

City Lights



Nancy Humphries

Vets Get First Shot At Mail Slots

If you telephone the personnel department of the central post office on Midway Drive, you will hear the following recorded message: "Thank you for calling the post office. At the present time we are not accepting applications for employment. Disabled veterans, widows or widowers of deceased veterans, holders of Purple Hearts, or veterans within 120 days of discharge may file for postal entry at 2535 Midway Drive, Monday through Friday, room 221, between the hours of eight and four." The recording goes on to give another telephone number "if further assistance is needed."

Nancy Humphries needs further assistance. Humphries is a thirty-nine-year-old divorced woman, currently unemployed and on welfare, who resides with her teen-age son in a modest home in the Crown Point quarter of Pacific Beach. Three weeks ago Humphries, having had poor luck in her employment search, decided to seek a position with the post office. But when she asked for an application at the Pacific Beach post office on Garnet Avenue, she was told that she could not apply because she is a civilian. Humphries was so upset at what she considered to be unfair discrimination that she decided to file a complaint. "I'm originally from Brooklyn," she says, "and we don't let people throw that kind of garbage at us."

Humphries arrived at the Federal Building on Front Street downtown one week later and was directed to the

Equal Employment Opportunity Commission. In order to file a discrimination complaint against the post office, she was told, it had to fall within one of these categories: race, color, sex, national origin, age, or handicap. Although she felt none of those categories applied to her particular case, she filed under "national origin," because, she says, "I'm an American citizen who was being treated unfairly."

The commission with which she filed her complaint has six months to act — too long for Humphries' liking. So she appealed to the local chapter of the American Civil Liberties Union, which will consider her case at its legal panel meeting sometime this month. If the ACLU decides to take any action, it will be backing an almost sacred institution, especially in a military town such as San Diego: the Veterans Preference Act.

That federal act was approved in Congress during World War II and was made law on June 27, 1944. It was designed to aid discharged soldiers who had been in the service when civil service examinations had been given. The act did two things: it allowed veterans a five-point bonus on the one hundred-point exams (disabled vets were given an extra ten points), and it allowed veterans a chance to reopen the testing period so that they could have a fair chance to compete with the civilians who took the examination when the veterans were unable to. But as Nancy Humphries is finding out, what began as a boost to help vets has changed into a

barrier between civilians and post office employment. A veteran who files for postal employment within 120 days of discharge must be given the examination by the end of the next fiscal quarter, but according to Rochelle Eastman of the central post office's personnel department, exams are given to veterans on the average of once a month. (The testing for civilians, however, is given only once every two years.) Holders of Purple Hearts and widows or widowers of veterans may request to reopen the testing one time, with no time limit for filing.

All of which makes it pretty tough to get a job with the San Diego post office without military experience. Jim Clark, the post office personnel department, says well over half the local post office employees are ex-military. "That's a real rough estimate," he says, "and it could be a lot more."

There are six different employment exams, one each for the positions of supervisor, clerk-carrier, machine operator, automated mark-up clerk, mail handler, and custodian, although the custodial examination may be taken only by veterans. There is no stipulation in the law as to how often the exams must be given to civilians. "The test scores are valid for two years,"

says Eastman, "so we give the civilian exams every two years or when the employment register (waiting list) gets low." The next exam for civilians will be given next January or February. The last one was offered in January of 1979. According to Clark, 12,000 people applied for that series of exams, 7000 actually took the tests, and 5000 passed, earning a spot on the register. The post office in San Diego County hires an average of 300 new employees a year, making the prospects for employment rather dismal.

In Orange County, the situation is similar to San Diego in that there is a high percentage of military applicants, most from El Toro Marine Base and Camp Pendleton. The San Bernardino-Riverside metropolitan area is also similar because of the proximity of March and Norton Air Force bases. However, the situation for civilians in San Bernardino-Riverside seems to be even more acute than in San Diego. The exam for clerk-carriers, for instance, was last given in 1979, and in 1978 before that, but not since 1971 prior to that. In those

seven years, only veterans were allowed to take that examination.

One of Humphries' main concerns in her quest to take the post office employment examination is that many of the veterans who are allowed to take the tests already have a source of income through retirement pensions and disability payments from the military. "I don't have any problem with the extra points they give to veterans," Humphries says. "I think they deserve that. But I don't think I should be excluded from an equal chance at a job just because I wasn't in the military."

—M.O.

Down To The Streets On Bikes

Joe Freese, 18, a sailor assigned to the Frigate *Swain*, was crushed to death in a motorcycle accident in the early morning hours of May 2, 1980. Freese, who was returning to his ship from his family's home in San Marcos, was run over by a tractor-trailer just north of Carmel Valley Road on Interstate 5. He was killed instantly.

Christopher Bilyeu, 18, a Navy airman stationed at North Island, was killed on May 13, 1980, when he drove his motorcycle into the rear of a pickup truck on Interstate 5 near Del Mar. Bilyeu was thrown from his motorcycle and run over by a tractor-trailer which did not stop. He was pronounced dead at the scene.

Ronald Jay Steele, 27, a petty officer third class assigned to the Naval Training Center, died in a freeway accident on May 17, 1980, when something caused his motorcycle to wobble, fall, and skid 200 feet along the crowded freeway lanes. The wreck occurred in the southbound lanes of Interstate 805 near Meade Avenue. Steele was crushed by four vehicles as he lay dying on the freeway. He was dead when authorities reached his body.

Gary Dale Reed, 38, of Spring Valley, a Navy master chief machinist's mate stationed on the guided missile destroyer *Berkley*, was killed in a motorcycle wreck on June 6, 1980, when he collided head-on with a drunken driver in the 7300 block of Lisbon Street. Reed was killed instantly.

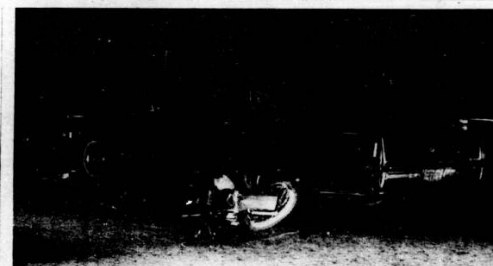
John Bentz, 24, of the submarine *Bonfish*, and Thomas "Bopp" 27 of the Naval Training Center, smashed into a wall with the motorcycle they were riding on August 10, 1980 and died as a result. Bentz, the driver, was southbound on Nimitz Boulevard just past midnight, failed to negotiate a curve, lost control of the motorcycle, and skidded into a stone wall and then a house. Bentz and Rapp, a passenger on the motorcycle, were pronounced dead at the scene.

Darryl Scott Kitt, 21, died

on August 13, 1980, when his motorcycle collided with a car in the 1800 block of Harbor Drive. Kitt, stationed aboard the submarine *Gurnard*, apparently failed to stop for a traffic signal and was thrown over another vehicle in the accident. He died at the scene.

So far this year, seventeen Navy men have been killed in motorcycle accidents in San Diego County. For the past thirteen months, the Navy death figure is thirty (out of a total eighty-eight in the county). As far as can be determined, motorcycle-related traffic mishaps kill more San Diego-based sailors than any other single cause.

Those figures are supplied by the office of decent affairs at Balboa Naval Hospital. The Navy bases do not keep these sorts of statistics. "I just have no idea how many motorcycle deaths of Navy personnel there have been," says Bob Edgar, a security detective at the Thirty-second Street Naval Station. It is Edgar's job to investigate such deaths. He is new to the position. "They used to keep a case-index file



Photograph by Brent Coleman

on all accidents involving military vehicles and enlisted personnel in and around the San Diego area, but that file hasn't been kept up since 1976. I plan to start it up again."

Although many of the enlisted personnel rent motorcycles from Gene's Honda Rentals at the corner of Broadway and India (fifteen dollars for the first three hours,

three dollars an hour after that), Edgar estimates that ninety percent of Navy personnel motorcycle deaths occur on privately owned motorcycles. (Gene's, by the way, has had no deaths or serious injuries this year on its rented motorcycles.)

The Navy, for the past few years, has promoted a motorcycle safety course at the

Thirty-second Street base; it is open to all enlisted personnel and is mandatory in order to obtain a base parking sticker. The course is taught at the naval station's police academy.

However, as the coroner's office can attest, the safety courses do not always work. (Although in many cases, the accidents in no way can be

considered to be the fault of the motorcyclist.) The coroner's office is contacted in all instances of traumatic death, including traffic fatalities, according to deputy coroner S.J. Thomas. "If we determine that the victim is on active duty in the Navy — by identification card or something — then we try to get hold of his command to verify that he's still active duty," Thomas says. "Then we'll request that his command send someone out here to identify the victim, and then the Navy will contact any relatives. That's how the Navy likes it to work." The office of decent affairs at the naval hospital then usually makes arrangements with a local mortuary for disposal or shipping of the body.

"These guys are going out and buying these things [motorcycles] just because they're cheap transportation," says Detective Edgar. "They get on these things without any training, not wearing any helmet, and then speed onto the highways, throwing caution to the wind. It's a damn shame."

—M.O.

You Know, That Cute Little Shop With The Stuffed Frogs

Pat Palmer, who has worked as a directory assistance operator for the last sixteen years, says the job only becomes really boring on days like this one — days when the calls dry up and the operators wait for ten or even fifteen seconds between calls. Such days are rare. Usually Palmer no sooner dispenses one phone number than an electronic beep-beep in her earphones signals another customer already on the line; a steady flow of inquiries which for veterans like Palmer adds up to 700 calls a day.

Despite the phone company's efforts to restrict that flow — efforts which have included a PR campaign, the four-year-old program of recorded messages nagging the public to look up numbers instead of dialing 411, and the most recent announcement that customers in the future will receive only twenty free directory assistance calls a month — despite all that, "411" calls pour in at a rate of about 200,000 a day in San Diego County. Operators in four separate offices answer them, and the one where Pat Palmer works is the largest.

Tall fences and electronic gates barricade that office from a threadbare section of Southeast San Diego just northeast of the intersection at Euclid and Federal Boulevards. Here managers like Joanne Spicer make it clear that every second counts — and is counted. Spicer says 149 operators fill round-the-clock "hours of duty," though only sixty work at one time. Short

and peppy, Spicer has eyebrows which dance continuously; the quivery jingle of a charm bracelet syncopates her enthusiasm. Operators have five seconds to respond to the electronic signal by asking, "What city please?" she says, and if a customer excuses himself to fetch something to write with, the operator is supposed to allow him no more than thirty seconds. "We don't want to rush a customer off the line but we don't want a call to last four or five minutes."

A computer at the phone company's central switching office dispatches each incoming 411 call to the least busy office, and computers provide each office with predictions of the next day's volume of calls. For example, Spicer hauls out a sheet which projects that at 6:00 a.m. tomorrow, nine operators will be needed at "Federal East." By 6:00 a.m. the number will climb to twenty-eight; by 8:30 to thirty-six; and by ten o'clock almost every seat will be taken.

