 22 Hrough August 29. Friday and Saturday at 11:00 p.m.

and Saunday at 11.00 p.m.

LOVE'S LABOUTS LOST

Shakespeare's early comedy a about four Princis Researce redefered to a Princis Researce redefered to a Princis Researce redefered to a principal search to a principal sear LOVESTABOURSTOST

PLAZA

MONUMENTAL

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Every Sunday,

4PM

WORLD'S GREATEST

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Departs Amtrak Station 2:30PM Builtight Ticket Office, 921 Revolucion, Phone (903) 385-2216 General Admission, half price (under 12 yrs.)

August 21. Saturday, August 23. and Wednesday, August 27 at 8:30 p.m.



Lunez is the tale of a young mountain climber who accidentally enters the legendary walley of Asonia, high in the Ecuadorian Andes. Lunez discovers a realm inhabited solely by the deaf. the result of a "plague of deafness" that struck the valley after the eruption of a vokano shut to of from the rest of the world. In this terrain. Lunez experiences a reversal the exploin of a violeno shall x of from the rest of the world. In this term the rest of the world. In this color the rest of the rest of



OPENS AUGUST 20 RUNS WED.-SUN. THRU AUGUST 31 Wed. - Sat. 8 p.m., Sun. 6 p.r Tickets \$6,50/\$5,00 Marquis

Public Theatre

SUMMER YOUTH TRAINING PROGRAM For ticket information/ reservations 298-8111

by Joe Orton

makes these languages accessible to the audience. The real drams of the play is in the hand poetry of its players, in particular the work of Danny Hartigan. As the man who announces each new scene with a small bilboard, Hartigan is a communication machine. amal billocard, feerigen in a principular plane with a whole barrage of nomerhel signs — mime. sagn intriguen, and a pile of opes so son and the principular son would rock the filled and the objects of the principular son son and the principular son control weekinesses. Becames to pre-served weekinesses. Becames to pre-pose pose pre-pose pre-pose pre-pose pose pre-pose pose pre-pose pos

AAN OF LA MANCHA
Dals Vasserman's externey popular
musical — with yise by Joe Desiro
and music by Nech Luigh — about
the Vagenday Don Caudant, the
Vasserman's externey control of the
Sancho Passa, his resident externey.
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— in the eyes of Quixote — into the enchanting Dukinea. Thomas Rusch directs this production of the directs this production of the product

Namically at GVU p.m.

The Old Massion Registra or enviring this musical, desert from the history of their Briggs, should a Significant of the captain of a Namice ship, Robert Austin, who wrote the play in 1999, is the music director. Deed filamanset, who wrote the play in 1999, is the music director. Deed filamanset with the text of the captain of a Namice ship, Robert Patricks (Sm.). Takesonal City, Prindley, August 2 and Seutrally, 1976, and 225–0312.

Information call 229-0422.

PLICRIM
Written by Torn Key, Pilgrim is an adequation of John Bruyen's Pilgrim 7-100 per section 100 per section 1

sandiego repertory theatre **World Premiere!** TheLady Cries Murder by John William See Thurs., I'm., Sat, & Wed, 8:30 p.m. What the Butler Saw

READER'S GUIDE TO

(many of them playing multiple roles) who obviously enjoy leiv work. Director Richard Parker effectively maximizes the resources of the machines the resources of the Carag McNatw Wilson's Pilgrim is a fine combination of melodurantate excess and genuine cameratess. (Sm.) Lamb's Pilsyers' Theatre, through August 23. Thursday through Saterday at 60 p m.

Seturday at 6:00 p.m.

ROMEO AND JULIET

A fresh, delicate, sedent Tower and
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SCOOTER THOMAS MAKES IT TO THE TOP OF THE WORLD A two-character workshop presentation, directed by Peter Hackett, about boyhood friends who Indicates, about loco/mod firends who explore the true nature of their relationship. The pair relive events from their childroof that reveal tensions, mitmostless, and a sense or strategy with the image of their strategy with the image of their strategy with the image of their friendship they shared previously. John Dregon and Horman Massed, both of whom are appearing in the current Shadeopour fineties, Jahr written by Pater Parsell. (Sm.) Carter Centre Stage, Balboo Park, one performance only. Monday, August 25 et 63 Dr. m.

this show is being performed at the amphibheser along Mt. Helse. — with the sound of music. The new Christian Community Theories offers, and the sound of music and the sound of music about the Trapp Tamily Singers and their Trapp Tamily Singers and their Trapp Tamily Singers and their Administration before being a sound a boundary to the sound a boundary one of the most disciplination of lighten even to handle about help one of the most disciplination of lighten even to handle a boundary soundary to the soundary of the soundary the soundary of the soundary the soundary through the soundary through the help of the soundary through through the soundary through the soundary through the soundary t

brauly, driven, flustrated, and and a small-scale flugs in the Band. Surely there must be a more possible promissions, and be a more possible with the same of the T-SHIFTED and ASSORTED DEPOTED TO A STATE OF A STATE OF

Young Gentleman (Greene also gives a vivid characterization in T-Shirtis) and Dawid Cohen, whose performance as the Poet—intense, lyincal, subty, nuanced, and suggestive of hidden complexities—soors above the generally a

TWO GENTLEMEN OF VERONA

TWO GENTLEMEN OF VEROMA. The second offering in this summer's Shalesgean is "Feat" at a company. Shalesgean is "Feat" at a company of the party of t

feeling of wonderful extravagant aliveness in this production — in allveness in this production — in Peggy Kelline's glorious costumes, in Kert Dorsey's beautiful and cleves scenic designs, in the expertly managed comic business devised by Mr. Noel, and in such sensational acting as the utterly natural performance of Lupine Kinsela. A great romp. (Sa.) Old Globe Theater, Festival Stage, through September 21, Fridge, August 22 et 8:30 p.m.

The Acme Spaghetti & Screen Door Company perform a comedy revue guaranteed to make you



And people laugh so hard they cry. This unique comedy group entertains you with vaudeville, monologues, skits, burlesque and comical music every Wednesday, Thursday end Friday at 8:45.

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ON SALE TOMORROW







READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Even mulici critic and a octobally event mulici critic and a lead on personal founds where the act it into the most service of the most of



are afready quite impressive occomplishments. As for the charges that Palmer is a dull performer, let me steal a word from the great American elocutionist. James Klipatrick: pappycock! He does not come on stage as though everyone in the house would die if he delayed monther miss the grossers from the sings slowly, almost difficiently, grabs the microphone, and give the crowd a lesson in photole intensity. When you see this thin, well-dessed and groomed guy emerging from the shadows, you may think of John Davidson (ugg): But he handless angu sa divergin as Allen Touissaints' Sheakin' Sally Through the Alley, "Todd Rundgrens" ("Can We Still Be

Wilson on the femide side and Robert Polimer on the males side and Robert Polimer on the males side Robert Polimer on the males side Robert Polimer on the male side and Robert Polimer on the Wilson sides not an ellipsing to color all colors of colors and the Robert Polimer on the Rober

about the glores of selections, vagebonds. Nakly and weather-beetlen. His rugged considered in the selection of selections are selected in the selection of selections and selection of selections are selected in the selection of producer individual selections are selected in the selection of producer individual selections are selected in the selection of producer individual selections are selected in the selection of producer individual selections.

but that remarks to be seen. We have the others this weekerd friday right at the Sport and friday right at the Sport and the second seed of the Sport for the Sport f

memore security and confidence impressed by Fau (196) (a bespeciated fine). This is non-of-the-level (a bespeciated fine). This is non-of-the-level (a began that can without hird of insulf. They are bright snappy and effusive and set he better groups who have bright snappy and effusive and set he better groups who have cheenings never seems ridiculous or affected knowwell still think prong" is to believed, the other idea is much more engaging. These wimps more engaging. These wimps common the control of the common that t



BLITZ BROS.

Thurs. Aug. 21

Fingers and Four Eyes Fri. Aug. 22

Sat. Aug. 23

In association with KGB-FM Rock 'n' Roll Dance Concert with

Penetrators with

Fluke

and special guests Fri. Aug. 29

Tickets \$5.00 at the door

Two Dance Floors to Party

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READER'S **GUIDE TO THE** MUSIC SCENE

San Diego Concerts

Shandi and the Bullets: Spirit Friday, August 22, 8 and 11 p.m. 1130 Buenos Avenue, 276-3993

Fingers and Four Eyes: Old No

Shandi, the Bullets, and the T-Birds: Class Skate Pork Saturday, August 23, 8 p.m., 2928 Camino del Rio South, Mission Valley, 488-0531

Heart and Robert Palmer: Sport Arena Sunday August 24, 8 p.m. Sports Arena Boulevard, 224, 4171

Commander Cody and the Lost Planet Airmen: Bacchanal Sunday, August 24, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

Gordon Lightfoot: SDSU Amphitheatre, Tuesday, August 36, 8 p.m. 265-6947

Rick Elias Band and Fingers

No 7 Distillery Friday August 29 9 30 p.m. 140 South Sierra Solana Beach 755-6733

Zippers, Fluke, and Four Eyes La Palama Theater Saturaay, August 30, 8 p.m., 471 First Street, Encinitas 436-7469

Naughty Sweeties and Alley Gators: Golden Hall Capper Room, Saturday, August 30, 8 p.m., Community Concourse, downfown, 236-6500

Kenny Rankin: Bacchanal. Wednesday, September 10, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Stephane Grappelli and the David Grisman Quintet: 8 archanal Sunday September 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

Muddy Waters: Bacchanal Tuesday, September 9: 8 and 11 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

Clubs

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

Albie's Beef Inn, 1201 Hatel Circle South, Mission Valley, 291-1103 John Whelan, Jazz planist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Caristad Boulevard. Caristad 129-3170 M.B. and Me, falk rock, Wednesday Through Saturday, Kathe Daran, Fron Leskota, and Scott Pease, contemporary, Sunday through Tuesday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Clairemont, 571-1532: Cowick and Stubbs, contemporary, Friday evenings

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a Threater Flundagy, 1.6 a.m. AF rest Seed.

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Harberside

Directly across from Anthony's Fish Grotto, on Harbor Drive - For reservations phone 232-6358 Lunch 11:30, Dinner 4:30–10:30, Entertainment from 9:00 7 nights a week.

Jeff Beck: SDSU Amphitheatre Friday, September 5, 8 p.m. 265-6947. WINDJAMMER RESTAURANT
Cardiff by the sea, California

Yeah Yeah Yeah

BEATLES



Thursday Friday

Pat Cray Trio

Midnight Sun

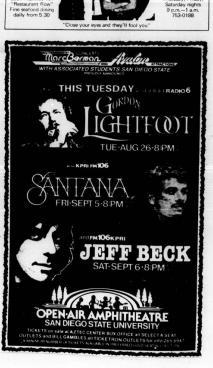
Lunch & Dinner Sunday Brunch After-theatre supper/dessi (Tues.—Sat.)

Next to China Camp Near airport. Free parking













At the Sheraton Harbor Island Hotel.

Phone 291-2900



Live Bluegrass Family Bluegrass Band

Saturday 8 p.m.

All sports events on giant screen TV



Cocktails, Beer and Fine Food Families Welcom -FOOD TO GO-2551 University 295-9426 (just east of Texas St.) North Harbor Drive, downtown 232-6358. Gazelle, contemporary, Tuesday through Saturday. Colovus-Wakefield Band, contemporary, Sunday and Monday.

Atlantis, 2595 ingraham Street. Mission Bay, 224-2434: Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022: Commander Cody and the Lost Planet Airmen, country swing, Sunday, Sea Level, jazz rock, Tuesday.

Bahla, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lunger disco featuring 40%, 50%, and rack, nightly, Plano Lounge: Beverly Keys, mellow rock Tuesday through Safurday; 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.