Those seats are arranged in triangular islands scattered throughout the room, one person to each side of the triangle. The operator periodically position small red flags over their consoles, a signal that the person wants to go to the bathroom or get a drink of water. "We tell them the order they can go in," Spicer explains. "Otherwise we might have too many people away at the same time!" In front of each operator are two huge bundles



Photograph by Jim Carr

of phone books, thirteen in all, one bundle for San Diego County and one for more outlying communities in the 714 area code, like Pomona and Bishop. The large directories are updated monthly, plus the operators also can consult a poster listing the 300 or so numbers most frequently called in the county, a group which includes everything from Jack La Lane health spas to Arrowhead

Water to FedMart. Those are the operators' tangible tools, but Spicer says just as valuable is the ability to divine what certain callers want. "A lot of people don't know, themselves," she says. "A lot of 'em don't speak well, and a lot are fast."

The manager adds that poor spellers sometimes make the best operators, since poor spellers are less tempted to look for a name. Spicer says, "We don't ask people the spelling most because we don't know how to spell, but because there are so many ways to spell some names. Like Schaeffer!" She rolls her eyes. "Or Morris, Or Anderson, Or Patton! Most

people think this job is just ABC's," she says in a good-natured tone, indulgent at such delusion. Palmer, the sixteen-year veteran, agrees that offbeat names cause consternation. "Usually the customer can't spell it either, but they think you're supposed to know how to spell

operating agencies. It's worse is the customer who won't give a name at all. "They'll say, 'I want the transmission shop over there in Chula Vista.' When you tell them you need a name they'll say, 'Well, it's the only one in Chula Vista.'"

Palmer acquired fourteen years of her experience in Beloit, a tiny Wisconsin town, and she says the phone company rules there prohibited operators from ever giving out addresses, a source of irritation to customers. She says that in contrast, Pacific Telephone permits operators to give out addresses as long as they accompany phone numbers, requests which proliferate around Christmas and Mother's Day. Palmer says a bigger trouble here comes from people who ask for the number of "any cab company." To avoid the charge of favoring certain businesses, phone company rules require the operator to direct the caller to one of the "service assistants," people like Joyce Green, who have access to the local Yellow Pages.

When Green gets a request for a cab company, she supplies the customer with five or six names, but other inquiries require more ingenuity. For example, when a young woman called from out of state recently and asked for the numbers and addresses of all the hospitals in the county (she was a recent nursing graduate seeking work, Green insisted referred her to the local medical society. "People ask

(continued on page 24)



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Eat But Don't Touch

We were in the Gryps Cellar after Eleanor Widmer's critique of the restaurant ("The Schnitzel of My Youth," August 28). Immediately we encountered a feeling of dejection, soon to disappear with the advent of the music, bright and skillful. If Ms. Widmer had taken time between forks of food to converse with the vocalist, she would have encountered a human being of genuine warmth, not "forced intimacy," as she intimated in her column.

Our society doesn't touch enough. Perhaps that's the root of our problems.

Eleanor Widmer should stick to food, not people critiques. Why devote a performer, who now has orders—"Don't touch"—and most certainly her warmth?

Criticism notwithstanding, the vocalist and the other entertainers made our evening a sheer delight.

Vivian Martell

R. Beardon

P.J. Campbell

J. Strong

La Jolla

Suddenly, Next Summer

This is a rather late comment on Jonathan Saville's review of the

Gustavo Romero concert ("Fifteen Going On Eighty-eight," August 14). I am speaking of that part of the review that commented on the summer fare of the San Diego Symphony.

Programming in the summer is a very difficult problem. In the first place, no matter how one looks at it the performing circumstances are far from ideal. Amplified sound is still amplified sound. Also, I believe, we have an obligation to play to our diverse audiences and this means that we should present (in general) the kinds of programs that mark our present summer activities.

On the other hand, the disenfranchised are those who wish to hear more conventional

classical concerts. I intend to try to offer a series for these people.

In the long run, however, the real solution to presenting distinguished performances in the summertime lies in having a performance site which offers the most ideal performing

circumstances. A Tanglewood or a Wolf Trap or a Saratoga or a Ravinia is much to be desired. We do need a shed holding some 2500 to 3500 people, as well as ample lawn space with a sophisticated

tape delay sound system. All of this costs a great deal of money and requires the vision of people who want this to happen in our community. I am distressed when I read about the bowl plan for Rancho Bernardo and the hope that the San Diego Opera will perform and that the Symphony will present a "pops" series there. We really don't need any more places to present "pops" series. We do need a place in which to present concerns of quality and artistic merit, with sufficient rehearsal time and excellent soloists and conductors. Our planning for next summer includes a mid-week series of just this sort of concert and then we will continue with the popular format on the weekends. I happen to believe that popular format can mean programs of artistic attainment and we will work toward that end.

William L. Denton

General Manager

San Diego Symphony

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A Man Of Substance

I sincerely hope your recent story, "The Chemical Web" (August 14), was an eye-opener to your readers who may work with potentially hazardous chemicals.

Thousands of people work with chemicals that can cause cancer, birth defects, and many other physical anomalies. Many of these chemicals are vital for industry to produce the products that make our lives a little easier. Although many of these substances are health hazards, they can be used safely if the appropriate controls are applied.

Unfortunately, most people do not understand the hazards of the chemicals they are working with, be they chemists, process engineers, management, or labor. This is known as toxicology tunnel vision, the inability to see the inherent hazards of the substance being used.

I believe it is criminal to allow people to work with hazardous chemicals with no training, safety program, or medical controls. Paying people a little extra money to work with hazardous substances to avoid providing a safe working environment is legalized prostitution.

Apparently what Accurate Products needs is a viable occupational safety and health program, employee safety committee, and a little honesty from both parties.

Your paper should be commended, you obviously care about the community. More pressure should be placed on organizations such as Accurate Products.

As a safety professional, I found your article to be of great value as support for the cause.

David H. Burges

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Straight from the Hip

Dear Matthew Alice:
I have heard that there's a canyon in east San Diego County that used to be a hideout for Joaquin Murietta's band of outlaws, but I have had some trouble in truly learning the whereabouts of said canyon. Any advice?
Del Knudsen
San Jose

I have been unable to locate any place associated with Murietta's name in the U.S. Geological Survey maps of the county, or in an atlas of California place names. In Riverside County there's a town called Murietta (whose population was 600 in 1970), but the name is spelled differently from Murietta's — probably no relation.

It is plausible that Murietta's band or a similar one hid in the hills east of town, a rugged area close to the sanctuary of the border. Several Mexican bandits pillaged in the state in the early 1850s, shortly after the legislature passed a law that effectively kept Mexicans from mining gold in the land their ancestors had conquered and had begun to settle. Actually, the law forbade any foreigner to mine in the gold rush, but in practice a white immigrant passed for an American, and the law excluded only the Mexicans and the Chinese.

In retaliation, some Mexicans formed bands to hold up stagecoaches, rustle cattle, and rob saloons and stores. So many crimes occurred around the state that the citizenry suspected them to be the work of five bands, all, however, under the leadership of "Joaquin." No one knew the leader's last name — or indeed whether the bands were led by one or many. In any case, the legislature offered a ransom for the head of Joaquin, without mentioning the surname. The legislature failed when someone pointed out that authorizing the death of someone by his first name alone



was unconstitutional, and so Governor John Bigler (later the U.S. Minister to Chile) took it on his own to offer \$1500 for the head of any bandit named Joaquin, and the legislature hired Harry Love, a Texan, to organize a company of rangers for the capture of the "robbers" commanded by the five Joaquins.

On July 24, 1853, the rangers came upon a group of Mexicans at a campfire in Arroyo Castas (the name is one I've guessed from reading a blurry reproduction of a handbill concerning the incident), and according to Wayne Gard in *The Book of the American West*, "after the rangers had asked a few questions, both groups began shooting." Two Mexicans were killed. One was identified as Manuel Garcia, also known as Three-Fingered Jack, wanted for robbery and murder; the other, apparently the leader, could not be immediately identified, but the rangers called him Joaquin and decapitated him. After collecting their money from the governor and the legislature (which added \$5000 to the governor's reward), the rangers obtained affidavits saying that the head belonged to Joaquin Murietta, who had been wanted for murder. Some members of the band later identified the dead man as Joaquin Valenzuela, but they were not heeded. Joaquin's head and the hand of Three-Fingered Jack were preserved in jars of alcohol and displayed at fairs around the state.

Within a year, the *Life and Adventures of Joaquin Murietta* was published in a pamphlet illustrated by C.C. Nahl and written by John Rollin Ridge, the son of a Cherokee Indian and a white woman, who sometimes signed his articles and poems by his Indian name, "Yellow Bird." His

fictional treatment of Murietta made him appear to be a modern Robin Hood, and established the bandit so firmly in the folklore of his day that serious historians such as H.H. Bancroft and Theodore Hittell incorporated him in their works.

Recently, the *San Diego Union* printed a wire-service dispatch from San Francisco in which a man claimed to have found a large old jar in the basement of a building that survived the 1906 earthquake. Inside the jar was the head of a man, immersed in an alcohol solution. The discoverer boasted that he had found the long-lost head of Joaquin Murietta.

Dear Matthew Alice:
While the steady consumption of beer eclipses the view of my toes, I take some consolation in the fact that beer is good for me. If I were suddenly to be deprived of my favorite beverage, would I suffer any kind of vitamin deficiency?
J.S.

Pacific Beach

Commercial beers contain no vitamins in significant amounts apart from riboflavin, or vitamin B₂. It is found in yeast as well as milk, wheat germ, and leafy green vegetables, and is used in the production of two coenzymes associated with several respiratory enzymes of plants and animals, making it important in biochemical oxidations and reductions. That is, it helps to stoke the chemical fires of metabolism. Useful amounts of other B vitamins are often found in beers produced for local markets, and presumably in home brews. Wine contains no vitamins but sometimes is rich in iron, especially cheap wine fermented in iron tuns.

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

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120 Schedule Fall 1980

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Open House

Come join us for our first open house of the new school year. Meet the staff, hear about the work, see the work demonstrated, enjoy the refreshments, dance to the music of "Heart Space" and have a delightful evening. Also come to hear about the new short courses program starting in the fall. All happen at our downtown facility, Thursday, Sept. 11, 7:30 p.m. For those in the Los Angeles area we will be having an Open House at our new location on Sunday, Sept. 7, 7:30 p.m. Contact us for details.

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Saturday, September 13 10am-5pm
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Cost: \$40 (\$30 deductible from 120 hours)

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Phyllis Wallen

Arts

(Continued from page 1)

which will open at the Celebrations Gallery in San Diego on September 7 (obviously, a little behind schedule), the Craftsman will exhibit more of the same unusual, highly skilled art and craft, including a blooming enamel piece that might be a representation of a gentle mushroom cloud of nuclear-plant (as in green plant) fission, a maple coffee table with one edge curled up into a likeness of an ocean wave, and ceramic sculptures of people wearing brightly colored masks, sitting on wildly colored sofa chairs, tending in one strange way or another to insane, toothy, furiously spotted and colored pets.

The exhibition will be the work of one of the oldest, most diverse and talented groups of artists in San Diego. For more than thirty years they have been the mainstay and most visible producers and advocates of sophisticated crafts in the city and county. Their membership has been collected under the strictest standards for

competence, and a goodly percentage of their seventy-one active and inactive members maintain national and international reputations in their fields. Their basic business is the production of craftswork, but, as we will see, that term has broadened since the group's inception to include many things other than the "honest pot," the woven rug, or the leather belt, such that now, one would be hard pressed to separate the fine art from the craftwork.

On a recent summer day at the library of the Museum of Art, Margaret Price, the first president of the Allied Craftsmen, the group's self-appointed historian and the curator of the official scrapbook, related some of the details of the group's beginning. "After the war, a number of artists in this city decided to join together to form a coherent and wide-ranging movement to promote the arts, and the result was a group called the Allied Artists Council, created in 1946. Under the blanket of the AAC there were several groups of artists organizing according to what they did — painters, theater people, dancers, and so on. And there was a group called, simply, the craft group, and that was our beginning," she Rocco was the chairman of the craft group and she was a prime

mover in this. She was the wife of Lloyd Rocco, one of the architects for the civic center and an early president of the Allied Artists Council, but more importantly, she was a teacher of crafts at SDSU, one of my teachers, in fact, and she was a real advocate of crafts as a legitimate art form. She was the person who gave us the big push we needed at the beginning. We had our first spring show at SDSU in May of 1947, still as the craft group under the auspices of the AAC. But by later that year we had tired of the cumbersome organizational weight of the group and we broke away, formed an official group with officers and rules, and called ourselves the Allied Craftsmen. In November, 1947, we held what was actually the first of our annual Christmas shows, but at the time it was billed as a "Fall Tea" and held at Lloyd's Custom Interior Shop.

"In May of 1948 we held our second Spring Show at the Fine Arts Gallery's Sunset Building on Sunset Boulevard. That had been the wartime location for the Fine Arts Gallery while the military used the buildings in Balboa Park. I was the president those first two years and that's how, I suppose, I've gotten to be listed as the first member, but actually there were about ten of us who were the first members. I think it was about ten, yes."

It is not easy to discern exactly how many original members there were. An article about the November, 1947 show indicated eleven members, more than one of whom are different from the list published in an article about the May, 1948 show that listed ten. It is not until the official Allied Craftsmen announcement of their 1949 July show at the Fine Arts Gallery that the group lists its members, which then numbered eleven and included people not mentioned in the previous publicity and omitted others, including Margaret Price herself.

One of the more interesting notes about this early newspaper publicity is a photograph accompanying the story of the spring show of 1948. It is a picture of a sculpture by Mary Loring (presently an inactive member) showing a small ceramic figure of a standing man. His head and body are very rounded and uncomplicated by detail, and the work is reminiscent of Eskimo sculpture, but more importantly, it is a graphic example of how far removed from simplified representational work in basic mediums the work of the Craftsman now is. In viewing other photographs of the early work of members, the pattern of producing what we now view as elementary craftwork is consistent. In the light of

these early works, it is remarkable how great a formal evolution we now see has occurred in the work of these artists and their students. As a footnote, it should be noted, for what it's worth, that Mary Loring's ceramic figure bears an astounding resemblance to "Kingpin," the arch-villain in Stan Lee's Spiderman comic strip. (Could it be that the Kingpin is part Eskimo? Maybe Stan Lee is the Eskimo? Maybe he was an Allied Craftsman? Maybe Mary Loring is Stan Lee? "I am not Stan Lee," Mary Loring replied courteously when asked.)

So popular and successful were the Allied Craftsmen's first shows that Reginald Poland, the director of the Fine Arts Gallery (San Diego Museum of Art), invited the group to install an exhibition of their work in the gallery in July of 1949. Of the eleven exhibitors, five presented ceramics, two showed enamels (the internationally known husband and wife team, Jackson and Elie Marie Woolley), and one each showed in stoneware, weaving, wood, and jewelry (Harry Beretto, an internationally recognized jeweler). This first major show established for the group several traditions: the first was an annual place in the exhibition schedule of the Fine Arts Gallery, an event that has continued with fanfare and success for thirty years with few interruptions, though now that continuation may be in doubt; second, the designing and installation of the show by the artists themselves, a practice which persisted until the early Seventies, when gallery curator Ron Hickman began to assume more of the responsibility; and, third, a tendency intact through today for the majority of the Craftsman to present work in the medium of clay. (Though the number of different media being worked by members has increased, and the artistic directions of that work have expanded unpredictably outward, there are still, by a comfortable percentage, more artists who would be called ceramists than there are artists working any other medium.)

The popularity of the Allied Craftsmen's shows at the Fine Arts Gallery has, by all accounts, been strong and steady through the years. A testament to that, and also, perhaps, to the more intimate community spirit in a smaller San Diego, is that in 1951 San Diego Magazine published an article preceding the Craftsman's spring show of that year that was actually the exhibition catalogue for the show, including the numbered list of pieces, and their titles, media, and artists. One hard fact in support of the group's success at the museum is that, until the recent Muppets

exhibition, the Allied Craftsmen held the records for largest opening-night attendance for any museum shows.

"Our success is no accident," explains Joe Nyiri, a member since 1963. "Admission to the organization has always been a difficult thing to attain. In the early days, a prospective member would be nominated in a meeting and then would be admitted only if the group voted unanimously for him. And though the method of admitting new members has changed periodically, the criteria for consideration have never varied: the individual's work must be innovative and absolutely first-rate. We always have a long list of people banging at our door to get in. But we only manage to admit a few every year."

Fennell Wallen, a veteran member, adds, "In the beginning, when the group was smaller and more homogeneous, it was possible to have a unanimous vote on a new member, but now, with the active membership numbering in the fifties, and with the diversity in taste and direction among the members, we probably couldn't get a unanimous vote on what day it is, and certainly not on admitting a new member. The procedure we have now seems a good one. Twice a year a group of artists is invited to show its work, usually at the home of one of the members. Then the members come in, view the work, and cast secret ballots for those whom they think should be admitted. If a two-thirds majority votes for an exhibitor, then he or she is admitted. Any less than two-thirds is a no vote. You have to be good to get in, let me tell you that."

The group is organized as tightly as is possible ("These are artists," says Wallen. "They are not easy to keep organized."). They meet once a month in private homes and in galleries, and they have a complement of officers, including ceramic sculptor and newly installed president Tom Hutton. "Yes, I'm the president all right, and I've been a member for hardly a year. But Sterling King (a member and Hutton's classmate at SDSU) warned me. He said, 'Tom, watch out. If you keep

coming to the meetings, before you know it they'll make you an officer.' Well, I did and I am." Well known in local circles for his brightly colored humorous sculptures, which include religious leaders, polo players, and other improbable characters riding on the backs of huge pink pigs, Hutton is not, by nature, a joiner, but the allure of the Allied Craftsmen overcame his reluctance.

"This is quite a prestigious group of artists," he says, "and I figured if they felt my work was up to their standards, I had an obligation to join. They are good for the crafts in San Diego; they have the means for bringing advanced work to the public eye."

Among those means and within the structure of their annual shows, two have been especially important over the years. One is the group's commitment to bringing the work of qualified guest artists, usually from outside San Diego, to be shown at the major exhibitions, with the group's treasury assuming the burden of paying for the shipping and insurance costs of the guest work. A second idea was the brainchild of Jackson Woolley, who suggested that, for a major show, each craftsman be permitted at least two pieces and that at least one of them should be experimental in some way, even if the theory behind the experiment might yet be incomplete. In both cases, the hope has been to keep new ideas in the minds of both the artists and the public, though given the seemingly self-propelled innovation in the work of the craftsman in recent years, Woolley's idea has become less an external policy and more a way of life.

Though the Allied Craftsmen comprise artists of far-ranging reputations, space permits detailed discussion of only a few: Sterling King, Phyllis Wallen, and Joe Nyiri. And don't be deceived by the selection of two men and a single woman here; that is merely the consequence of convenience. In fact, of the fifty-eight active and thirteen associate (inactive) members, the women outnumber the men by a solid three-to-two ratio.

For an artist who is his own boss and whose meal money depends on the amount and quality of the work he produces, self-discipline in maintaining a steady work schedule is of critical importance. And of the many distractions which need to be overcome in the conscientious maintenance of such a schedule, few are as uncommon, persistent, and alluring as that which Sterling King has had to deal with throughout his ten-year career as a serious woodworker and furniture maker. His distraction, his beloved vice, his oldest and most powerful inspiration is the ocean, and, more specifically, riding its waves on a fiberglass surfboard. "I'm thirty-three years old and I've been surfing for seventeen years. And if you ask me which I would rather do — work wood or surf — I'd have to say that there's no competition there. I'll take surfing."

That unswerving pronouncement may not come as good news to fans of King's work, who have come to regard the distinctive furniture of this artist as some of the finest and most innovative of any being made today. For the most part, his work is large, but even when it is smaller there is a presence and a boldness that demands attention. In that respect, the work resembles the man, whose strength of body and, in an unspoken way, of purpose are unmistakable. In the work there is also an obvious organic quality that is the combined result of King's manner of finishing the wood in oil or other clear finishes, his occasional touches of brown leather upholstery, and his manner of shaping the pieces in sculptural curves and flows that avoid straight lines or planes and that lend the impression that the piece has grown naturally and of its own will from the spot on which it stands. King explained that the organic element in his work is no accident. "I am very conscious, in my work and in my life, of the natural environment. Most of it comes from surfing and loving the ocean the way I do. It's no secret that I have the most beautiful designs and forms are those

found in nature. It's impossible to estimate how much time I've spent in the water observing and feeling the endless variety of wave forms and patterns, clouds, wind, and what happens when the water meets the land. The sense of these things is in me and it comes out in my work."

Some of the first furniture exhibited by King in the Allied Craftsmen shows (he has been a member since 1974) was as natural-looking as it could possibly be. "Not long after I was out of SDSU, Larry Hunter, Bob Dice, and I went up to a farm in Valley Center, where the farmer was trying to get rid of his walnut trees and stumps to make room for new peach and apple orchards that he was going to plant. Well, when we got there, we found a huge burn pile of discarded walnut that he had cut or pulled up. He had soaked the stuff with gasoline and tried to burn it that way, but it was so wet that it wouldn't stay lit. We made a deal with him for it and we hauled it away. Later, we went up and cleared two and a half acres of other walnut that he just didn't want and didn't have a use for. Some of it was very beautiful wood and I went to work on my share. In school, the longest I'd ever spent on a project was probably two weeks, but the walnut was all so green and wet that I had to work it in stages and let it dry in between. In no time I went from two-week projects to ones that required a year and a half. The most I could do at first was just rough the pieces into a general shape, thereby reducing the amount of wood that had to dry. Even at that, some of the pieces I was left with were huge. I got a real lesson in patience."