Beily Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Otts Rush with Harmonica George Smith, rock and roll, Sunday.

Berkley's, 5500 Grossmont Cer Drive. La Mesa. 463-9825: Bach

Black Frog Restaurant, 4672 Federal Boulevard. East San Diego. 264-5797: The Nieves Bros featuring Marguerita Page, jazz. Friday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolia, 454-9131: Peter Sprague Quartet, jazz, Thursday through Saturday; New Tuxedo Jazz Band Jazz, Wednesday.

Boathouse, 2040 Harbor Island Drive. Harbor Island. 291-8010: Dallos-Collins Band. contemporary, jazz. reggae, and rock, Tuesday through Saturday.

Bob LaBeau Music Center, 1460 Rosecrans Street, Lorna Portal. 222-6686: The Somewhat Sawyers, biuegrass, Saturday.

Bombay Bicycle Club, 2806 Shelter Island Drive. Shelter Island 224-2483: Showcase '80, show funes. Friday and Saturday: Gary Shenwood. contemporary and country. Wednesday.

Boom's, 2888 Pacific Highway, downtown, 291-3555. Gary Pucketh SRO, contemporary, oldles, Tuesday through Saturday Scrimshaw, country, Sunday and

Bourbon Street West, 315 South Highway 101, Solana Beach. 755-5161: The Ira Cobb Dixieland Band, dixieland jazz. Thursday through Saturday.

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666 Don Livingston, contemporary country, Tuesday through Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido. 743-6422: Harry Paul and Mel Vernon, variety. Thursday through Sunday.

Cate Del Rey Moro, 1549 El Prado, Balboa Park, 234-8511: Sharon Skidgel, piano bar, Friday and Saturday: Carol MacFarland. atin contemporary, Sunday, fuesday, and Wednesday.

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach, 481-8238, Rick Fagan, contemporary guitarist and vocalist, Friday and Saturday.

Castaways, 10757 Woodside Avenue, Santee, 449-5700; Edges rock, Tuesday through Saturday.

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

Dynamite Seats! on sale now:

prices start at Robert Palmer

★ HEART ★ Sunday Aug. 24

Gordon Lightfoot Aug. 26 Blue Oyster Cult Sept 2

Molly Hatchet Santana Sept. 5 Jeff Beck Sept 6 AC/DC in San Bernardino Sept. 7

TINT TICKETS 582-6866

THE Tom & Flo welcome you to

Wild Rose & the Silver Dollar

Band Country

Cheanshot'

Chuck Wagon

and the Wheels Featuring homemade pizzas and fine Italian food Call 744-8576 843 Grand Ave., San Marcos 11 a.m.-2 a.m., Closed Sundar

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Saturday Children's Concert Noon 52.00

LUNCH - SUPPER - SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday - Saturda

AUGUST 21, 1980 11

Vesshethol Too contemporary

Comedy Store, 946 Pearl Str La Jolla. 454-9176: John Fox. Howie Itskowitz: and Robert Aguayo. comedians. Thursday. Gabe Kaplan. comedian. Friday through Wednesday.

Comedy Siore, Ramada Inn. 2551 Hotel Circle South, Mission Valley 291-6500. Tim Jones, Judy Carter, and Joe Restivo, comedians. Triursday through Sunday, Larry Himme. Gienn Super, and Howle Itskowitz.

comedians. Tuesday and

Country Bumpkin/Dance sumpkin: Country Casanova country western. Wednesda, through Sunday, Ducktai Revu-50s rock and roll. Monday and Tuesday. Dance Machine. Gus Band, top 40 rock. Wednesday

through Sunday Country Pump, 13280 Old Business Route 8, El Cajon 561-5893: J and R Jam Band.

Pride of the Gaslamp Quarter The Crossroads reopens with jazz for your conscious perception in an exciting new atmosphere

Jim West Quintet Hollis Gentry-horns & flute

San Diego's Oldest Jazz Club 345 Market Street "Downtown in the Gaslamp Quarter" on the corner of 4th and Market 233-7856



Thurs., Fri., Sat., Aug. 21, 22, 23 9 p.m.

Bratz

Jimmy Witherspoon **Lowell Fulson**

Tues., Aug. 26 8 p.m. Backgammon Tournament

Wed., Aug. 27 9 p.m.

Rosie and the Screamers

Aug. 28, 29, 30

Rick Kelloggs Grayson Street

Lightnin' Hopkins with Snooks English Sept. 12 & 13

Jerry Riopelle

John Lee Hooker

Featuring fresh sandwiches nightly 143 S. Cedros, Solana Beach 481-9022 country rock Friday and Saturday

ountry western. V rough Saturday

Clunck's Steak House

John

Rekevics Quartet

eaturing Doris Cole

Da Vinci's, 525 E Street, Chula Vista 427-8880 Rex Paris, contemporary, Tuesday through Sunday

Distillery East, 755 Metcalf Street, Escondido 741-9393, Ruckus rock and roll, Thursday, Rockin Stevie W. rock and roll, Friday and Saturday, Ruckus rock and roll, Sunday, This Klast rock and roll.

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

Elario's, 7955 La Jolla Shores Drive La Jolla, 459-0541 The Gary

Pack Quartet, Jazz, Tuesday through Saturday, the Birdle Carter Quartet, Jazz, Sunday and

8022 CLAIREMONT MESA BLVD

SAN DIEGO'S HOTTEST BOCK SPOT

THURSDAY, AUGUST 21

Knocker

FRIDAY & SATURDAY, AUGUST 22, 23

FIRST TIME TOGETHER
IN CONCERT

Blitz Bros. AND Knocker

SUNDAY, MONDAY, TUESDAY, AUGUST 24, 25, 26

Eden

WEDNESDAY, AUGUST 27
DANCE ALL NIGHT TO THE SENSATIONAL

Tweed Sneakers

AUGUST 28-31

THURSDAY, AUGUST 28 SAN DIEGO'S 1st

MEN & WOMEN CONTESTANTS DOUBLE PRIZES INCLUDE:

MEN 1st \$200 2nd \$100 3rd \$50

Double String Bikini Contest

Music by Bratz CONTESTANT REGISTRATION DEADLINE AUGUST 28, 8 PM FOR MORE INFORMATION CALL 560-8069 AFTER 1 PM

COMING CONCERTS

SUNDAY, AUGUST 24 Commander Cody

AND HIS LOST PLANET AIRMEN

SUNDAY, SEPTEMBER 7 Stephane Grappelli

DAVID GRISMAN QUINTET

Muddy Waters

WEDNESDAY, SEPTEMBER 10 Kenny Rankin

THURSDAY, SEPTEMBER 18

Larry Carlton TICKETS FOR ALL SHOWS AVAILABLE IN ADVANCE AT ALL TICKETRON LOCATIONS OR AT THE BACCHANAL. MUST BE 27. PICTURE I.D. REQUIRED, OORS OPEN FOR ALL SHOWS AT 6 P.M. ALL SHOWS 8 & 11 P.M.

WOMEN \$200 \$100 \$50

NO COVER, DRINK SPECIALS

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Soft Touch, contemporary, Tuesday through Saturday. Driffwood: 5286 Baltimore Drive: La Mesa, 462-0533: Steve Johnson Duo, contemporary and swing. Tuesday through Sunday.

Grant's Tomb, 326 Broadway, downtown. 232-3121: Leslie Gold, vocalist and pianist (Gershwin through contemporary), Tuesday through Saturday.

El Amigo Plaza Bostonia Ballroom, 1340 Broadway, El Cajon, 442-0537: Deniver and

Smokehouse, country western

Fat City, 2137 Pacific Highway, downtown: 232-0686: Midnight Sun. contemporary, Tuesday through Thursday: Pat Cray trio, contemporary. Friday and

ogcurrer, 2858 Carisbad loulevard. Carisbad. 729-3189 remor. rock and roll. Tuesday hrough Saturday. Incognito, rock and roll and new wave. Sunday

Fogcutter, 2858 Carlsbac

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 Strangers, new wave/rock, Thursday through Saturday,

Halligan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: The Ron Botton Group, contemporary and rock, Tuesdar through Saturday.

BACCHANAL Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Delene Zatroch, gultar and variety, Wednesday through Friday; Melissa McCracken, gultar and variety, Safurday and Sunday,

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: Homegrown, light rock and blues, Wechesday through Saturday: Clear Visions, contemporary, Monday and

Hilton Cargo Bar, 1775 East Mission Bay Drive. Mission Bay. 276-4010: People Movers. contemporary. Tuesday through Saturday: Guideline. contemporary. Sunday and Monday.

Holiday Inn/Harborview, 1617 First Avenue, Embarcadero, 232-3861: Jayce Ann Damon, contemporary, Tuesday through

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577: Sandoval and Spye. contemporary, Tuesday through Saturday.

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

Huntsman, 1511 #13 East Valley Parkway, Escandido, 743-7105: West Wind, contemporary, country, and bluegrass, Thursdan through Saturday.

Hutches, 1463 Palm Avenue. Imperial Beach, 423-3479: Pony Express, country rock, Thursday through Saturday; jam session, Sunday.

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

JAZZ

SOFT ROCK

JAZZ

Islands Lounge, Handlei Hotel. 2270 Hotel Circle North, Mission Valley, 297-1101: Pyramid. contemporary and dance. Tuesday through Saturday: Jinnah Williams, contemporary, Sunday

John Bull, 2200 Highland Avenue National City, 474-2201: Skyline. contemporary, Thursday through Saturday; Wayne Gire, contemporary, Tuesday an

Jolly Roger, 807 West Harbor Dr. Seaport Village, 233-4300: Linda Parra and Something Special, contemporary, Wednesday trough Sunday.

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

Avenue, East San Diego. 583-5700: Night Life, top 40 and rock, Friday and Saturday.

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

Kung Food, 2949 Fifth Avenue. Hillcrest. 298-7302: Classical guitar. Thursday through Sunday.

and the Hills Brothers, country rock and soul, Thursday through Sunday

Little Bavaria, Carmel Valley Road, Del Mar. 755-1383: Who's Driving, country swing. Thursday and Friday: Alpines. German polka band. Safurday; Who's Driving, country swing, Sunday.

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue, El Cajon, 442-1331: Cass, folk guitar, Friday and Sahurday; Stuart, folk guitar, Wednesday,

London Opera House, 5404 Balboa Avenue. Clairemont. 279-2390: Dave Bradley Trio. contemporary, Tuesday through Saturday: John Barker. contemporary, Sunday; Barker and Oir, contemporary, Monday.

Macho's 2966 Midway Drive Macro's, 2406 Midway Drive Loma Portal. 224-2401: Lanny Prewift and Cinnamon Ridge, country music, Wednesday through Sunday.

Magnolia Mulvaney's, 8861

Lorenzo's, 596 Broadway, El Cajon, 442-9696 Justice, confemporary rock, Tuesday through Saturday; Shane Gang

SAN DIEGO CKET EXCHANGE

HEART This Sunday BLUE OYSTER CULT Sept. 2 SANTANA Sept. 5 JEFF BECK Sept. 6

ANNIE Sept. 10- Oct. 11 BRUCE SPRINGSTEEN See THE CARS Sept. 26 VAN HALEN Sept. 19 (L.A. CHARGERS HOME GAMES Atlanta this Set.

AC/IDC (Sept. 4. Long Beech), Johnny Winter, Gary Numan, Doobie Brox, The Kinks (Dct. 11), The Rolling Stones (Oct., LA.), Yes (Oct. 1), Roy, Music (Oct. 10), Billy Jol, Annie & Brox, Call us to find a Color of the Color of th

1456 UNIVERSITY AVE.

298-8570

contemporary rock, Sunday and Monday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: D.A. and the Necktones, country rock Tuesday through Saturday: Uncl



THE DAVID BRADLEY SHOW

Totally sexy"-Cheryl Lade Tuesday-Saturday nights Dial-a-Brad 270-8018

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues Band, upbeat moving blues, Thursday through Saturday, auditions, Monday, R. Country, western and folk, Tuesday and

Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520: Classified. contemporary. Tuesday through Saturday.