Among the results were several large chairs that were undisguised, nearly whole root bases. "One of the toughest things about those pieces was having to turn them over and around and over until I could figure out what they should be and how they should stand. They were not exactly easy to move around." Of course, the pieces were sanded and oiled until their finished surfaces, if not their overall shape (continued on page 10)

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Sterling King, root chair

Arts

(Continued from page 9)

and appearance, resembled that of fine furniture. But perhaps the most interesting thing about these massive root chairs were small leather accents that were not easily noticed from a distance: tiny rolls of leather wedged into the slender, worm-eaten grooves in the surface; and other padded patches of leather inserted into larger cavities. On his "throne root chair," that sits in his Leucadia home, the area that is taken up by leather is but a fraction of a percent of the total surface area of wood, but it is Sterling's unique version of upholstery for the piece. Since the root pieces, his furniture has featured more prominent and conventional elements of leather upholstery, all of which he installs himself. It was as a part-time worker in an upholstery shop that he learned that skill and one other valuable lesson. "During

college, I worked part-time at the shop, and after college, I tried working three days there and the rest at my wood. But I learned that, to do my woodwork properly, I had to be committed to it full-time. I think commitment shows through a person's work, and there's probably no part-time craftsman whose work would not improve if he could do it full-time. I've gotten tremendous support from my wife in this. She teaches and takes up the slack where my income falls short. I like to say that I married my patron. Phyllis Wallen said that if my wife didn't work, I'd be living with my parents. She was only joking, of course, but she's not far from the mark. It's impossible for most artists, even if they are first-rate, to support themselves on their art alone. Despite the great talent that so many of the Allied Craftsmen have, there are very few who can do it full time; most have to teach. A very few who teach do it because they like to. I think Larry Hunter at SDSU might be one of those, and I'm glad he is. I was his student out there and he was certainly a great help to me.

They're fortunate to have him there. I think he does the college a great favor by staying there.

"Things have improved somewhat for artists, with the new laws that require that artists receive percentages from future resale of their work. Still, it's very tough. Galleries take a forty percent commission, some take fifty. They have to do it to survive, but you can see what a bite that is for the artist and how it slows the market. But artists need galleries. Selling is a full-time job if you're going to do it well. An artist can help himself a lot by being his own good promoter, but you can only do so much before the time away from your work damages your work. I try to do a lot of my own selling, but I know I've suffered for it. I haven't sold anything for two months, partly because I've been reluctant to follow up contacts with agents who want to expand my market and sell my work in it."

King has made some concessions to the realities of the business of art and craft. Much of his recent work is being done on a limited-production basis, by which he reproduces his pieces in limited editions through the use of templates for cutting and a well-organized system for assembly and finishing. In viewing some of his recent furniture pieces, one might easily find it difficult to believe that the seeming free-hand sculptural designs could be reproduced to even a close resemblance of the original. But King claims that a micrometer would be needed to measure the differences between pieces of the same edition, providing he had not made, as he reserves the right to do, willful changes in shape, materials, or finish. Even his newest table, which will be in the show at Celebrations Gallery, is one of a number, limited set, though it will surely take some time in convincing the unsatisfied viewer that there could be more than one of these "wave tables." "The wave table is something that I've wanted to do for a long time, but it won't be my last excursion into surfing or ocean motifs. And certainly not my last coffee table. The parameters for design in coffee tables are

wide-open. Its main functions are to sit low in front of a couch and to hold up a drink or a magazine. After you get it to do that, you can let it do almost anything else, as you can see in this wave table. I had one in the '79 AC show called "Fascination Ridge" that had a small mountain range running across it. This new one will be pretty successful, I think, but I've had an impossible time trying to name it. I have a list of possible names a page and a half long. One of my favorites is "Big Thurs," I also considered naming it for a surf break down the coast called "Tabletops." Eventually, I'd like to do a promotion for the surfing magazines with a picture of the table on the beach and the artist, me, surfing behind it. What do you think?" This reporter suggested that the table be named "La Mesa del Mar," but after some discussion it was thought that rudimentary Spanish might turn the translation into things like "The Table at the Race Track," or "Water Table," which might suggest flooding of basements or sewage disposal problems.

As an artist whose reputation presently is strong enough that he does not require affiliation with any art or craft group in order to maintain visibility in the marketplace, King is yet active in and proud of the Allied Craftsmen. "I benefit by my association with the other Craftsmen. The prestige accorded the group and their shows has definitely been valuable to me in the past and it will be in the future. Beyond that, we can, as a group, be valuable to the art and craft world and to the community. Our short- and long-term goals, it seems to me, should be to present museum-quality shows, bring in guest artists, tour other cities as a group—all for the purpose of keeping state-of-the-art in crafts in full view of the public, both for the craftsmen and the followers of the crafts movement, and for the casual viewers. I think for the latter group it's very important to have big museum shows as a means of reaching the great number of people who would otherwise not go out of their way to go to or would not even be aware of smaller gallery shows; and also as

the best way to inspire those people with the great work that can be done and is being done in crafts. Inspiration is a good word here. It's what I feel every time we're doing installing a show in a big gallery like the one at the art museum at Balboa Park. You know, you see the work of your fellow artists occasionally, or you talk to them in meetings, but the sense of how wonderful the work really is, is never as great as when it's all collected in one place, in a spacious, white-washed, well-lit setting, where the pieces surround you like a great silent orchestra, and still have enough of their own space around them to dignify them individually in the way that they deserve. I hope we don't lose the show in Balboa Park, but if they don't want us, I'm sure there is someone else who does, and we'll go to them, even if it means leaving town."

She does not like to discuss questions that involve dates or exact numberings of years when she is associated with both dates or years. We know that she and her husband built their house on Curlew Street in San Diego in the 1940s. We know that she and her husband are numbers nineteen and twenty, respectively, on the list of Allied Craftsmen members, and that the eleventh member was in place by the late Forties. We know that she has shown in twenty Allied Craftsmen shows as of 1979. And we could easily know more about the dates and years, but let's leave it at that and say that Phyllis Wallen, enamelist, is a productive and enthusiastic artist whose "great second half" (as they say on the bank commercials) is made even greater by the good fortune of being able to spend all the time she wishes (finally) creating art with colored glass melted onto acid-etched copper, a process in enameling known as *hacer-cuile*.

From her cozy studio overlooking San Diego harbor, she spoke recently about her career and its latest new beginning. "Art has always been at the center of my life, in one form or another. I've always done a lot of painting, drawing, and designing, and

I've tried my hand at most of the crafts, but for the usual economic reasons, most of my time and energy has gone into teaching. About five years ago I was finally able to give up even the part-time classes and private students and really settle down to full-time studio work. I felt that if I didn't take the initiative to do this, I might live out my entire life without finding out what I was capable of when I put all of my creative energy into my own work. It's a marvelous time for me now; my son is grown and has his own little family, and I can spend many hours concentrating on my craft."

"I came to enameling rather late in life. I'd previously admired it, even collected it, but had considered it too difficult and technical for me. I was finally drawn into it, in fact pushed into it, by friends and fellow craftsmen who were enamelists. I owe a lot to Barney Reid [another early Allied Craftsman]. He had a group of us at his house one night for a demonstration of the basic techniques of enameling, and he explained everything and made a piece there, from start to finish. Well, Barney is a wonderfully talented artist who knows exactly what he's doing and makes everything look easy. In that respect I was the victim of a bit of a trick because the work is not at all simple and easy as he made it look. But he hooked me on it, and continued to counsel and encourage me through the tough spots. It didn't take me long to realize that here was the medium I'd been waiting for all my life. It is so challenging, so open-ended, so full of surprises, discoveries, directions, techniques, endless possibilities for expression—marvelous color, luminous qualities, permanence. It can also be very frustrating and fraught with disasters, but that's part of the fascination. It's not hard to ruin an entire piece on the very last firing; you can never be sure exactly what is going to happen in the kiln. It's not like painting, where you can see and control everything that goes on. The temperatures and range of possible chemical reactions make complete control impossible. Sometimes the surprises are positive, sometimes not, but

either way, surprises are the rule in enameling."

Wallen began her career in art as a painter, but was invited to join the Allied Craftsmen on the basis of her work with mobiles. She admits that, at first, she was not very serious about the mobiles, making them from scraps and odds and ends of various materials, and that she was quite surprised that she was asked to join the group. But join she did, and her work with mobiles became a more serious endeavor, though it was not to last. Restless for the right medium, she followed mobiles with extensive work in mosaics, then paper sculpture, then macramé. She claims to be the person who launched San Diego's version of the American craze for macramé in the early Sixties. "Macramé is a very old craft that was and is a strong part of the craftwork done in countries outside of this one. The word macramé itself is derived from a Turkish word *makram*, which means kerchief or napkin or something of the kind that has embroidery. In the Nineteenth Century, sailors in our navy practiced macramé, and they would have competitions among ships to see who could make the most elaborate ceremonial macramé bunnings or awnings. But to them it was just a more elaborate form of every sailor's pastime of knot-tying, not the real art form that it can be. And otherwise it was an unknown craft in this country. Then, a woman named Virginia Harvey, who was a museum curator in Seattle, discovered an old trunk full of macramé work that had come from some foreign country, and recognizing it as a skilled craft, she took the time to work backwards and unravel the stuff to learn how the knots had been tied and what the techniques used were. When she had figured it out she put out a book that eventually became very popular. At the time the book came out I was teaching at the Art Enterprises studio in Mission Hills. I took an immediate interest in the macramé, learned the techniques, and began to teach it in my classes. And as far as I know I was the first person in this town to take up the macramé in a serious way. Some of my students went on

themselves to be teaching macramé artists in the area and to lead classes of their own."

"Of course, elementary macramé is now the popular craft of the home hobbyist. And usually when something like that gets to the level of being sold in the local hobby store, the real artists get out of it, but I believe that the creative possibilities in macramé are as broad and exciting as they are in anything—except enamel, of course."

Wallen's studio is an enclosed part of what used to be a larger deck over the garage. It is a small space but well organized, with a workbench and tools under the west and south glass windows, two small electric kilns amid cabinets on the north wall, and a bank of row upon row of colored, powdered enamel in plastic bottles on the east wall, along with a palette of color squares that she made, painstakingly, as a color guide. It is not difficult to see that this crowded but efficient little studio is her favorite room in the house. "I'm in here every morning by 7:00 a.m. My husband, Fennell, plays golf every day in the morning, so I usually have a wonderfully quiet and uninterrupted period each day to work. By noon I'm done, tired. It's not hard work in a physical sense, but it is a close-up, intense sort of work that can wear you out. But I love it. There is no limit to what can be done in enamel. Time and new techniques will prove that the surface of the possibilities in enamel has yet been only lightly etched, if you will. "My current work is mostly in the *basse-taille* technique, which in French means "low relief." Over several years' time I have worked out my own method of doing this, using an acid-etching process in the copper and covering the design with several coats of transparent enamel colors. The process also includes many kiln firings."