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

Mississippi Room, 2223 El Cajon Boulevard, North Park, 298-8686: Bach-a-la Trio featuring Eadle Repacy on horn, variety, Wedinasday through Saturday; Dave Torellio Duo, big band, Sunday through Tuesday,

Mom's Saloon, 943 Garnet Avenue, Pacific Beach, 488-9598 Avenue, Pacific Beach, 488-9598 Pocketful, rock and roll, Thursday through Sunday, Aryan, rock and roll, Monday; Pocketful, rock and roll, Tuesday and Wednesday.

Monterey Jack's, 11940 Bernardo



but for a mere pittance you may dine royally in this peaceful 18th Century roadhouse. Complete hearty dinners of the Crown and the Colonies from \$6.50. Strolling troubadours add a touch of romance Wednesday through Sunday evenings

Visit any Sunday for a sumptuous Buffet

Brunch with all the trimmings. (Quiche is our specialty!) 9:30 a.m. till 2 p.m. Adults: \$4.95 Children: \$3.25

Kings Inn 1333 Hotel Circle. Mission Valley For reservations. ring 297-2231

Kings

Playgirl and My Rich Uncle's search for the

Perfect Male "10"

Every Tuesday night

1st place \$2500 cash*

Ladies: Uncle's has done it again! You will be given your own room to watch professional male dancers from 8-9-30

Party begins: Dance to the music of **PRECIOUS**

Contest for the perfect male "10" starts at 10:45

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287-7332

6205 El Cajon Blvd. 1 1 2 Bl. East of College

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THURS.

THE RICK ELIAS BAND SEE RICK ELIAS TONIGHT FOR SURE AND STAND BY TO SEE A LOT MORE OF HIM AT DICK'S.

FRI.

SHAKE
THE HOTTEST BAND FROM ORANGE
COUNTY PROMOTING THEIR NEW
SINGLE.

MOVING TARGETS

TUES.

PRECIOUS
WE MISSED THEM LAST WEEK, BUT
HERE THEY ARE AGAIN.

UP AND COMING NORTH COUNTY ROCK BAND, THEY HAVE IT TOGETHER.



Thunderbolt the Wondercolt

David Bradley

Maniac Band

Cindy and the Sinners

Never a cover 270-3220 4302 Mission Blvd Pacific Beach



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50's - 60's - 70's rock 'n roll New releases - Used LP's Imports - New Wave T-Shirts - Magazines - Buttons

CASH PAID FOR USET LP'S & 45'S

Monterey Whaling Company

Drive Clairement 273-1022 Sandy Stewart and Co-contemporary Triusday through Saturday. Jim Nixon Trio, country western, Sunday and Minday Sandy Stewart and Co-contemporary Tuesday and Wednesday

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

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Gery Baze and A Touch of Country, country, Wednesday through Saturday; the Oates Band, progressive country, Sunday and Monday, Ken Dale with Gerry Baze and A Touch of Country, country, Tuesday.

My Rich Uncle's, 6205 El Cajon Blvd., East San Diego, 287-7332: Emperar, rock and roll, Tuesday through Saturday.

Nashville West, 4240 West Point

Navajo Inn., 8515 Navajo Road. San Carlos. 465-1730: RPM. top 40, and originals. Tuesday through Saturday.

Padre Gold, 7245 Linda Vistà Road, Linda Vista, 277-8681. The Bar Stars with Mitzi Tumer, country western, top 40, oldies, rock, and boog/3, Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873; Dick Liberatore, oldies but goodies, Thursday, Fro Brigham Preservation Band, rhythm and blues, filiday and Sahurday, jam session.

Palomino Cocktall Lounge, 5821 Mission Gorge Road, Mission Valley, 280-4698: Crosswind, country, rock, and popular, Friday and Saturday.

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





Ram Band

Rock & Roll Wednesday through Saturday

Ladies' Night All well drinks & beer \$1.00

Tequila Night all tequila \$1.00

Bands Wanted

Band audition night Sunday—Pitchers \$1.50 Come & help us select a band.

6179 University 582-1070 (College & University)

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No Cover-Music 9 p.m. nightly



Thursday, Friday, Saturday



Sunday, Monday

The Band of Renown

Katy Brown

(she's back) Tuesday, Wednesday

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5 til 7 Monday thru Saturday Well Doubles for the Price of Singles!

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Enjoy Monday night big-screen football with spaghetti with meat sauce salad and garlic bread

1.50 Draft & Wine 50⁴

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cheddar cheese omelet, golden hash browns. home made biscuits

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5046 Newport Ave. Ocean Beach

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Pellkan Pub, 7828 Broadway, Leman Grove 484-9284 Saddle Soar, folk rook and country. Thursday and Friday, Greg Long, contemporary, Saturday Jam session, Sunday auditions. Manday, Jeff Broadley, contemporary folk. Tuesday, Horiky-Torik Flash, country western, Wednesday.

duets, Thursday, Saturday, and every other Sunday, Melissa Morgan, harp, Tuesday; Orion, guitar duo, Wednesday, Friday, and every other Sunday; Melissa Quel Fromage, 523 University Avenue, Hillcrest. 295-1600, Phil Rockhold. classical guitar.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880. John Campbell and Conspiracy, contemporary, Tuesday through Safurday.



Mark Lessman Quartet

Seafood Salads Beer & wine served.

1342 Carnino del Mar Del Mar 755-1919

PARROT Peregrin W.C. Spencer New Tuxedo Jazz Band Peter Sprague Quartet 1298 Prospect, La Jolla Opposite the Cov For reservation please call 454-9131 en every day, lunch & dinner 11:30-2:00



Talent Cash prizes weekly Grand prize Contest \$200

Tall Cotton

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Red Eye

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Fish House

Blue Monday Jazz Jam Session 7:30 p.m.

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San Diego County Licorice Pizza

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SUNSET SPECIALS

ower priced entress including soup & saled bar 4 p.m.—7 p.m. every evening Super N.Y. Saredwich Sunset Quiche Sunset Quiche Sunset Quiche Includes trip to soup & saled bar LUNCH - SUNDAY BRUNCH - DINNER

PADION

KPRI-FM 106 announces



with THE BULLETTS **New York's Hottest Rockers** Friday, August 22

THE SPIRIT 1130 Ruenos Ave. - Must be 21 8:00 & 11:00 pm

Tickets only \$4.00

The T-BIRDS

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SKATEPARK 8:00 pm

Advance Tickets at Oasis, Licorice Pizza P.B., & The Roxy The For more information call 488-0531
Produced by Fahn & Silva Presents





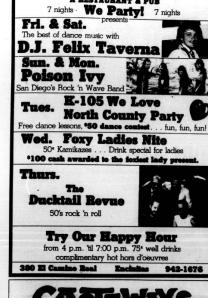
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SEPT. 8 MONTEZUMA HALL

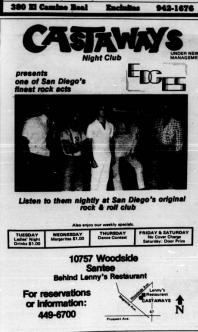
One show only 8:30 p.m. S.D.S.U. students \$7.50 (in advance)

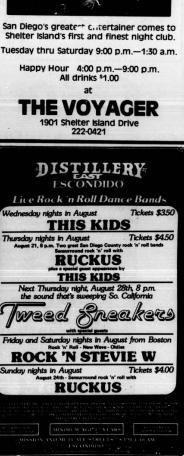
General admission (and students at door) \$8.50

Tickets at Aztec Center box office, Select-A-Seat outlets, Bill Gamble's, and all Ticketron outlets For more information call 265-6947



A RESTAURANT & PUB





THE VOYAGER

proudly presents

Kirk Bates

contemporary. Tuesday through Saturday

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937 Homefolk, contemporary

Thursday through Saturday

Chula Vista. 426-2500. Garry D pop and ordies 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



Street Encinitas 753-2578. Crosscut rock, Thursday, Rosie and the Screamers, rock, Friday, the Feet, rock, Saturday, talent night, Wednesday.

Saturday

Triton, 2530 South Highway 101. Cardiff, 436-8877: Beauweevil. country rock. Thursday through Saturday: Faxes Tuxedo, country rock, Sunday and Monday. Cindy and the Sinners, contemporary rock, Tuesday and Wednesday.



Starting August 27 Wednesday – Sunday 8:30 p.m. Just back from tour, and we've got 'em

Bramble

Featured group with Ferlin Husky a Big Oaks this Sunday—tickets availab

Beauweevil

Stagecoach

3 drinks for

the price of one

4240 West Point Loma Blvd. (Next to Saska's in the French Quarter) Open daily 10 a.m. to 2 a.m. 224-8282





Airport, 1590 Harbor Island Drive, Harbor Island. 291-6400: Portland Maka: contemporary rock. Thursday through Saturday. Santa Fe Bar and Grill, 656 First

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

Schuldov.

Shepherd Cafe, 1126 South
Highway 101, Encintas, 753-1124.
Highway 101, Encintas, 753-1124.
Peter Sprague, jozz, Softwady and
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Don-ACCES" LAD On the Standbur Lad of Cade district plant annised special agent

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31th - BLITE 28th CA Ammerisery party with the food and does prized and very special immountained. Will, a started the 3, long weeks and the petiting longs. The Swoon played hanging 10 on tage. But the should have hang Claude Come intend. I don't know how he get in. And then came Thus. But the should have hang Claude Come intend. I don't know how he get in. And then came Thus. with the Nice How the should have hang Claude Come intend. I don't know how he get in. And then came Thus. with the Nice Lucky from L. A bareaw Mr. Unlocky From. A bare were con them, next to may of the count visited to them to po back to L.A. to, a they prepared to do so. they eccelerately backed into a broad new Moredon than the started to the should be shown that the should be shown that the should be shown that the should be sh

Concerts

Heart and Robert Palmer

Deva: Santa Monica Civic. Friday August 22 and Saturday. August

Ray Charles and Bonnie Pointer

Peter Ailen and Dusty Springfield: Greek Theatre Enday August 22 8 p.m. 2700

The Isley Brothers and Larry Graham and the control of Saturday August 30 e.p.m. (25)

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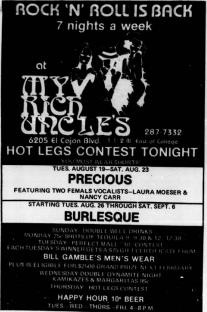
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Old Coast Highway 101



CURRENT MOVIES

diversews are by Duncar Shepherd Provides are endicated by one to five stars our antipathies by the black spot. United newes are for now unreviewed.

Airplane! — A takeoff (peculiarly ap-propriate term in this context, alpropriate term in this context, at mough the implication of getting of the ground makes it a misnomer after all on the AIRPORT series of disaster hims. Several flashbacks allow it to take off on other tacks as well, and time: Several flashfoliches allow it to interest events of the several flashfoliches allow it to include a several flashfoliches allowed as described as described as described as the several flashfoliches and deriv Several flashfoliches and deriv Several flashfoliches and deriv Several flashfoliches and several flashfo

American Gigolo — Paul Schrader's Bressonan portrait of a high-priced Beverly Hills gigolo adolescently admining and envying, but never very altering and environ, but never very electromative or inventille. Less than fallow, in through the thing, the gigotic includes and the presence of the pro-perties of the presence of the con-mutater frameop. With the gigotic every step shadowed by unknown enemies and an although copar-er of the presence of the presence of the section and the presence of the pre-sent of the pre-sent of the pre-tion of the presence of the pre-tion of

If you're not

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LESUE NIELSEN - JAME LEE CURTIS N "PROM NIGHT"
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AND EN PARAMENE PROTUMES Reviewed D

AND EN PARAMENE

PROPHESY"

PLAYA

COLLEGE

13 Julia Village

R

Elizondo 1980 * (Towne, 8/24 through 26)

Towns 824 shough, 29.