"When I began this work, I spent an entire summer making that color guide. I wanted to have a palette that I could rely on, as much, at least, as one can rely on anything in this. I took all the various colors" (continued on page 12)

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DINING OUT REVIEW

By Judy Ann Lightner
RENEWED RESTAURANT CRITIC

"Quality is No Accident"

Quality in food selection and preparation is no accident according to Gourmet "Award winning" chef Clay Slieff. I had written last month on the Windrose and was so pleased with my visit to their salad bar that I decided to return and have been many times since. Atmosphere, entertainment, management and what's behind a good drink were some of the things on my mind. I did, however, want to start at what I felt was near to the top, once I enjoyed the look and atmosphere inside. "The chef" Clay Slieff was kind enough to sit with me for a while and share some secrets. Clay is of German descent, attended school at Gordon Bleu four years in Northern France, and has also spent 2 years at CIA in New York. He has various medals and ribbons that he has won in food shows and has been preparing delicious

dishes in the Southern California area for nearly nine years. After experiencing one of his meals it is evident why the Windrose has selected Clay. It was with much enthusiasm that he went on to tell me how he selects no less than six fresh fish catches daily, as well as "choice" beef and fresh vegetables and garnishes for the largest salad bar in San Diego. He is equally as proud of his ability to change the scene on Saturday and Sunday Brunches with a twenty-foot fresh fruit bar. With that view and all the champagne you can drink, Clay further delights in topping that with his multi-fresh egg and meat dishes. The choice beef, fresh fish, vegetables and fruits are quality inspected before Clay allows them to be served. "Quality is No Accident" at the Windrose.

Judy Ann Lightner...

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Joe Nyiri

Arts

(continued from page 11)

ors that I had made those squares of them, and now I have a good reference chart. It was tedious but I'm very glad that I did it, now. I also have reference firings of the chunks of glass. You see, the glass is manufactured originally in sheets, which are broken into progressively smaller-size pieces right down to a #80 mesh grain almost a powder. The glass melts differently and into different shades of color depending on the size of the stock. The larger chunks are excellent for beadlike accent points in an enamel piece, but as with the granular glass, it's helpful to have

a reference chart of already-fired glass of that size and color. If the glass gets too powdery, it'll cloud the colors and lessen the brilliance, so I filter my granular glass through a #200 mesh screen. It's surprising how much of the stock will filter through such a dense mesh, and though I discard a lot of expensive glass, the clearer, more brilliantly colored result is worth the sacrifice. That is, it's worth it to me; I don't know about my financial balance sheet. This is not a money-making operation. It's very difficult to do production, repetition of a single piece, and I don't care to try. I make one-of-a-kind pieces, though I admit that I'd starve if I had to survive on sales of my work. I've exhibited around the country and around the world [presently she has pieces in the prestigious International Enamel Exhibi-

tion at Lunoges, France] but I couldn't make a living at it."

Her enthusiasm for the Allied Craftsmen has been served periodically as an officer in the group's hierarchy, and full time as a vocal supporter and lobbyist to any who would listen. She has also taken a parascientific interest in the group and has charted the astrological sun signs of each member for the purpose of noting possible similarities among sun-sign groups. Though she says that it would take an in-depth study of each member's astrological chart to draw any valuable conclusions, there are some points of interest to be seen in the astrologically simplistic evaluation of the sun sign. "Probably the most interesting result of this casual study is in the Taurus group. Of fourteen Taurus Craftsmen, twelve are women. That's about a third of all the women members. And of the ten Scorpio members, seven are men. That's more than twenty-five percent of the male members. Random chance would require that only eight percent of the membership fall into each group. The second largest group is Capricorn, and the unusual thing here is that Capricorns are not, traditionally, supposed to be creative. My explanation is that Capricorns are the 'achievers,' the 'stick-to-it people,' and their type of attitude is indispensable to successful work in art or crafts. Other lesser notes are that there are only two Cancer, both of whom are women, and that of seven Pisces members, six are men. It's fun for me to chart them this way. If I had time for a second full-time career, I'd do a complete chart of each member, but I'm having a pleasant time as a humble enamelist, thank you."

Joseph Nyiri, a forty-three-year-old San Diego sculptor, is a prominent example of the diverse artistic directions that transect and simultaneously brace the structure of the Allied Craftsmen. By his own admission, his work is strictly sculptural and does not belong within the traditional concepts of craftwork. Of course, those con-

cepts have been altered in recent years to allow work that, if not of a utilitarian nature, at least uses the traditional materials of crafts — clay, leather, wood, fiber, enamel, glass, jewelry, metals — but Nyiri cannot even claim that connection. His present work is nearly all done in bronze and aluminum, and, far from being utilitarian, is plainly abstract, or, better to say, abstracted from forms found in nature and from forms designed by the hand of man, ancient forms which themselves began in somewhat abstract fashions.

During a recent conversation at his home (in the midst of one of the summer's worst heat waves) he spoke of his work and its direction. "It was so hot last night I couldn't sleep, so I spent the time, all night, actually, deciding where I was going in sculpture. And I think I will continue as I'm going now, staying with two general concepts: first, variations on the forms one sees and that are suggested by Stonehenge and the Devil's Postpile [near Mammoth Lakes]; and second, variations on the theme and forms suggested by sun-dials. The latter, of course, allows exploration of the beautiful and infinitely complicated ideas of time and of our place and movement within time. We already have two Craftsman, Larry Hunter and Fennell Wallen, who have done great things with variations on clocks. But the difference here is the difference between my work and the work of the more conventional craftsmen. Their clocks work, keep time, more or less, but definitely have movement as a normal clock would. In the tradition of fine-art sculpture, mine will not move; they will be static suggestions more than working models. But I'm not the first sculptor the Allied Craftsmen have ever had, and I didn't complain or object when they asked me to join. They're as fine a group of artists as you'll find. And as time goes on and has gone on, the work of crafts, the themes and styles, have become progressively more abstract and sculptural. The ceramics, the jewelry, the wood, the fiber — most of them have departed significantly from their antecedents. When the Craftsman first began,

most of the work was fairly straightforward and representational, if not altogether classical. Though the materials are pretty much the same, you don't have to look hard to see how the forms are different today."

In meeting Joe Nyiri, a lanky, strong-armed, strong-handed man, one might easily be forgiven surprise in learning that the sculptor began as a jeweler. How a typical jeweler is supposed to look is certainly not a matter of record, but it seems far more appropriate that this man spend his time working the heavy tools and machinery of large metal sculpture than tinkering with the more delicate craft of jewelry. "Yes, I began as a student jeweler at the University of Wisconsin at Madison, making pendants especially," he recalled. "But my jewelry kept getting larger and larger, until it was almost too big to wear — and very sculptural. Finally, in my senior year, a Viennese sculptor, Leo Stappert, said to me, 'Joe, you are not a jeweler. Come into my class.' And that was that. I've mostly been a sculptor ever since. If I'd stayed a jeweler, I'd be up to making metal body suits by now; cosmetic armor, no doubt."

"Mind you, it might have been safer to be a jeweler. I spent many years pounding metal on my anvil without wearing earplugs, and I'm now very short of hearing in both ears. Also, from working the bronze, heating it especially, I've often contracted zinc poisoning. The zinc in the bronze gets into the body and you don't notice it right away. You go to bed and everything is fine; then, in the middle of the night, you wake up with pains and aches all over your body, and shaking uncontrollably. By the morning it's gone. Fortunately, it's not a cumulative thing; the zinc doesn't build up or get stored in the body. Still, I'm wise to wear a respirator "in here."

"In here" is Nyiri's workshop. A smallish, enclosed room, tucked like a secret clubhouse into the dense backyard foliage of his home in Banker's Hill, it is crowded with tools, benches, drawing board, works completed and in progress, a

variety of animal skulls — and one of a human — and other clamorous, indescribable miscellany. The inevitable question arose: whose skull? "Bill collector," Nyiri replied. "Former bill collector." He laughed. "Actually, I don't do too badly. I pay my bills. If he hadn't been so nasty about it, he'd still be out getting doors slammed in his face. I don't make sculpture full time [he is a respected teacher of art both in the San Diego school system and on a private basis] though I'd like to. It would be difficult to survive on just sales of sculpture. There are very few of the Allied Craftsmen who are able to make their art full time. It's a difficult thing to do anywhere, and San Diego is the healthiest of markets for serious art. Commercial crap can sell anywhere, but there are few places where people are knowledgeable in good art and simultaneously able and willing to spend money for it. And, speaking for myself and, safely, I believe, for the other members of this group, I can say that we are dedicated to the production and perseverance of serious, well-crafted, ambitious art. I'm a sculptor; others are jewelers or woodworkers or ceramists; but above all, the Allied Craftsmen are artists in the best sense of the word, and some are extraordinary artists."

"It's a tough business, a market in which it's not easy to predict who buys or why. For example, I spent some time as a buyer of art for a group of wealthy men, most of whom were doctors. Actually, I'd just advise them which work to buy and then they'd buy it. They were only in it for investment; most of the time, they didn't even like what they bought. But they'd place the work in their waiting rooms and write it off as office furniture, a tax deduction. After a while, when the reputation of the artist had improved, and with it the value of his work, they'd sell it for a profit and give me a percentage. I could've made a lot of money if I'd continued doing that sort of thing, but it was too much of a cold, soulless business for me. "If you want to make money in art today, one sure way is to make cowboy art."

People are eating that stuff up. You don't have to have anything to say — no special message — just be able to draw well, make a cowboy look like a cowboy, his horse like a horse, an Indian like an Indian, and you'll be guaranteed to sell. Conservative people, especially, like cowboy art, and generally, they're the people with money to buy it. Reagan people. After that man is president, you're going to see a real boom in cowboy art. Every other kid coming out of art school will be imitating Russell or Remington."

"What the hell, you do what you have to make a living. Me, I work hard and try to be honest about it. I do a lot of drawing for every piece of sculpture I produce, probably five drawings a week. And even so, the pieces inevitably come out differently. Many wonderful things happen in three dimensions that simply cannot be anticipated in the drawings. And sometimes I get lucky. This piece here [one of his Stonehenge themes] was going along well enough, I thought, and I had this element [the indicates one of the major sections of the piece] standing vertically, ready to be brazed into place. Before I secured it, I went into the house for lunch, and when I came out, the section had fallen to a horizontal position, much as it is now. When I saw it, I realized immediately that it worked much better horizontally than vertically. So it stayed that way."

"It takes perseverance and a real love of what you're doing to stay in this business, especially if your work doesn't sell. But sell or not, artists will keep on with their work because it is one of the few things that makes any sense to them in this world. They're fortunate, at least, to have that reason to carry on. I mean, here we are in a life that no one really understands, in a world where the Russians are digging underground cities and planning to try to win a nuclear war. And here I'm up all hours banging bronze and aluminum into sculptures. Why? I say, Why not? It makes a lot more sense to me than trying to get rich. I've met too many wealthy people who aren't happy, despite their money. The doctors I worked for — all had secure

jobs and plenty of money, but they were bored with their lives, even the surgeons. They wished they were artists or writers or something else."

Among the wild collection of things that lined the shelves of Nyiri's studio was an old radio that presently played KSDS-FM, the classical music station. Buttoning up the studio for the night, he stopped suddenly and leaned his head toward the radio. "Hear that?" he asked. The selection was Beethoven's Ninth Symphony. "That man was an artist. He didn't care that the world around him was sick and going to hell. He didn't even care that he couldn't hear the piano anymore. He just kept on writing that music. It must have been the only thing that really made sense to him."

Though they have remained unified as an idea and as an organization for more than thirty years, the Allied Craftsmen have suffered their share of internal and external problems; so far, though, most have been minor and none significant enough to threaten the breakup of the group. "Probably our most annoying and persistent problems," said Sterling King, "are people who don't participate except when it gets to be showtime. They don't come to meetings, aren't active in their ways, yet are very ready to have their work shown at the big exhibition. There's a rule in the group that if you miss a certain number of meetings, you're automatically discharged from the group, but the rule is never enforced. Nobody really wants to vote anybody out, so we just let it slide."

"If there is a real problem in the group, it's over keeping the work at the level of state-of-the-art, and that means juried shows instead of our traditional policy of allowing each member a minimum of two pieces into a show, regardless of what they look like. At the moment we have our own jury system that eliminates real deadwood, but there is still the two-piece minimum. This year, because of space limitations, the minimum is down to one, but it's still

(continued on page 14)

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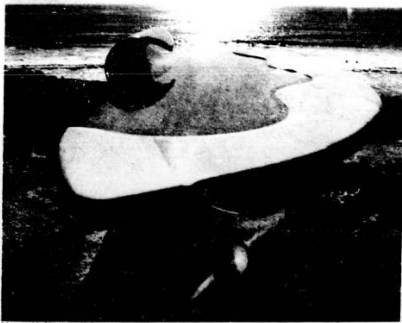
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Work table, Sterling King

Arts

(continued from page 12)

there. The hard-liners in the group want to eliminate the minimum and have a regular outside jury cut and slash as they feel necessary, even if it means that some people will have all their pieces eliminated. The only time that was done was in '77 and it was pretty much of a disaster. We selected the jury from a long list of candidates and we thought we'd made a good selection, but some thing went wrong and a whole lot of good work was left out. I don't think that even the advocates of the juryed shows were too happy with the selections that year. Generally, I think the problem is more one of principle than one of actuality. There are people in the group who don't produce or don't produce up to

the standard we've come to expect, but I think that even submit work to the major shows. There are few instances of low-grade work being shown by the Allied Craftsman.

In defense of nonjuryed shows, Fennell Waller offers the traditional policy of the group, one that seems to divide the members along age lines on the question. "It has been our policy since the beginning to make admission to the group such a strictly selective process, accepting only the cream of the craftsman, that the admission process itself becomes a sort of lifetime jurying. If you're good enough to get in, you're accorded the respect of never having to be juryed for an exhibition. However, I think that policy will change. The Allied Craftsman will probably be juryed in the future. Juried or not, the future of the Allied

Craftsmen ebbed, at least as far as their traditional place in the big gallery at the San Diego Museum of Art for their annual show is concerned. The Craftsman are worried, and apparently rightfully so, that after having no place in the museum schedule this year, they will perhaps not have one next year either, or ever. No decision has been announced on the matter by the museum, and the members of the Allied Craftsman were understandably reluctant to discuss it publicly. So the logical move seemed to be to query the museum's new director, Steve Brezzo, with whose administration has come, coincidentally or otherwise, the first substantial speculation in thirty-one years that the Allied Craftsman might have to search for a reliable showplace other than the main exhibition space at the museum. Certainly, consideration of such a major policy change would be founded on logical, practical, defensible, and specific grounds, about which the director of the museum would be well informed and which he would be willing to discuss for the benefit of the Allied Craftsman, their strong following, and the general public. So it seemed, anyway. But a call to Mr. Brezzo at his office produced the following conversation:

"Mr. Brezzo, though there has been no official decision on the matter, there is speculation in the community that the Allied Craftsman's application for a date in the main exhibition gallery in 1981 will be refused and that they're not seriously being considered for further shows there after that. Are these things true and if so, what are the factors that might be responsible for such possibilities?"

"Well, we are in the process of making those decisions and we're keeping our options open. You realize that the Sales and Rental Gallery schedule is made well in advance."

"The Allied Craftsman are being considered for the Sales and Rental Gallery?"

"Yes, that's right."

"Then, they're not being considered for the main gallery in 1981?"

"Well, you see, we have an expanded schedule and we want to keep our options open. We're considering a larger crafts show for the space."

"Including more artists from San Diego in addition to Allied Craftsman?"

"Perhaps."

"Or do you mean a national show?"

"Well, I don't want to commit to any of that. We have crafts on the agenda for consideration."

"What about after 1981? Are the Allied Craftsman being considered for a place on the schedule?"

"You know, we have an exhibitions committee that works on these things. We have a great many things to consider."

"Well, allow me to infer that there is a possibility that the Craftsman won't be permitted a place in the schedule. Such a thing would surely seem a distinct break in museum policy. What might some of the factors be that could cause that change?"

"We just would like to keep our options open on these things. We have many things to consider."

"Yes, sir, I'm sure you do. Can you give me an example of what some of those things are as they apply to the Craftsman? I mean, there must be some logical reasons that would influence a decision either for or against placing the Craftsman on the schedule."

"Look, I'm trying to help you write the story. What do you want me to say? That there's a conspiracy against Craftsman? Is that what you want to hear?"

"I'm sorry, I didn't say anything about a conspiracy. I wanted only to know..."

"Is that what you wanted to hear? A conspiracy?"

"No, sir, I'm sorry, but..."

"Well, there's no conspiracy? You can quote me on that? There is no conspiracy. And this interview is over?"

And that is the official word to date from the director of the San Diego Museum of Art on the subject of the Allied Craftsman. If you are confused, you are not alone. Fritz Bieckman, a long-time patron of the arts in Europe and this country, a part-time

resident of San Diego (he keeps an apartment in La Jolla), and an old fan of the Allied Craftsman, offered some opinions.

"In fairness to Mr. Brezzo, every museum director has his own particular tastes and preferences, and will naturally make some decisions accordingly. And there is pressure from all sides on a man in his position, but he should also be expected to have sound reasons for what he does with the museum and be willing to discuss those reasons publicly, since it is the public he is supposed to serve. The museum is not his personal club, after all."

"I've heard the speculation going around and some of it seems reasonable, some not so. The reasonable explanations for a possible refusal to show the Craftsman are that there are bigger and better shows available or that a larger, more wide-ranging, perhaps national show of crafts would be more appropriate. If those things are true, then Brezzo should have no reservations about saying so openly; they would be sound reasons and he should have no cause to hide from a discussion of them. In 1973, I believe it was, the Allied Craftsman gave way to an invitational exhibition of California craftsman, which still included some members of the local group. It was a good idea and a good show."

"One rumor is of complaints of inconsistency in recent shows, with the absence of a jurying system responsible. Well, I'm sure that it's more that the Craftsman rather than the museum is responsible. There is, perhaps, something of a power struggle going on, a feeling of wanting to establish who is the boss, of trying to take the Allied Craftsman down a peg. They have, after all, enjoyed a privileged position at the museum for many years, and they've called a lot of shots. I'd wager that if a show-by-show jury was required for them to stay in the main gallery, they would gladly agree to abide."

"As far as inconsistency goes, it is my opinion that there has been relatively little of that in the Craftsman's shows of the last ten years, and whatever if there might have been was a small price to pay for the wonderful, fresh work that has always made up the majority. Name a major exhibition anywhere that doesn't suffer some inconsistencies. I've just come from the Modern in New York, the Picasso show. The man was a great artist, but nobody can convince me that if his name were removed from the work and replaced by an unrecognized name, the show would not be worthy of some criticism for inconsistency. I have spoken with more people than I can remember who told me that 'inconsistent' was surely too kind an appraisal of the recent British Art show at the San Diego Museum. And that sort of show costs the museum plenty to bring in, whereas shows by the Allied Craftsman have been traditionally either practically free to the museum or of very low initial cost."

"Then, there is the possible rag against crafts as an art form. Well, I don't think that you have to look too hard to see the art in the work of the Craftsman, and in so many cases good craftsmanship is a superior thing to so-called fine art. Fine artists get away with a lot. Fennell Waller could surely have thrown paint around with Jackson Pollock, but could Pollock have made Fennell's clock [one of the more remarkable works in wood from the 1976 show]? Maybe, maybe not, but at least with good crafts there's no need of having a critic or a scholar around to tell you whether the thing is a work of art or a piece of junk. Trash is art if the right critic or gallery dealer says so, and then the thing is clinched when the artistically hapless investor—the doctor or lawyer or plumber, who doesn't know drawers from his drawers—lays his money out in the hope of becoming a collector of the avant-garde. With crafts, the quality and the art in the work are more easily discerned."

"Finally, there can be something of a negative stigma on you if you are a local artist or a local group. I've seen it happen elsewhere, in other cities and museums. The museum director gets it in his head that he is not doing his job of upgrading the reputation of his museum when he shows local people, that the prestigious work, the

work that will make a name for the museum, must come from outside the area, preferably from the major cities and art centers. I think that is ridiculous. In this town, in all towns, there are excellent and potentially excellent artists, and if they are good, they have a right to be shown. The Brandywine Museum does not refuse to show Andy Warhol because he lives a mile away. Would the Louvre have turned down Picasso because he painted in Paris? Are there New Yorkers at the Met and the Modern? Of course there are, and though these are exaggerated examples, I believe that the same principle should filter down to lesser-known artists."

"Another problem with showing local artists is that once one local group is shown, other local groups want the same treatment, and, though I don't really know whether this has happened here, it can be an easy way out for a museum director simply to make a policy of not showing locals at all as groups. That, of course, is simply ducking responsibility, directors are paid well to face these decisions and make rational choices. There are several good artists' groups in San Diego, and the Allied Craftsman are one of them. And the people of San Diego have proven that they enjoy seeing their work. I hope they get the chance again."

The public will have at least one more chance (and probably many more in the future, in one place or another) to see the work of the Allied Craftsman of San Diego when they show through September at Celebrations Gallery, downtown. The show had originally been planned for the spring at Celebrations, but a variety of organizational problems has pushed the date back to its present slot. In addition, problems of space limitation have developed since Joyce Yarborough, the owner of Celebrations, was forced by economics (and aesthetics, she adds) to lease half of her gallery space to a frame and print business. The organizational uncertainty of the schedule has caused the exclusion of guest exhibitors from this show, and the need for conservation of space has limited the number and size of individual pieces submitted by the Craftsman, but Yarborough remains optimistic.

"We will have a wonderful show," she said recently. "We are going to do some rearranging and painting and I think that people will be surprised at how large the space here actually is. And I'm glad to have the Craftsman here as a group, though it's taking a change in my philosophy to a low it. In the past, I'd been asked by artists' groups if I would allow them a show here, but it had been my feeling that these people didn't belong in a commercial space as a group for a major exhibition. There's a tendency in such shows for the artists to tend to show their best work, which often means that they choose pieces they don't intend to sell, or pieces they've sold in the past and borrowed back from the owners for the show. Then, they either sell a NPS [not for sale] on it or a price that's ten times what it's worth, knowing that no one will buy it at that price. Well, a commercial gallery like this has to sell to support itself, and I can see the problem. But what happened was that the California Fibers people asked, and since I knew them fairly well and trusted them, we set up a show and it was wonderful and we sold several pieces."