The Amilyothe Horror. Completely crediuous (not to say credelle) crediuous (not to say credelle) hausted house thriller based on a street of the same control of the same control of the same control of the con climas fabricated out of rain, thunder, and hysterical cross-cuting. With Rost Steeper, Michael Sacks, and Don Stoud, directed by Stuart Rosenberg. 1979.

(Mira Mesa Criemas, from 8/22)

The Bed Sitting Room — A tasty dish of British surrealism, and not bad as brain food either — not a claim to be seniously made for many movies taking place in the alternath of World War III, this particular verof World War III, this particular ver-sion of that wan having lasted very nearly two and a half mendes and left England in a sorry state Some won-derfully ughy, gray, rubbistly land-scapes With Real fushinghin, Ralph Richardson, Michael Hordern, Peter Cook, and Dudley Moore, directed by Richard Lester, 1999. "I (Ken. 824 and 25)

Being There Jerzy Kosinski's adaptation of his own novel about a retarded gardener named Chance, whose only acquaintance with the world beyond his garden has been through his constant exposure to TV, and who is suddenly turned out into

these ways into one pockupe that the ways into one pockupe that control was a substant and the second of the control was a substant and the same that the same of the same that the same that

Blue Collar Schipharder and former him critic. Plauf Schizader's developing debut, a hot under the blue collar propagandrama about how the Sys-em continues to divide and conquer the workers in the Detroit auto main-ry. (The manufacturers of Checker calls, who opened their facilities to the differentiates are consistent to the differentiates. and the control from the control of the control of

The Blue Lagoon - Two ship-wrecked children of opposite sexes The Blue Lagoon I wo ship worked children of opposes seves come of age all by themselves in an order of age all by themselves in an of Line the tenule provise to be the inquisitive. I multiple making one. Flant Kleiser's remake of the old Henry DeVine Stacpoole tale parades under the tamen of Natural Beauty, but if is hard to credit the selection of suissels. Surf, exists, amenal the and such, with surf, works amenal the and such, with surf, exotic animal Me, and such, with any greater sensitivity than the selec-tion of the leading actor and actress a pug nesed Caldornia surfer (Christo-pher Alkins) and a haughly Vogue model of indeterminable age and ex-perience (Brooke Shelds) 1980 (El Carmo B, Loma, New Valley Drive In, Rancho Bernardo 6)

The Blues Brothers - Dan Aykroyd cruier, a soil-food restaurant, a skid-row hotel for transents, a holiday lim lounge, a lancy French restaurant, a redneck bar called Boths Country Bunker, and more. The sensitivity to cultural discord often results in something quate fouching, like the sight of these two white Negroes en""(Camino Cinema 4, Fashion Valley)



SO. BAY

FRONTIER



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CURRENT MOVIES

mar. Rabert Retrived, tening on sub-scrift a role would play any sent of Authors, Righer. He is the new style of waither one and amoust after person order to learn all about the beatings and the giral and the maggiots, who all the giral and the maggiots, who also the giral and the maggiots, who also the giral and the maggiots who has been supported by the support of the folial play and the play and the folial play and the play and the whole sold reward to his efforts is the big hard the girst from the immates upon his leave falling. With Yashet der, directed by Stuart Rosenberg 1890.

Caddyshack — Cornedy out of the better-sob-shan-snob school But men, it hasn't much to be enobbish about its man boasting port is in a few men, and the shand shad to be shad to

sail properties of a homeocare option of the control and the c

Bill Costly and Richard Prys rected by Herbert Ross. 1978. * (New Valley Drive In)

choice adoptions consisted meet under with an amount of the control of the contro

Cose Eucounters of the Turid Kind Cose Cost Southern Street Stree Close Encounters of the Third Kind

Creature from the Black Lagoon—
Jack Annold 3 D horror move (the
Jack Annold 3 D horror move (the
left and the Black Lagoon—
Jack Annold 3 D horror move (the
left and the Lagoon

SAN DIEGO MIDNIGHT MOVIE DIRECTORY



Dressed to Kill — Miserably paced mersed to Kill — Miserably paced make not put secure of the source of th

The Driver — Cops-and-robbers stuff stripped to the barest essentials of the genre, reduced to the irreducible, abstracted to no more than the bluesy mood and the methodical, calculated, chess-game maneuvers. The nearly monochromatic color and unshared compressions conjuires up a

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AND STORM ST

undoubtedly not to everyone is take and is probably advasable for film nor allconados only. The whole show, in fact, is something like a coded mes-sage bassed from the movemaker to the devictees of the gener, in the of but beyond the full understanding of but beyond the full movement of the devices of the general but of the support of the support probable to provide the support probable to probable probable to probable probable to probable to probable probabl

Escape from Alcatraz — Don Siegei a sort of connect-the-dots director who is very good at charting a terrain or tracing a course of action, takes such a pragmatic interest in locale and procedure that he restores a certain credibility, if not freshress, to the prison move citches collected heren. The closule really, a like whole herein. The locale, really, is the whole point — its walls, its watchiovers, its guards, and its icy mile-wide most serving as the strict equivalents of Houdinn's handcuffs, stratisackets, and underweller caskets. The narra-tive problem of how is get out of ma-awly place is all of oil. See the con-sawly place is all of oil. See the con-sawly place is all of oil. See the con-line of the con-line of the con-traction of the con-traction

The Exorcial — Just because the firmmakers do not mobile 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 tim's credit that there are so many teasing possibilities to pursue privately in this horror story, at once pretentious and towbrow, at once pretentious and towbrow. scatteriord spoof on the ministry in the publish bottom on gas. Several of the present of the present of the present of the present of a fixed and all qualities. 1964.

The Emple Series Back — Wherewe Island and South of the Present of all kinds and all qualities. 1964.

The Emple Series Back — Wherewe Island and South of the Present of all kinds and all qualities. 1964.

The Emple Series Back — Wherewe Island and South of the Present of the Present of the South of the Present of th

Feme — From Freshman auditions to Senior graduation, Alan Parker Senior graduation. Alan Parker chaperiors one entire class through chaperiors one entire class through School of the Performing Arts. Parker's on lack of desceptine, or lack of term, allows the students to caron the comp

Smokey and the Bands if Smokey and the Bendit II sabhon Valley 4, 110 Fashon Valley (291-4404) Thease 1 Modifie Age Cray Thease 2 The Blues Brothers Thease 3 Moneyascular Brothers Thease 3 Moneyascular Brother Thease 4 Caddyshack and Brut

Major the Renic Valley Center West (297-3931)

STATE UNIVERSITY

Isampus Drive In. 6147 El Cajon Blvd. (582-1717) The Octogon and A Force of One. from 6/22

The Octogon and A Fooce of One. Som 8:22 Century Twin, Sen and El Cape Block (1882-1890) Thease: 2 Linear Century Thease: 2 Linear Century Thease: 2 Linear Century Control of Century Century Century Control of Century Control of Century Control of Century Control of Century The Control of Century The Control of Century The Control of Century

The Empire Strikes Back
Cottege, 6303 El Capin Bird. (286-1455)
Theater 1 The Number
Theater 2 Priors Right
Theater 2 Priors Right
Boulevard Right
Theater 3 Cherchi and Chong's Neet Moviel and
Boulevard Right
Theater 4 Romeysuckie Bose and Being There

Thailer 4 sporepsyche Rose and being Freie Ken, AGN 164m Are: (28) 59091.
Going in Style and Hurry and Torico. 8-21 from the and Blue Costs. 8-22 and 23. Dr. Shangeover and The Bed Sitting Room. 8-24 and 25. Soddhartha and Steppenworf. 8-26 through 28.

sudden and severe break with reality that the movie would never have time enough to repair the damage, even if, half an hour later: there were not another one almost as bad that takes place in the streets and on the cartops outside the school. Parker achieves a outside the school. Parker achieves a certain toehold in circema history by documenting the midingli rifes of HOCKY HORROR PICTURE. SHOW cult, but only the fasthful will be statement of Donysiac bleration. Edde means of Donysiac bleration. Edde achieves the statement of Donysiac bleration. Edde Dean. 1890. Dean. 1890.

* (Fashion Valley)

"(Fashon Valley)

The Flendish Piot of Dr. Fu Manchu
— Piere Seilers' final film, released
posthumously. In these circumstances, I adds a certain something,
the continuously of the continuously of the continuously
the role of an enterbelled Fu Manchu,
who at 168 years od has still not managed to conque the world and a now
youth-restoring eiter relate, as well as
youth-restoring eiter relate, as well as
the role of Nayland Smith, Fu's foe
from Sociated Yard, woo, since has
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Rancho Bernardo 6, Sports Arena 6.

Rancho Bernardo 6: Sports Arena 6: UA Cinema 3)



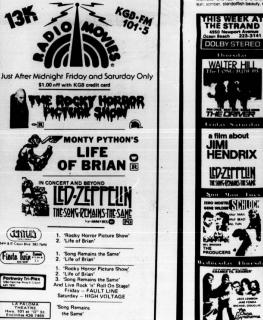
USS Nimitz, transported back in time to the eve of the attack on Pearl Har-bor, starring, Kirk Douglas, Martin Sheen, and Katharine Ross, directed by Don Taylor (Camino Cinema 4, Grossmort)

Firepower The opening is attention-getting, in Michael Winner's pushly straight to-hell style, but there is soon nothing to stitial for or look forward to other than the promised appearance of Victor Mature, who finally shows up, with his hair in ringlets, in the move's last half-minute, playing the fourth richest man in the world. in the movie's sast nati-mature, proyer the fourth richest man in the world-or is it the fifth?" With James Coburt Sophia Loren, and O.J. Simpsor 1979. * (Balboa, from 8/22)

A Force of One — Members of the crack narcotics team begin turning up dead, with their windpipes perplex-







MOVIE DIRECTORY

Asies, 605 Sh (200-9259)
Starting Over, Son of Sates, and Karelle Kifer
strong hits Commission of Sates, and Karelle Kifer
strongh 929
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The Octopon, A Force of One, and Frequency
from 622.

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Don't Ge in the House, The Fifth Floor, and Love and Bulletin, two 629.

Guild, 3827 Str. Hillored (295-2000) My Brillori Career Pleas, 323 Pleas (232-0501) From Note, Death Shp. and Prophecy. from 6/22 SEACHES
Cove., 7730 Grand, L. John (459-5404)
La Cage eur Folles. Hom 8:22
Pine Arts., 1818 Garnet, Pacific Beach (274-4000)
Where 's Poppe's and King of Feerlik
Volumers Jain, 622 and 32 methysis

Volunter Jen. 6/2 and 29 mostly.
Freedist Drive 13, 2001 Makey Dr. (234-3461)
Theater 1: Middle-Age Clary and Silver Streak
Theater 2: The Ortogon and A Force of One, from
6/22
Theater 3: Prior Right and Death Ship
Lone, 3150 Resecrats (224-3344)
The Glary Lagoon.

Pacific Drive In, 4950 Meson Bay Dr. (274-1400) The Fanter and Close Encounters of the Third Kind

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6.27 and 29
Uniconn, 7454 to John Bvd, La John (459-4341)
Private Lives and The Momen
CLAIREMONT-KEARNY MESA-UNIVERSITY CITY Cleremont, 4140 Cleremon Mess (214 0901)
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Gressmont, 5000 Gressmont Center Dr. La Mesa
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Center 3 Cinemes, 2120 Centro del Rio North (291-1668). Theater I No Nuines Theater 2 Dessed to Kill Theater 2 Coste (Inconters of the Thrick Kind Interstate 8 at Magnotia. El Cajon

Beg Bity Drive In, 2945 Man. Chair Vista (42):3377; The Manter and Excape from Acatha. Places Track, 475 in. Chair Vista (42):5287; The Manter Service Service Service In Relation Chair Service In Relation Chair Services and Bedienoide and Brownies The Octapon from 8:22 The Relative Homer Mature Show and Life of Brisan. 8:22 and 23 makingtis.