"When the Allied Craftsman asked, I realized that here was a group whose reputation was first-rate and who were known for their consistent production of new work. I explained my position and they had no trouble agreeing to it. I already knew they could sell much of their work on an individual basis, and it will be a privilege to have them as a group. And I might have a little surprise for everyone this time."

"As anyone who's been here before knows, I keep our background music tuned to the classical music station. But actually I'm from Texas and I've got country and western music in my soul. I think sometime in September I'll make a country dance tape, some good old Hank Williams and the boys, and we'll have a genuine Texas Stamp! Did you ever Stamp? Heck, I about stomped my life away in Texas. The Allied Craftsman and a Celebrations Stamp... this should be fun."

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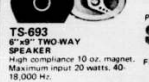
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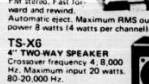
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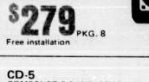
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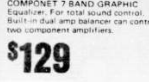
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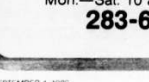
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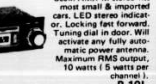


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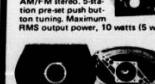


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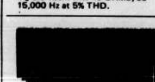
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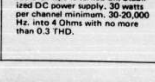
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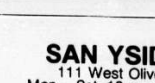
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Letters

(continued from page 4)

Don't Look For Trigger

I felt that Jeannette De Wyze's article, "The Chemical Web," carried more of a message than just a rivalry between the federal government and a labor union. Situations of this nature, where innocent, unsuspecting people are exposed to hazardous materials, it seems at last, are becoming an important national issue. We have heard recently of various instances with potentially grave consequences. Factory workers who twenty years ago worked with any number of the millions of synthetic chemicals on a daily basis have developed as many different cancers. Veterans of World War II experiments, as well as those exposed to the chemicals used in Vietnam are realizing the cause of the chronic illnesses that now plague them. Chemical by-products that were buried thirty years ago are now leaching out of the ground, contaminating the water table. We also have come to know of the problems associated with such inventions as DDT and now PCBs.

The fact is that we've missed technology to a great extent. In our quest for infinite technological as well as economic growth, we have immersed ourselves in a sea of life-threatening substances. We are only just beginning to pay the price for all the "qualities" of life we have come to take for granted.

Man has created many wonderful things during his short stay. Agriculture, medicine, and transportation, to name a few, have allowed more people to survive with a more enjoyable life. Unfortunately, we have a finite supply of natural resources to produce these technologies, as well as a huge quantity of by-products from their production that we don't know what to do with, many of which are causing serious problems.

Of course, most of us want all of these technological advancements we have grown used to, but can we afford to pay the price? I have listed several thoughts on the subject other than returning to the days of horse and wagon:

1. As it seems that the people involved with the creation of these substances without regard to their possible effects, we must take it upon ourselves to become at least somewhat knowledgeable about them so that we can avoid potentially harmful ones. It doesn't take a Ph.D. to read a label or ask a question. People who are exposed to anything for long amounts of time should become totally familiar with that substance so that they can at least protect themselves from any possible effects, both short and long term. We should also include the food we eat, as it is not immune to chemical contaminants, whether intentional or residual.

2. It may be hard, and will probably take a while to develop, but we must start to think in lesser terms. If we demand less, then maybe we will be able to slow the system to the point where we could control and someday halt all of this poisoning.

3. Think. We see every day what is happening. Unfortunately, many people had no idea of the problems associated with their jobs or their lifestyle, and now it is too late. With what we know today it is possible to avoid many potential tragedies.

We must protect ourselves. Just because something doesn't have a trigger doesn't mean it can't kill. We can change this world if we want to.

*Lonnie Kaman
La Jolla*

Erratum

Last week's "City Lights" regarding the *Dial on Altrist* service listed the wrong telephone number. The correct number is 212-6767. We regret the error.

—Ed

Man Claims Total Concept

Since your paper's inception I have been an avid reader. Matthew Alice, City Lights, the review sections are familiar to my eyes. My personal favorite, though, is still the personals. Throughout the years, I have watched the ads progress as stories or social commentaries. Recently (in the past twenty months) the ads have shown an unfortunately violent side of your contributors.

The battle started off peacefully enough as a declaration of musical taste by various folk. In the past few issues it has degenerated to a level of bigoted name-calling, racial and ethnic slurs, plus threats of physical harm. Why? Why must a small contingent of musical snobs (no matter what their taste) try to influence others with threats of violence? For example, "You come near my neighborhood and it's lights out."

What is the point? The music they want to fight over doesn't possess the influence or the security that the States protest rock did! For the most part, the two sides seem ignorant of one another's music (with the exception of heavy).

As a person who grew up in the Sixties (now twenty seven), I now look at humans in a total concept. I don't see a need for boundaries based on race, ethnic background, or religion. Yet the society seems to be sliding back toward the segregation and discrimination of our grandparents' day.

As unfortunate as I feel this trend is, the wedge that music is driving between people is ridiculous. Music has existed on this planet from the human's earliest stages within a social structure. Only in the United States could one witness music as the catalyst for a battle between two coexisting cultures (plus subcultures).

The saddest part to me is that most of these people are so engrossed by their own little world they don't look out to see what the rest of us are trying to accomplish. Jesse Colin Young said it best: "Come on now, people. Love one another. Get together right now." It's going to take some work! *Michael R. Hart
La Mesa*

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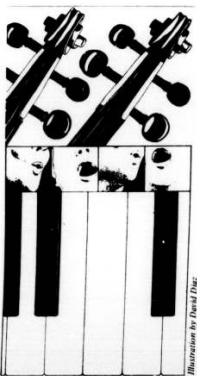
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long-breathed conception of structure, with individual sections integrated into a grand architectural whole. It is this sort of playing that makes it clear why Chopin is one of the great composers: although his pieces are relatively short, they comprise large-scale musical discourses that grow, develop, return upon themselves, and — in the proper hands — make statements as profound as those of Bach or Beethoven. As for the latter composer, one does not need to be convinced of his profundity — but Gustavo Romero's radiant performance of the slow movement from Beethoven's Sonata No. 7 (Op. 10, No. 3) was an authentic revelation, for it showed that the unfathomably deep Beethoven of the late piano sonatas was already thoroughly present in 1798, the year of this early and neglected masterpiece.

If talent were the only requirement for a musical career, Gustavo Romero's future would be guaranteed. As it is, one must hope that he will also have the luck he deserves. And as preliminary to that luck, there is the problem of finances, for this exceptional young pianist is now studying at Juilliard in New York, where his expenses considerably exceed the ability of his family to support him. Contributions to what ought to be one of the sensational musical careers of the century can be sent, in Gustavo Romero's name, to the Piano Scholarship Fund of the Thursday Club, 807 Golden Park Avenue, San Diego 92106. These contributions are tax deductible.

Michael Cave is about twenty years older than Gustavo Romero, and if there were flawless justice in the musical world, he would be as well known as Vladimir Ashkenazy, Van Cliburn, Andre Watts, Emanuel Ax, Martha Argerich, Mischa Dichter, Radu Lupu, Daniel Barenboim, or Peter Serkin — to mention some of the most sought-after pianists of that generation. Mr. Cave's recital at the La Jolla Women's Club, under the sponsorship of The Creative Society, strongly confirmed my earlier assessment of this remarkable

musician's work. Tension, clarity, power, and an unerring sense of proportion characterized performances of Beethoven's "Pathétique" Sonata, various Rachmaninoff preludes, Debussy's *Suite Bergamasque*, and some of the most popular Chopin pieces. All the playing was continually absorbing, and some of it — the Rachmaninoff G Minor Prelude and the Chopin G Minor Ballade — was hair-raising in its intelligence and ardor. Unfortunately, Mr. Cave was performing the elegant, shiny, and admirable Bosendorfer Imperial Grand that has recently surfaced in San Diego concert life (it was used by Michel Block in his ill-fated concert at Sherwood Hall). This is an awful instrument, with its twangy, overblown bass, weak treble, harsh, unresonant middle range, and general tendency to saturate and distort whenever the pianist exerts any force. Since Mr. Cave is an exceptionally forceful pianist, who likes to make the most of climaxes, the piano managed to spoil many of his effects.

He also used a Bosendorfer in a recent Glendale recital (now to be heard on a noncommercial cassette), and although that instrument, too, lacked the warmth, brilliance, and bloom of a Steinway, it was a far better piano than this San Diego cousin. The tape, in fact, gives a very good idea of what Mr. Cave's playing sounds like, revealing (as only an unretouched recording of a live performance can do) the pianist's magisterial technique as well as the vivid excitement of his playing. The program includes Book One of the Debussy Preludes and Schumann's Fantasy in C, Op. 17. The latter piece, especially, seems to suit Mr. Cave's musical personality perfectly — he is both the exuberant, spontaneous Florestan and the tender, lyrical Eschmus — and I find his taped performance of it the all-round best available, better even than that of Maurizio Pollini on Deutsche Grammophon. It is an enigma why Mr. Cave has not been asked to record this piece for a major label — along with

his Beethoven, Rachmaninoff, Debussy, and Ravel. But at least there is the cassette in *Lyric* too broad a pronunciation, almost as though it were an "a"; her understanding of the texts is exemplary, and she knows exactly how to express their nuances of feeling and meaning. I enjoyed this concert thoroughly, not only because it was so well sung but also because one has so little opportunity to hear this wonderful music in public.

And that is the trouble — for what Martha Jane Howe seems to do best must forever remain a minority art, confined to a small circle of cognoscenti; it is virtually impossible for anyone to make an important career out of lieder-singing alone. Almost all the great lieder singers have combined their song recitals with opera — I think of Dietrich Fischer-Dieskau, Lotte Lehmann, Elisabeth Schwarzkopf, Fritz Wunderlich, Gerard Souzay. Miss Howe certainly has the temperament for opera, as well as the intelligence and stamina needed for such a career, but her vocal range is quite limited at both ends, and it is hard to think of many roles in the standard operatic repertoire that make use of a voice of this character and with these limitations. There is Handel, of course, who often wrote for a true contralto, demanding not only a low tessitura but also the great agility associated in more recent times only with higher voices. Miss Howe does have that unusual agility, and her singing of Handel and of Baroque opera in general is engaging, though even there the really low range

is weak. In any case, a career made up of song recitals and Baroque opera is by its very nature one that will never hit the front pages. Naturally, not every musician, however good, is destined to become famous, and in some instances the bars to fame are completely explicable in terms of the musician's particular repertoire and its audience. But I am not yet satisfied that the limited vocal range of this highly talented young singer is due to Nature, who has not been generous enough in handing out her gifts. It is also possible that Miss Howe has both the upper and lower range but has not yet learned to produce them properly. If so, that would be a cause for optimism among opera lovers, for a sufficient extension of this lovely voice could very well bring Miss Howe the eminent operatic career her musicianship already entitles her to.