Harbor Drive In. 32nd and D. National City (477-1392) Don't Go in the House and The Filth Floor, from 8-22

Seath Say Other In, 2170 Coronalo, Impared Beach (ASE) 2079.
Theaer: The Octopor and A Force of One, from Theaer: De Octopor and A Force of One, from Theaer: C call theaer to propor information Theaer: C call Theaer: Oct

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Sas, 600 h is No. Cosemidor 172 29891.
The Octagion and A Force of One, from 8/22
Terms, 271 h. Net. Covernidor 1722 29551.
Seamer of Oldo: Vernitore Beast, and Co. Tell the Spartners introops 8/22
American Cippos. Streetlighter, and The Manistry, 8/24 freeding for Vineyard Twin Cinemas. 1529-22 East Valley Parkeys Escondol (743-1222) These: 1. The Empire Strikes Back These: 2. The Institute, from 8:22

CURRENT MOVIES

ngly crushed, and one of their sur-riving teammates theorizes, "Maybe riving teammates theorizes. "Maybe I's one of them karate weirdos like in he movies." Enter Chuck Norris, who akes time off from training for his next latense of the middleweight full-tontact karate title, in order to save contact karate title in order to save noncor karate title in order to ave noncor of menativa-aris brother-tood and ferret out me bad apple, utilitie more than a promo him for the martial aris, although Norris a a most with Jennier Dollail Brot Deal and Diu Guager, directed by Paul Aaron, 1980.

(Ballosa: Campus Drive In. Del Mar Joves in Frontier Drive In. Poet Margon in. South Bay Drive In. South Bay D

Going in Style — Three senior citi-tens aim to augment ineir meager pensions with amed robbery, hough not having much of either time or nergy left to enjoy their spoils. A learly dash of morbidity nearly runed by smothering the characters in an ittitude of pure sugar. The somber frection of Marin Brest, an outside-the-maristreamer known in a small crice for the NOT TOMORROWS. sircle for his HOT TOMORROWS, suggests that he personally would just is soon go the way of morbidity, but is supplies the characters with so lit-le personality that they are inevitably aken over by the well-known and vell-loved idiosyncrases of the actors who play them George Burns. Art Zamey, and Lee Strasberg. 1979. (Ken. 827)

Jesse — Plasticuted Intelect and tugingly grotecysed replica of the 1950s — a distinctly 1970s replica with 1970s music dance, and condeced replications of the 1970s medical distinct of the 1970s 3rease — Plasticized, inflated, and

few resounding cultural chords, but if has no idea how to dreviolp them into a harmonious whole. With Stockard Channing, Eve Arden, Sid Caesar; directed by Randal Kleser, 1978. "(Vogue)

**(Vogue)
**Herry and Tonto - The Jobyssey of a serior citizen and his pet cut evicet from a conference! New York apartment house and oriting cariny and from a conference! New York apartment house and oriting cariny and conference to the petition of the Conference of the Conference of the Conference or the Conference

Norbie Goes Banenes — The return of the Disney Volkewagen, with Clora Leachman, Charles Martin Smith, and Haney Korman, directed by Vincent McEwety. (Cinema Plaza 5. Clairemont: Fiesta Twin, Parkwy 3. Rancho Bernardo 6. Sports Arena 6)

Sports Areas The INTER-the Comparison of the INTER-the Comparison of the Inter-sory of the Inter-country-western country, and making a prized sex object out of Willie Net-country-western country, and making a prized sex object out of Willie Net-sory. The Inter-country of the Inter-country of the Inter-country of the Inter-country of the Inter-tory of the Inter-sory of the Inter-tory of the Inter-tory of the Inter-sory of the Inter-tory of the Inter-

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modern, urban version of Josh Ran-dail, the Old West bounty hunter he played on TV in the late Fitties. Some eccentric characterization modelled on real-life skip-tracer Raiph "Papa Thorson, but the move finally seems a Thorson, but the move finally seems a title short on that, and long or action scenes that give a very limited idea of the vocation someone gives them an experience of the state of the breaks loose. Directed by Buzz Kulk. 1980.

(Big Sky Drive In: Chema Plaza 5. College, Pacific Drive In: University Towne Centre, Vineyard Twin 2. from 622)

King of Hearts — One of Philippe De Broot as sticky confections. Music Dax melodies, fary-tale costumes, and prance-y performances are enisted to demonstrate that war is not nice and that the inmates of a furny farm are saner than the people wheeling and dealing in the real world. With Alan Bates: 1966. * (Fine Arts)

Kramer vs. Kramer — A variation on the themse of THE CHAMP much more mundane but not much less maudin, about a women's lib widower raising a child on his own when the mother goes off to Find Herself and the outsoft fight that ensues when a her returns eighteen months latter as a Whole Human Being. The movie is arranged in short and simple and sweet scenes that chart the emotional ween's comes that chart the endorsal ups and downs of the father-son re-lationship. There is almost no decephonal not development in any look and the development in any point. It is as though the up moments and the down have been portioned out by an emotional detection and dis-tinction. Careful, neat, no mess, the form. Careful, neat, no mess, the form, Careful, neat, no mess, the henry, and Jaine Alevander: written mental and the careful of the "(Stand. 627, and 28).

"(Sirand, 827 and 28)
Life of Brissa — The emotional blackmail implicit in the tedous Biblichael at a pool, from the Monty Python call spool, from the Monty Python you are liable to be taken for a you are liable to be taken for a businesse. Boods be segared hough because the segared hough actually have more reason to be of-tended than those of Jesus M. Christ hended than those of Jesus M. Christ hended than those of Jesus M. Christ Farl and M. Christ hended than those of Jesus M. Christ Hard and J. Chr

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this umpleenth reteiling of the Jesse James story is the casting of real-sife of the second of the s

Middle-Age Craxy — Contemporary romantic comedy inspired by the Jerry Lee Lewissong, with Bruce Dern and Ann-Margret, directed by John Trent. (El Carnino 8; Fashion Valley; Frontier Drive In; La Jolfa Village; UA Cinema 1)

The fittiest Cases — The issue of woman in dependence formulated in terms that were already old in the green years of Kathanine Hepburn, who would be easy to imagine in the work of the easy to imagine in the cloud of Beratius, at It will be a supported to the cloud of Beratius, at It make, at the first things, and with a wealthy in the cloud of Beratius, at It make, at the first things, and with a wealthy in the cloud of Beratius, at It make, at the support of the cloud of Beratius, at It will be great the cloud of the cloud of Beratius, at It will be great the cloud of the cloud of

1941 — The sighting of a stray Japanese submarine off the California coast sightes a slapstick panic which might more revealingly have been ti-tied THE JAPS ARE COMMIG, THE JAPS ARE COMMIG, Steven Spiel-berg must have figured that if Salnily berg must have figured that if Salnily could rescentifie slapstick comedy (cf. ITS a MAD, MAD (efc.)

WORLD), then so anyone could. But he is so preoccupied with spendim-the pendid re-creation, introducts seen occentraction, and elaborate tests of execution and country of the second services and seen of the second services and confight above tolly-wood Boulevard and an admittedly tolly seen of the second services and services in the significant services and a tot of move in-pikes. None of them is the significant services and a tot of move in-pikes. None of them is the significant services and a tot of move in-pikes. None of them is the significant services in the significant services and a tot of move in-pikes. None of them is the significant services in the significant services and a tot of move in-pikes. None of them is the significant services in the significant services and services in the significant services and services and services in the significant services.

No Nukee — Socially conscious con-cert movie, featuring Jackson Browne, James Taylor, Carly Simon, the Dooble Brothers, and Bruce Springsteen. (Center 3 Cinema 1; Flower Hill Cinema 1; Mira Mess Cinemas, from

Name Peas — A rice, sincere, managed of the pease of the labor new sincere in the fraction of BLACK FURY. The GRAPES OF WRATH. THE WHISTLE AT EIGHT AND THE WHISTLE HAVE A TE FORWARD, of all, as late out of the walking-on-water some well-wishers wit late it to be The high-soft of the sincere in the sincere

The Octagon — Manial-arts action with Chuck Norris and Lee Van Cleet, directed by Fric Karson.
(Batloos: Campus Drive In; Del Mar Drive In: El Camino 8: Fista Twin: Frontier Drive In: Steam Valley Drive In; Annach Bermado 6: South By Drive In; Spotts Arena 6: Star: UA Cinema 2: University Towne Cartle; Inem 8:22



CURRENT MOVIES

inte meager compared to the finest work of the Desney animators, also is afficied with a bod case of the cubes. But we storytine picks up corresponding to the compared to the

The Producers — Zero Mostel and Gare Wilder (the latter manages to stall every scene he is in hom the stall every scene he is in hom the career to the air of stealing scenes) portray a paid of service years of service producers and the service scene service se

Prom Night — And a killer is on the loose; with Leslie Nielsen and Jamie Lee Curls, directed by Paul Lynch. (Camino Cinema 4: College, Frontier Drive In; La Jolla Village; New Yelley Drive In; Plaza, from 8/22, Plaza Twin 1; Santee Drive In; Village)

1, Santes Drive Int, Willago)
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(Riaza, from 8/22)

Relace the Tittente — Director Jerry Jameson, having previously been assigned to reteree a creathed self-selfand having handled the job neps too holdy, in here grown the herbite ratio of returneting the tong-toot Titanic, and having handled the job neps too holdy, in here grown the herbite ratio of returneting the tong-toot Titanic, and having handled the job new York all right—suby-seven tells, but he gets when here, hampered on the last leg of here. The previous the here is to late of-tithe-world espinionage plots. With Jason Robards, Richard Jordan, (El Camrio B, Plaza Twin 1; Valley Circle)



The Blue Lagoon

The Blue Legons mouth and transmitting messages to mouth and transmitting messages to him through his index singer. Solver the message is not because the solver solver the solver solver throw the boy's powers gets underway the boy's powers gets underway the solver solver through the boy's powers gets underway the boy's powers gets underway the boy's powers gets underway the boy's powers get and a colony and powers of the solver solver the boy's powers get and so long appreciating his capital seases (the consider solver) and solver and solver the boy's powers to solve but the boy's powers to be solvered to solver the boy's power to solve but the boy's powers to be powers to solve but the boy's powers to be powers to be powers to be powers to solve but the boy's powers to be powe for spirituality. Directed by Conrad Rooks. 1972. * (Ken, 8/26 through 28) * (Men, 928 through 28)

The Silend Partier — The plot defee easy summary, or easy swellowing, but if has to do, beareaby, wen e.e.
saddistic bank robber and an embezzing bank teller, after the littler outside the saddistic bank robber and an embezzing bank teller, after the littler out-rate initiation of a Particial Highcut-rate initiation of a Particial Highportings), it puts a strain on your creduly, but not on your beakede A
mischievous, twintie-synd acting bit
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*With Christopher Plummer, Susannen
*Visit Christopher
*Visit Chri Silver Stream - Innocuous takeoff on the LADY WANISHES/NIGHT TRAIN railroad thirties, secouled with little sense of the style of the Hichooch-Reed prototypes, and replacing the sophimization of the supplement by the poppy

Siddharths — Classic Comics on screen. A paper-thin travelogue through Northern India, lustly photographed by Sven Nykvist, it slides over any notion of pain, struggle, intellectual conflict contained in Hesse's novel about a man's search

sinister art curator from Chicago. With Richard Pryor, Jill Clayburgh, and Ned Beatty, directed by Arthur Hiller. 1976. * (Frontier Drive In)

Smokey and the Bandit II — A re-union of Burt Reynolds, Sally Field, Jackie Gleason, and director Hal Needham. Needham. (Cinema 21; El Camino 8; New Valley Drive In; Rancho Bernardo 6)

Drive In, Rancho Bemardo 6)
The Song Remaries the Same — Led Zeppelins Madison Square Garden Concert the distinct budge in lead singler Robert Plant's parts, on stage, and the Problem Plant's parts, on stage, and high-quality sound. The problem of the problem o

Straing, 822 and 23)

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**Espagement — The grating music at the outset establishes the tone as something severe, serious, editing. But this adaptation of the Hease novel to the serious properties of the Hease novel to the serious serious properties of the Hease novel to the serious serio

• (Ken, 826 through 28) Towney— Ken Russell is ringmaster to a head-spinning series of gaudy abbleaux. London in flames about a service paying frented tribute to service paying frented tribute to please conso (Merlyn Monroe, a smashed TV screen spewing a mu-ticular about the bodroom. All the white, Peter Townsherd's nock opera is going full-blast, non-stop, amothemic these lutores visuals like series and properties of the properties of series magnetic remain incidental. II. a blanket. For all their braws. Plus-sell's images remain incidental, in-lustrational, and they seem, in com-parison with most of his movies, al-most subdued. Ann-Margret. Oliver Reed, Roger Daltry, Jack Nicholson, Elton John. 1975. * (La Paloma, 8/23)

Up in Smoke - Cheech and Chong's Up in zmoke — Cheech and Chong's marijuana puff piece is simply a stinker (a pot stinker? a stinkpot?). Gas masks are advised. With Stacy Keach and Tom Skeritt, directed by Lou Adler 1978. • (Aero Drive In)

Like David Sing.

When Comberty - A Teas of worker
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be laid bare. With Debra Winger and Scott Glenn, directed by James Bridges. 1980. "(Century Twin 2; El Camino 8; Flower Hill Cinema 3; University Towne Centre; Vogue)

Centre: Vogue!
Where's Poppe? — An undeniably, even if undesiably, funny New York
of the Committee of the

"The Mones — The sharp-tongued Clair Both Luce play about high ac-ceptly lades in goots Marinatian apart-ments and on a Nevoda dude ranch-position of the sharp of the sharp position of MRM trash, directed by Georgie Cales. The sharpaic case, "Sheater: Jose Fortains, Jose Touter ford, Rosalind Russel, Paulette God-ourd, and Marinatian Care-ford, and Marinatian Care-ford, and Marinatian Care-ford, and Marinatian Care-more roars and screeches and cunches than in a demolston deby. ""((Incom))

Xianadu — Old-fashioned musical of the land where the intervalls between pared, felses, and bland, and where the musical numbers themselves are pared, felses, and bland, and where the musical numbers themselves are tallet are hardy made better her by the electric music, the psycholotic color, or the entary. Darry similar san to less a personage than Terpai-chore, disuptive of Zeus, goddess of herself, and Michael Beck is the universal similar proposed to the proposed of the proposed proposed to the proposed proposed to the proposed proposed to the proposed proposed to the proposed herreif, and Michael Beck is the un-niversiting low einterset. Every once in awhite a bone a thrown to Garee Kally, the beat horon to havilitie a city. The beat horon to havilitie a city of the common to havilitie a city of the common to havilitie a city of the common to havilitie and the common to havilitie and end to the common to have the end of the common to have nood, to applicable. Diserted by Robert Greenwald. 1980. (El Camno & Parkway 2, Rancho Bernardo & Sports Arena & Univer-sity Towns Camno.)





innocent hero — Gene Wilder of the guilible eyes and the distraught hairdo — ejected from the train at regular intervals), but the only participant who appears to understand the proper tone for this sort of thing is Patrick McGochan, in the role of a suavely

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GON BOTS GUINTO & conpa. 3550 2 Jolgon 559-3460, 583-1987.

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WANTED PROFESSIONAL country/country western band for San Diego engagement Would engo going to see bands currently play-ing in San Diego clubs. 226-1687

WIGH 16th opening with the preference was bring and PA. All Man County for MAN Co

MY WHOLE COLLECTION of 8 tracks: Over 60 or them. Will sell separate or bulk. Make offer, must sell. 286-8487. after 4:30 on weekdays.

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WORKING OR WEALTHY person wanted now for State College area 2 bedroom apartment. Furnished with fireplace, patio, and garage, \$150, 583-8479 mornings.

ROOMMATE TO SHARE 2 bedroom house in North Park, fireplace, yard, quiet near park, \$150 plus half unities. Rick 299-4320.

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OAKWOOD PACIFIC BEACH, responsible, pleasant, over 35 female to share large, luxury, 2 bedroom. 2 bath, furnished apartment. Pool, jacuzzi, ternis, activities. September 1, 5280, References please, 453-4843.

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PACIFIC BEACH apartment available 10/1. Four blocks from beach. Student preferred. Own norm 5155 plus 1/2 utilities. \$100 cleaning de-post. Alan 483-3643. FEMALE WANTED platonic nonsmoker to share large 2 bedroom apartment, private bedroom & bath. \$130 plus 1/2 utilibes, near 48th & El Cajon. 282-3483 evenings, except Thursday.

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\$10-\$17. KITTENS, unusually beautiful. Pateres long hair bl. Pt. Samese and Pessan Calico. Box-trained, extra super personally, 276-8547.

BEAUTIFUL ALL-WHITE female, Huske-Samoyed, Medium size, 11 months, Very loving dog, Looking for good family people, Rail good dog, Good friend 265-1595 or 434-2200.

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1966 Burick LA SABRE 36,000 original miles, ar condoming, power steering/brakes, immactu-lacuoterior, 2000, Bruce, 459,6478

1970 MERCEDES 280 SEL 4 door sedan, excel-lent condition, must sell this car. \$6000 or offer 462-3124 or 427-7000 CAPR Engine parts and accessories Side wing windows, shadow louvers 270-3333 or 277-6445 evenings.

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CAMPER SHELL for Toyota long bed truck. \$275. Howard 286-3488 days. Excellent condition

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1972 PORSCHE 914 1.7, 74,000 miles, excellent condition, AM/FM cassette. No rust, 23 city, 38 freeway, Must selt, \$3,000 frm; Craig 291–2606 or

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1964 VW CAMPS cut ne read/best and classes require get 25 mg, ferreds tratter statistics only received the control of the classes require get 25 mg, ferreds tratter-statistical control. Topic of work card 13300/best Regan 159471 Rept 259471 Rept 259471.

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message. 1935 CAMARD, power steering and brakes. 1949 FLAT 124 SPORT COUPE 5 speed. 1438c: radiath disc brakes, very good conditions. 11200 1950 TABLE 485-2383 or 755-4588. Stat. or other 1800 Williams 279-6039.

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WANNA DRIVE a could? Buy yourself a 1979 Datum 2907s. The attended in portrain comfort russ the grand busing paskage which includes memoring \$10.975, one 275-2256.

1956 INTERNATIONAL Traveral 4x4, 54000 in-iested in restoration. New paint chrome ties interior. Must sell My loss, your gain! Must see 3395-31s; 51375 other.

1965 MUSTANG, good body engine, 21/26-mpg. 3 speed 6 cylinder worth 52500 asking 51800 or best offer 239-6984.

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TRUMPH OWNERS UNITE! The Trumph Spots Car Club offers such activities as technical restoration, ralles. For pewsietter, write: PO Box 22633. San Diego. CA 92122 or call 455-0865.

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1970 TOYOTA WAGON, moving sale, \$700 or best, Debbie 483-5066 or 453-4100 x378.

SEXY SPORTY 1977 MG Midget roll bar excel-lent condition, low miles, must sell, 13200 442-4848

DOCK BUMPER heavy duty for truck, \$45, tires and wheels (3), 7-17.5 tubeless for Chevy truck, \$40, car radio with speaker, \$10, 464-4490.

1974 FIAT 128, 4 door, excellent condition, 61,000 miles, new tries, clutch valve job, recently funed, good mileage, \$1500 or offer 569-0834 evenings.

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1970 VW BLS, 57.800 miles, less than 10.000 on new engine, paint good, back carpeted, \$2300, 273-1128 evenings.

1995 THUNDERBRD. 15000 frm. Jan 445-944 1797 DODGE VAN (low milet, 8,4 ton longbad 1994 C-969's \$88,8894 from Land read are con-discount patients power aftering mortalists, payed and capeted and capeted describer conditions and control to the state of the capeter conditions and capeter secretary conditions and capeter conditions and capeter secretary conditions and capeter secretary conditions and capeter secretary conditions are capeter conditions. 1995, 514-188.

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OPEL GT PARTS complete clips, all electrical mechanical tires wheels. Save my number as 1 always have new cass. 282-6860 or 475-5155.

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MUST SELL 1950 F-1 Ford pickup, beautiful interior runs great a steal at \$1000 Sondia interior in good condition, \$600 or best order.

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1973-VOLKIA-KORN BUG GABOD original miles. 1977. TOYOTA: CEUCA COUPE: Five speed. 1972. CART is excellent condition, new Jacks.

The real part is excellent comparil retrieve miles. AMAPIAN are condisioning, 2700 miles getted: 1972. CART is excellent condition, new Jacks.

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por Thrompson shoots 15900 272-9546.

1971 MG MDGET Recently rebuilt engine new data. 1300 287-954 4 speaker, serious. Michelin ra-data 13000 287-954 5 (2014)

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1975 DATSUN 8-210. Great looking, great per-formance. No problems, 33 mgg sick sinh daz brakes, radio healer, real window, adequate and carpet. 4 door. 32350 or make offer. 727-6397.

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1948 CHEVELLE 2 DODE coupe: 6 cylinder: 1972 BAJA BUG Full roll cage: 1835 VM racing 1972 MAZDA 89-2 Rebuil engine: excellent form from the common special science in the common special s

1973 VOLVO 164E 4 door, automatic, air condi-tioning, excellent interior and exterior, 2nd owner Castornia car. 52900. Joe 459-5152 or 439-4582.

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1973 SAAB MODEL 96, tan, good condition, recent paint, \$2000 or best. Larry or Rosemany 454-8098 or 459-0249.

1968 VOLKSWAGEN Squareback, rebuilt en-gine, \$1400. Norm 282-1407. THE FORTICE COURTS SHAPE & depended in the Court of State of State

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(C) 5 brake drains cylinders and strong lives 6 series Asport Cospe with osal opera wastern.

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JAGUAR SEDAN, 1967 Mark II. 6 cylinder with spend. AM FM radio. Michelms, bucket scale, and belastful world dash, in Brissh and Only 53800, 455,0094.

1970 CHEVY SUBURBAN, radio, air conditioning power steering and brakes, attached trailer hitch 2 estra, wheels, and, bies, \$2000/offer, Lany 442-4128 after 7pm.

NITROUS CNODE injection system. Fits any GM car with stock carburetion. Never used, costs 3425, self for \$325, 483-5003 before 4pm or above

1976 HONDA CIVIC 5 speed, AM/FM cassette 53,000 miles, serviced every 5000 miles, rurs grat, excellent mileage, \$31,00, 566-1523 eve-neras.

1969 COUGAR new front end shocks, car-buretor, good interior, top. Needs work, \$250 or best. Dave 452-2996 days or 755-6161 nums.

1977 DATSUN KING CAB, excellent condition 37,000 miles, 5 speed, heavy duty shocks, seel-beited radials and small camper sleeper, with boot icebox, 54500, 455-1043. 1972 BMW BAVARIA 3.0, engine recently rebuilt Michelins, mags. 4 speed, runs great interior immaculate, but front grillwork dented. Way below market at \$3150, 455-1829.

1972 VEGA HATCHBACK, dependable transpor-usion. Sacrifice, must sell. 1550. Also 1965 VW camper, \$1250, newly rebuilt engine, good body and interior. 465-8696.

1963 PORSCHE 3568. Moving, must sell. Nice condition, with red body and black interior 54200, 275-3628.

1976 FORD GRANADA Ghia Sports Coupe: A conditioning 2 new tires 32,000 miles. Tan with viril top, 52900, 454-9826 before 7:30am or about 1975 per 1

1978 FORD PINTO, 4 cylinder, automatic, air conditioning, power steering and brakes, 25 000 mirs, \$2500, 226-8453.

1965 RAMBLER AMERICAN, 6 CHINDER, 3 Spring

1974 CHEVY VEGA hatchback, 61,000 miles, es-cellent condition, automatic, air conditioning, good mpg on regular gas. Gabi 452-2032 days or 453-8324 evenings.

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1970 BUICK ELECTRA, good shape, dependable, 1981 registration, 5750, 435-3887 evenings.

1974 SAAB 99 LE. 4 door, 4 speed, stereo, 24 mpg, well-maintained, service records available, 52500 or best offer, 271-7844.

1976 FORD MATADOR motorhome, self-contained, air, power steering and brakes, gets 10 plus mpg, 27,000 miles, 34800, 447-5839 1971 DODGE DEMON, start 6 engine, new stress, new carburetor, new interior, finely and newly tuned, new brakes, AM/FM radio, recently aligned, very reliable, 1850. Stew 464-818.

VA-BAJA PARTS: 6 volt van tail lights, \$15; 6 volt battery, 6 months old, \$10; reversel wide wheels with wide radial tires, \$15/paior, 225-8277.

1975 CORVETTE, 350, 4 speed, power steering and brakes. AM/FM stereo, T&T wheel. Best offer over \$6300 Must set \$60-8183

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1966 FORD T-BIRD Deputing top of the nodet Siver with black top. Original genum other upholstery. \$1600, 276-0146 evenings. 1971 MG MDGET fine shape runs great to 1992 Cornigto Europe must sell My loss is your juin \$1800 and worth at Gino 292-8389

1979 FOOD DA CIVIC Tow mileage, 4 spread silver with postinging. AM:7M cassette new radios, excellent condition. Must sell. 3495 or best oner, 562-1053.

1978 HONDA CIVIC, dark brown automatic loaded, low miles, excellent condition, 54500 Livy of Sharon 447:5013.

1976 TOYOTA PICKUP, excellent co-idition, 42,000 miles, \$4000 without camper or \$500 for camper. Can sell separately. Gilda 233,6322.

1976 DATSUN 8210. 4 door, 4 speed, new ra-duts, new paint (deep blue water-nay blue), 44,000 miles, well-preserved, \$3350 or offer, 453-1828. 1954 CHEVY BELAIR 4 door, 6 cylinder, automa-tic, runs good, needs pane and interior work. 3600 or best, 789-1384 after 5.

1983 VW 1300 ENGINE 570; and Chevy short tail transmission, 365-274-1142 after 4pm (keep trying, hard of hearing). 1967 VOLVO 1225, good paint and body, strong engine, radials, clean interior, \$1350, Ed 295-7242

1970 TRIUMPH GT6. 6 cylinder 4 speed, power plus 27-34 mpg, new paint, mags, tooks, and runs excellent, Steal it for \$2995, Don 291-4237.

1969 FIAT 124 SPYDER convertible, good strong engine, loves the mountains, new paint, good rubber, needs new top, \$1600. Ed 274-6484. 1976 HONDA CIVIC, excellent condition, radial tires, no rust, \$2295, 690-6946 after form. MUST SELL Honda Civic Hatchback. New paint, front shocks, recent valve and ring job. 453-6370 evenings and weekends.

1968 VW BUG, well-maintained new up-holstery, 30 mpg, clean inside and out, \$1300, 274-3018

1967 FORD MUSTANG, good condition, au-tomatic, \$1100, 465-7992, evenings and weekersky.

1977 CADILLAC SEVILLE, beautiful condition, loaded, air conditioning, leather, surrioof, 58850, Roof rack, adjustable, aluminum, will fit smaller cars, 525. Rich 280-3551 or 294-9679.

1971 TOYOTA CORONA Mark II, 4 door, au-tomatic, air conditioned, recent valve job, very good condition, \$1350, 562-4272. AUTO ALARM, new, still in box, Sleeping Tiger auto burglar alarm, 5100. Also, many 4 cylinder Posche parts including Zenith carbs, heads, case, pistons, and barrels, etc. Reasonable.

1980 VW DIESEL PICKUP, new, must sell. Best offer, 223-9935.

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CAMPER SHELL for shortbed small truck. Insu-1971 CHEVROLET Kingswood station wagon, automatic transmission. VB rebuilt engine, power seats, windows, locks, best offer Raquel 236-6420 days Monday-Friday or 424-8909.

1969 BAJA, Bran' spankin' new paint (RM), 1835 cc built custom interior, Jackman lights-rims, Rough Courtey suspension and more, 52000 firm Mitch 745-5629.

1965 MUSTANIS 289, V8 3-speed, new/recent U-joint, upper balljoints, shocks, tie rods, idler arm, brakes, tres, interior, paint, \$1500/best, 481,6666.

1977 PRIO, a great normy site of great control state of great contro

1983 THUNDERBOD, very good reginer.

1992 STREET BRUMEN oil bit to give service and a conditionary feet of the service and a conditiona

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1969 FORD F-100 SHORTBED, automatic, power steering and brakes, air conditioning. ORD suspension, double shocked, Jackmans with mudders, campershell \$1600. Greg 272-9548.

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1968 PORSCHE 911 GREEN. Excellent running condition, new tires, interior excellent, needs some body work. Asking 15500, 460-4304. 1975 MATADOR 4 DOOR 78,000 miles, air con-ditioning, tadio, power steering, solid car. Blue Book at \$1250. First \$1100 takes it. Leave mes-sage at 426-6301.

PM AVAILET REIL CLASIC 19 o. n. 6 1948 SQUAREACK recently rebuilt engine, needs down, one of the special properties of the

1976 TOYOTA PICKUP with complete camper 14500 Without, 14(00 Only 42,000 miles. Per-fectrunning condison. 3811 Udali St. San Diego 92107. 233-6322

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1971 CAPR 2008 automatic good transporta-tion car, AM7FM, easy gas. Needs minor work ini body damage. Must sell. \$750/best offer 583,7140, keep trying.

1975 CHEVY LUV. AM/FM stereo new up-buildery new tires. \$1000/hest 287-07.19

1972 VOCKSWAGEN 411 Squareback automation mansmission good body, good times nice interior runs good 31500 film. Scott 753-2825.

STOP I have over \$300 worth of new F/Bx14 steel-belted tres, less than 2000 miles, excellent condition, a steal at \$160, John 442-7447

1973 TOYOTA COROLLA Deluxe coup

1975 DATSUN 2802, 4 speed, radial, cassette stereo, 54450, See at Massachusetts and Broad-way, Lermon Grove, 426-2332 or 225-4642

1965 PONTIAC TEMPEST, 6 cylinder, 4 door, au-tomatic, good condition, 5600, 272-2567

TR3 PARTS CAR worked 466-8983

1972 VW BUS. 4 speed rebuilt engine. AM/FM cassette. \$2350-421-1041

BLAUPUNKT AM/FM/8 track car stereo, snap-ir fit for VW Rabbit or Scrocco, very compact chas sis. like new, cost 5175, sell 580, 224-9395 eve-

1972 VEGA FOR SALE, well-maintained, run great, good gas mileage, tadio, heater, new bas tey, ties. Must sell, male offer, Kevin 270-6442

1974 VW SUPER BEETLE runs good, AM/FM stereo radio, \$2500, 569-1435.

1973 PORSCHE 914, 20 Classic White, papers back to original owner. Bra. cover. appearance group, aloys, rebuit, 15800, 564-9685.

MOVING. MUST SFLL 1972 Buick station wagon Runs, needs engine work. Consider anything over \$100, 453-5719 evenings.

1972 PONTIAC GRAND PRX Power, ar condi-tioning, AM/FM stereo, metallic bronze with new landau roof. Excellent condition. Must see \$1200.454-86.239-0015 or 488-9981 herenox.

SUMMERVAN 1975 Dodge Sink kerbox mags.
C.B. cassets series, surroof bedicom All brau-tifully customered. Except. Most sets. \$1700 Underevable beggan 274-5170 of 222-1491.
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BUY ONE, GET ONE FREE DWARF DRACAENA 4" POT 2 FOR \$2 6" POT 2 FOR \$6 **PICNIC** BASKET 2 FOR \$18

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PARTS FOR SALE. 1955 Chevy truck grill, 140, 1953 Chevy car right fender, 525; 1951 Chevy panel truck left rear fender, 140, 563-1239. 1967 TOYOTA LANDCRUSER pickup 4x4, 327 powered, new transmission. Goes anywhere. Asking 13000. PO Box 808, Julian, CA 92036.

1976 MG MIDGET, AM/FM cassette, new tires, brakes, Covers, luggage rack, Reliable, priced for quick sale, 942-2230 evenings or 455-8185 days.

1970 BUICK SKYLARK Moving, must sakrifice at 11500 or best. Very strong engine. Skip or Janie 234-3097 after Spin or before Barn.

nings.

1972 SPITFIRE TRUMPH, roll bux, soft top, low mileage, \$2300, 427-9818

1979 DODGE 200 VAN, like new, 15,000 miles, deluie; conversion, \$16,000 new, \$10,000 or best offer, 454-0489 or 454-0429 evenings.

1974 DODGE POWER WAGON 3/4 ton. 4-wheel drive pickup, matching shell, 53095, 1977 Dodge 3/4 ton 4s4, 55000. Has AM/FM stereo, retra tank 421-1377. 1972 HONDA Z COUPE. Runs good. 40 mpg. 1950. 449-5789 or 477-6640 evenings and weekers.

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1997 FOID 4 WHEEL dime. Het protop teat.
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1964 VOLVO 1225. 4 speed, 32 mpg, 3600. Dat-sun pickup, 1966, Buck V-6, automate, fast and 2602. Especially main components, 455-6066.

1964 VOLVO 1225. 4 speed, 32 mpg, 3600. Dat-sun pickup, 1966, Buck V-6, automate, fast and picky, 51275. Import subular chrome bumper, 550–483-2811.

1973 VW BLIG. 15 mgg 4 speed new trates.

1992 CHEVYSIDAN corpustations and most.

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1968 DODGE DART Start six cylinder, great en-gine, excellent reliable transportation car with air conditioning, cassette. Must sets, best offer over 1500, 8bb 45-3746.

GREAT BODYI Soon-to-be-a-classic 1968 EI

1964 PLYMOUTH BARRACUDA, Air conditioning automatic buckets, power steering, rebuilt V8, electric antenna, rice, \$1000 or 7 466-6377 or 574-4452.

1969 CORVETTE Tee-Top, silver, automatic, 350 erigine, only 35400, 569-0744

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MEDICAL HISTORY - A complete medical and ocular history is taken by a written questionnaire, and personally reviewed by the doctor.

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FMF - BMX precision bearings, must see, Very light, 5225-227-10 speed like new disc brakes 385, Ladies 3 speed, 345-275-2089.

1974 YAMAHA 360 ENDURO, completely in built runs good, 5500 firm, 284-3354. TRADE OR SELL man's 10-speed Peugeot for woman's 10 speed, good condition. Also child's seat and bike rack. 287-1978 evenings.

1976 HONDA CB200T, mint condition, low mileage, freeway legal, 95 mpg, extras included 1550 farm. Dave 224-7395.

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1969 YAMAHA NEEDS minor work 125cc from condition: \$200 Joe 483-0940 697-8536 1975 HONDA CB366T 1785 him. New multi-hain, and hear tire. 14,500 original males, hard sinckle facing. Bell Star II helmet. 3

1972 YAMAHA 250 DRT BIKE, rebuilt engine ported cylinder, plus extras, 1950 S83-0681 PEUGEOT 25" lightweight beyole in excellent condition. \$150. Schwinn Varsity. 24", new sprocket and chain. 145. Brad 223-4098.

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1978 ATC 90. Sacratice at 1550. Very good condition. 447-5808 or 579-0873. GIRLS 3 SPEED, 24" bicycle, 545. And boy's 26-beach bicycle, 520. Both in good condition, 284, 1319.

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1978 YAAAAHA 4000S, navy blue with white bunk, mileage 8600, electric starter, excillent buy, 5880. Also fullface helmet inding suit 485-285 or 283-2678. 1979 PEUGEOT MOPED, top of the line, excel-lent condition, must see, 350 miles, 566-5597,

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AUGUST 21, 1980 19



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soft 19 year. Grati Dayle Berney pixel to \$1807.564.973 (year. Berney pixel to \$1807.564.974 (year. Berney pixel to \$1877.564.974 (year. Berney 1977 HOMAN 350 good condition low miles.
1950 442-310 after 4. Month of the second sec 199 MAMPA 25072 Live non-creats 1900.
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IS CATAMARAN, good condition. Venture sails SKI BOAT, 16', 100np Mercury outboard motor. Exellent condition. \$2500 or closest offer. Indee mercury.

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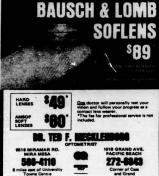
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SAVE THE COON numer scene send started with send started transport energies to New As transport to New As

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MnSTERY Gift. Love the new group Fingers. N.J.
has nothing to S.D. Babylon.

RUNNER, THE lade is twisted, time ic-lost, i found some love, but at such a cost Weary, weary, Middlemarch.

NAUGHTY SWEETIES. Thank you for a year of dancin' and playin'. May your future be bright, and may love carry you advays, Here's to love. Turnsducer on Program & Frogman.

MAYOR PETE. There's a pilor project in USDOT to synchronize traffic lights. Get Federal funds to do right; you get SD in, hear? Observer.

ALMOST FAMOUS. You sound great and I fear you not. We share many traits. Let's get together and I'll take you flying around San Diego. Nearly Unknown.

MERUN, I TOO AM PLEASED. I see now it's all a game. Yet I will win because I am for myself. Thanks much. Sharon.

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LINTAMED YOUTH I like Fingers personally and musclely: the week bygan in Suring Fills on every distinct and appropriate operation on every limit Muscle and appropriate on the distinct and appropriate on the sharest Week epith Meeh Public Pu

Theart having to being so net see you net standay Michele Hobbitotti PCNC, Sunday 8-24-80, at the Co-clet Same size in Bring a varyor Bask good in ever men Bring a varyor Bask good in ever "Does Basks. and bego to this "One Basks. and bego to this."

to: This a woman with the above qualities and single Lody-relating angle Lody-relating.

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INTERSTED IN finding out why you do the things you do? A fee personally analysis will give you that information and more! Jame singing straight sout Fory Dancer.

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IARIENEA (ATTS) socks the ultimate selfmanks (CER) Funks to solly dead on Subsouther everybody's par-daym Sweet Lady

Cysulfer.

TRANSFERMANCE ACT I play too! Looks late:

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MARY 10, Alan likes you more than he waired to admir - b you, to himself to alyon. Turnben, Charles W, Booker, No. 15647 F.O. Box 45699.

Land 15cd Boy On please of him. Lacasitic Charles W, Booker, No. 15647 F.O. Box 45699.

HOT-MARE TO your ori groton two stock of dynamic. I see that you're not gonna isten. Don't you know that isn't nice? Naughry Sweetheat.

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SIF VINCENT: magnificent noble-main of my 4AT TBAP prouch hell yealth That's biryond you heart, go fort to life's advenues with banners You kind can't be poud cause all you've done is up off. Son of Prince.

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LWAS MADE in the sharle at Supplies City K105 FANTASY FREND, you ain't seep nothin' yet, give me time I'll make you forget the rest, cause I've got what it takes! Love Ya.

YOUNG HANDSOME white male, into beach, body building, travel. Nonsmoker/dinnker seeks smilar, share good bries, photo/phone — David Box 9183, San Diego 92109.

NAUGHTY SWEETIES. Whenever I go to those Chinese places. I wonder what the Chinese race is all about. We'll all "cook" at Madame Wong's.

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A MESA. New 2 story luxury condominium 2 bedroom. 1-1/2 bath unit upgraded many amenines. Pool security gates, privacy with new 3415-460-5039 or 462-0080. 5240/UP WEST OF BALBOA PARK Unfurnished. I bedroom apartment. Convenient residential location near taurel and Union. Adults. Carpets, drapes, appliances. 291-6998.8 to 5. Monday-Enday or 578-6695.

OCEAN HOUSE, 2 bedroom in Del Mar, new paint, new carpet, hardwood floor, beach ar-

GOLDEN HILL Two bedroom with charm, un-furnished, upstars in older home, two miles from downtown San Diego, no pets, children OK, utilities included. \$325, 239-9672.

PROFESSIONAL OFFICE SPACE, laboratory space: flexible partitioning. Bird Rock, 5725 La Jolla Blvd. 483-2817 or 454-3362.

SOEARY CLEAN AND QUIET. Weekly rental. Ocean view. One bedroom, living room, bath, lotchenette. Color TV. Near Del Mar track, beach, shopping, bus. Cardiff. 753-7872.

PACIFIC BEACH 1 brdroom, good size, carpets, drapes stove refrigerator, quiet, parking, laundry facilities, at 2019 Reed Street in duplex, near bay, 3275/month. 456-0424.

2 BEDROOM APARTMENT in La Jolla, 2 blocks from beach, new carpet, available on September 1st, 5325, 459-6478.

5220. 1 BEDROOM, upstairs. Park Boulevan area 296-3180 or 298-0500.

RV SPACES available near State Beach, Sout Carisbad. Adults only, 15 per day. Solama Mobile Estates. 438-2236.

LUXURY STUDIO. Fashion Valley, beautifully de corated condominium. Top floor, serene. Bal cory, breakfast bax, cable, garage. Lighted ten nis, pools, jacuzzi, streams, volleyball, recreation certex, \$270, 433-4578.

LUXURY STUDIO, Rose Canyon, newly deco-rated condominium. Balcony, breatlast bar, iew convertible sofa. Terrific pool jacuzzi, recreation exercise, reserved parking, laundry. All nearby, 1285, 433–4578.

San Diego Divers' YARD

SALE 4004 Sports Arena Blvd.

August 22, 23, 24

Sale items:

U.S. Divers Aluminum 80 Cylinder

Underwater Kinetics SE200 Light Reg. \$50.00 Sale price \$19.95

Scuba Package by Selpac

Sea Quest BCP

Res. \$480.00 Sale price \$299.95

Reg. \$133.90 Sale price \$89.95 Also on sale: Fins, Regulators, Masks, Snorkels, Weight Belts, Suits, Spear Guns, Game Bags, Packs, BCs, and mo

Reg. \$214.00 Sale price \$114.00 with lifetime air \$39.95

SALE HOURS: Friday 1 p.m.—9 p.m., Saturday 9 a.m.—5 p.m., Sunday 9 a.m.—5 p.m. SAN DIEGO

RENT LA MESA TOWNHOUSE 2 bedroom 2 bath Stove refrigerator dishwasher Trash and water paid. Carport, pool, increasion rooms. Concerner location, 5375, 469-0602 weekday evenings.

WANTED: TWO OR three bedroom house. Room for horses, clean, nice, trees acreage for possible that production. Prefer well water. North County. To rent or buy Serious party. 698-1825.

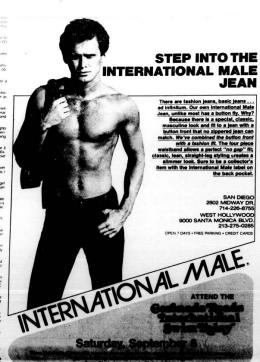
GARAGE FOR RENT Pacific Beach, 540 per

tal area on hill. I bedroom apartment with view of city. Walk to City. College and Balboa Park Nice neighbors. Adults. no pets. 5235, 234–3074.

NORTH PARK, large 2 bedrooms new pain carpet and drapes. Carport, laundly. Nice area Small building, Drive by 4614 Felson, No. 1 [nea Adams], 5300, 226-1757.

BEDROOM APARTMENT with view

LUXURIOUS La Jolla condominium to share. Tri-level 3 bedroom, living room, dining room, listchen, 2-1/2 baths, 4 balconies, fireplace, gar-age, washer/dryer, dishwasher, and all amerities, 455-5589.



1285. DO YOU JUDGE on looks? Super nice 2 bedroom, plush carpets, dream latchen, view for miles. Mission Hills area. No. 29699. Rentimes 265-1266. Small fee.

RENTAL WANTED 2 bedroom or 1 bedroom and grage. Ocean Beach area. Up to \$300 month Couple, references. Present landford needs 30 days. Barbara 226-0878. LA JOLLA BROADMOOR condo: 3 bedroom 2

DIVERS SUPPLY

105 Jamacha Road (2nd & Main)/El Cajon 4004 Sports Arena Blyd./San Diego 7522 La Jolla Bl



THE READER PUZZLE

By Don Rubin

Each of the rows (or "frames") on this perforated tape represents a letter of the alphabet in Teletypesetter (TTS) code — the system we

used to prepare the very words you are reading now. Every letter in TTS code consists of 'bits' (holes or no holes) at predetermined locations within a frame. The letter P, for instance

. ... The word PUZZLE, like this:

And the word

CRYPTOGRAM, like . . . no, wait a minute. We're not that punchy. Read all about it.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader
T-shirts.
2. All entries in the Reader

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.
 All entries must be accompanied by your name, address, and shirt size (S, M, L.

Employees of the Reader and their immediate families and

not eligible.

5. In the event of disputes of 5. In the event of disputes of ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person.

No. 120 Read All About It



Vol. 1, No. 2	Su	nday	5 Gen	
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Winners of and Answers to Reader Puzzle #118, Shape

More than 400 of you

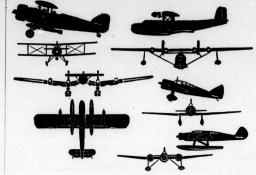
purists. . . . The planes were, in order: a Lockheed 4-29 (US Army, similar to the British Lockheed "Hudson." but with a rear turret); Aichi Ail04 (a Japanese Navy bomber); Arado AR-95 (German patrol-torpedo); Consolidated B-24C "Liberator" (US Army): Martin B-26.1 "Marauder"

(US Army); Fairey-1
"Swordfish" (British
patrol-torpedo); Blohm & Voss
Ha-139 (German bomber); Hu-189 (German bomber); Junkers Ju-25 (German transport); Junkers Ju-89 (German Hbomber); Kowsus 97 (Japanese Navy flying boat); Mitsubishi 96 "Nell": (Japanese Army Hbomber); Mitsubishi 106 (Japanese Army); Lockheed P-38 "Lightning"; US Army); Cuttag P-40E (US Army); Cuttag P-40E (US Army);

(British).

And the following people will be spotting T-shirts in their mailboxes: 1. Don Duly, Burbank

- Kay Coffey, San Diego
 Larry Lloyd, San Diego
 John Edwards, San
- Diego 5. Diana Erika Dann, La



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