Christopher Schneider has kindly pointed out to me an omission in last week's discography of David Atherton: the conductor's three-record box devoted to smaller works by Kurt Weill (DG 2709664). These include the Concerto for Violin and Winds, *Happy End*, *Kleine Dreigroschenmusik*, *Mahagonny-Songspiel*, "Pantomime" from *The Protagonist*, *Death in the Forest*, and the Berlin Requiem. According to the latest Schwann catalogue, these records are available in the United States. □

Twenty-first Century. It is a beautiful work that ought to be recorded — by Miss Schiff! It would also have been rewarding to preserve the performance of the Copland Sonata, in which the rhythmic vitality and precision of the violin part was greatly enhanced by the deft collaboration of Mr. Wells. The program ended with two songs from *Porgy and Bess*, in the Heifetz arrangements, an opportunity for Miss Schiff to demonstrate the lush, impassioned, vocal lyricism of her playing, and Kroll's "Banjo and Fiddle," in which she showed off her agility and humor. Here, in short, was a complete musician of the highest caliber — and why she is not performing regularly on the same circuit as Perlman, Zakerman, Chung, Hoelscher, and Accardo (similarly talented violinists of her own age) is something I find very hard to explain.

In the case of contralto Martha Jane Howe, it is perhaps easier to understand the present limitations on the performer's career. Miss Howe's recital of lieder at Point Loma College clearly showed where both her strong points and her troubles lie. She has a strong, well-produced voice of a beautiful timbre, and a command of phrasing and shading that just what a lieder singer requires. She also exhibits a powerfully dramatic quality, in her looks, her voice, and her interpretations; the singing was at its most compelling in the dramatic quasi-operatic lieder, recording somewhat in musical and emotional intensity, though even there the really low range

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City Lights

(continued from page 1)

what the weather's like, or they'll ask how the unemployment rate is, and who's hiring. Then you get people who want to know how many minutes do you boil an egg? Or how do you get from here to Oceanside?"

"Oh yes, we also get antagonistic customers. We call them 'antagonistic,'" Green says grimly. "Like they want to know why there's only one listing for Windmill Farms even though they have a number of stores. I tell them I don't know why there's only one listing. 'Lonely people often are inventive in their search for a listener.' We've

had one customer who's been calling all week. First he said he was a movie star, Stuart Casady or somebody. And he lived in Hollywood and wanted to find a friend who lives here because he's coming down, and he's, were they ever going to party. Then next time he wanted to talk to the President in Washington because there was going to be a war and he thought he could help prevent it." Green says she often puts such people on hold "and they talk and talk and talk. Then they realize they're on hold and they call right back. They talk all day and night and sometimes the next day you'll get carryovers who are still talking."

Green says during busy times such as eight to nine in

the morning, and noon, she'll get a call a minute. During quieter periods she handles other tasks, for example, surprisingly monitoring operators like Debra Overall for speed and accuracy, scrutiny to which every operator is subjected no less than eight times a month.

Overall fishes in her purse and pulls out her most recent score: she handled 34.9 calls in a half hour, compared to an office average of 35.5. "So I'm right about where I'm supposed to be," Overall says with a smile of confidence. The twenty-four-year-old Alpine resident was delighted when she passed the phone company aptitude test and landed the job in March, shortly after moving here from

Utah. (Starting employees today earn \$184.50 for a thirty-five-hour week, a wage which climbs to \$310 at the top end of the scale.) Overall says her biggest initial problem was transposing digits when giving out phone numbers. "But my managers worked with me. Now I move my pencil along as I read the number, and it seems to help."

Overall's newness to the job seems to make her sensitive to its little quirks — like the large number of people who call in from other cities, even other countries, and ask not for a number, but for the correct time. "It's a really neat job," Overall says, beaming. "About the only thing I don't like is when people call and ask for three different numbers [the

maximum that Pacific Telephone allows its operators to dispense at one time]. Pretty soon you get to recognize who they are. 'Spicer sympathizes.' 'We've been trying to get rid of the 'three calls' for years,' she says — adding that solicitation businesses usually are the biggest culprits. Phone company officials say such chronic 411 callers should shoulder the brunt of the new charges (fifteen cents for calls over the limit of twenty) when they go into effect from six to eighteen months from now. "Ninety-five percent of our customers shouldn't be affected," according to one spokesman.

— J.D.
— Jeannette DeWitt and Mark Orwall

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Though the exigencies of time make it impossible for me to answer individually the letters I receive, they are read with great care, and, in fact, they help me with my work. Share experiences and suggestions are always welcome.

In the last week, I've had requests for the names of Indian, Puerto Rican, and Caribbean restaurants. To the best of my knowledge, there is no Puerto Rican restaurant in San Diego, but if anyone knows of one, I would be pleased to hear of it. One woman writes that she has two friends who are very homesick for their Caribbean island cooking, but I can't make any suggestions. The Blue Parrot, which is allegedly Caribbean, is actually about as ethnic as an artifact that is made specifically for tourists. About half a year ago, a woman from the Caribbean asked me whether she should open a restaurant here and I strongly advised her to do so, but I haven't heard from her again. As for Indian restaurants, the only two that are familiar to me are Bombay Bicycle Club, which suffers too much from changes in chef, and East of India, which, as its name indicates, offers food that is not strictly Indian.

While San Diego is not doing too well on the Indian/Caribbean front, we are experiencing a great surge in Japanese restaurants. A few years ago I had to proselytize for sushi bars and argue the virtues of sashimi, or raw fish. Now you can find sushi bars at Kiyu's, Miki-San, Katza's, Pear Blossom, Tengu, and the latest, Yae, which is located in Rancho Bernardo. Because of the attractiveness of high protein and low fat in raw fish, and because San Diego is a fish town, people are flocking to these bars the way they once did to Mexican restaurants. Once you acquire a taste for raw fish, you begin to long for it, particularly if you've been overindulging in too much food and drink. Then, the prospect of some light, delicate raw fish seems the perfect antidote to too many carbohydrates.

The Japanese menu is easy to understand, once you get the hang of it. Invariably, you will be offered tempura (shrimp and fish or vegetables deep fried in batter), yakitori (beef cooked with vegetables), teriyaki (either chicken or beef broiled with teriyaki sauce), and two dishes which rely on broths — namely, shabu shabu with beef, or udon soup, with noodles, fish, and seafood. Beef and chicken

teriyaki, of course, are now served even in American steak houses, and the exotism of Japanese food diminishes with increased exposure. Which is not to say that I don't always find it delightful, because I do. But when I glanced at the menu at Yae, the new Japanese restaurant in Rancho Bernardo, my first thought was that I longed for some unusual item.

Yae is stunning in its physical beauty. It was built at a cost of more than a million dollars, and its gorgeous wood interior, its many rooms, and especially its landscaping, are a knockout. For example, in addition to the sushi bar, there's a tatami (straw mat) room where you dine sitting on mats and which is limited to a seating of twelve people. There's also a huge teppan room, where food is prepared at the cooking tables in front of your eyes and where you dine communally, with strangers. The advantage of teppan dining is that it engenders easy camaraderie; the disadvantage is the absence of privacy. Then, there's the main dining room, with its beautiful cane chairs, where you are served — for \$4.50 a

pond graced with willows. Within minutes, we were told that our seats were ready and we speculated upon the possibility that the management likes to fill the teppan room.

Once seated, we were handed hot towels to wash our hands, a delightful custom which should be standard for all restaurants. A waitress in kimono took our order and made suggestions.

Straight off I should say that all the food is very good. But if I came again, I would make a meal of the appetizers. The hot ones include tempura, yakitori (skewered chicken), chawanmushi, a soup-based egg custard with fish, shrimp, and vegetables; marinated yellowtail, and tojini, which consists of whipped eggs floating on a light broth. We ordered the yellowtail (\$4.50), the yakitori (\$2.75), and sashimi (\$4.75). We were brought, as side dishes, marinated squid and dofu, which is an unsweetened egg custard.

Of these, the yellowtail was magnificent. But it was only a small piece and outrageously overpriced — for \$4.50 I expected a piece as large as an ordinary serving in a fish restaurant. The sashimi was excellent, though, again, small for three people. It included fresh tuna, shrimp, and some bottom fish.

Just to be able to report on something different, I had the hanakago bento for my main dish (\$10.50). It is described as a

meal in a flower basket and is served in a basket with flowers placed on the side. Called "a special treat for the ladies," it is gorgeous to behold but is basically an arrangement of appetizers, with bits of cooked fish and meat. If you order the appetizers to start the meal, the hanakago bento is superfluous; it simply duplicates the sushi, sashimi, and more.

My friends proved to be quite traditional and had sukiyaki (\$8.75) and beef teriyaki (\$8.95). The beef teriyaki was remarkable because of the high quality of the beef, but to our astonishment, cold potato salad was served with it, a surprisingly American touch. My friend's sukiyaki was good though not memorable. All the entrees were served with a fine miso soup, steamed rice, green tea, and the aforementioned side dishes. Overall, the food at Yae is of superb quality, presented aesthetically, in rooms that are without a doubt the most lovely of any Japanese restaurant in this area.

These are the positive aspects of Yae. The negatives are that the restaurant does not accept reservations and that, on weekends, the wait may be more than an hour. For two Fridays running I was discouraged on the phone from setting out because of the long wait. If you are going to try Yae, it may be best to do so on a Monday night, the way we did.

Ironically, though they were not crowded, the waitress began at about 8:30 to ask us if she could "close up the bill." I was with two good friends and we had a great deal to talk about, and moreover, we had made a long trip to Rancho Bernardo and did not want to be rushed. We did sit at our table from 7:00 p.m. to 9:15, but during the last forty-five minutes, we were asked repeatedly to pay up. This must certainly mean that during a busier evening you may be rushed. Two hours in any good restaurant is not excessive, especially if it is as handsome as Yae. Yet I would have to say that we were not encouraged to linger.

Last, it is expensive. Our meal, with tip but no alcohol, came to forty-five dollars for three people. Any misconceptions about the low cost of Japanese food must be dispelled. Dinners range in price from \$6.95 for vegetarian tempura to \$9.50 for shabu shabu, cooked at your table. But the combination dinners — tempura and teriyaki, or entera — range in price from \$9.75 to \$15.40 for sashimi, tempura, and beef. These prices are the same in the teppan room, where your choice of steak, shrimp, or fish may range from \$6.95 to a super deluxe combination at almost twenty dollars.

One of my friends said that despite the luxury and beauty, she preferred a smaller establishment with more intimate rooms. However, Yae deserves to be tried and will prove disappointing. But for most San Diegoans who have to drive the distance, Yae falls into the category of the special treat. Incidentally, if you have the time, it's also a fine place for lunch because the menu is virtually the same as the dinner except smaller portions are served. The top lunch price is seven dollars.

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JEFF SMITH

BearROWWWW! A 727 jetliner, headed for Lindbergh Field, almost shaves off the top of the Starlight Bowl during a performance of *Showboat*, their latest production. The actor speaking at this time finishes a sentence, or a verse of the song being sung, and the whole cast freezes, creating a vast, baroque entablature. The intrusion of 1980 technology causes another momentary delay in this play (which begins in the 1880s) about life aboard a much different form of transportation. The plane is swallowed by the hill behind the Bowl, but a new cluster of lights approaching in the distance signals that another jet is on the way. The hulk seated next to me, who bears more than a passing resemblance — in size, anyway — to Louise Kelcher, defensive tackle of the Chargers, says anxiously, "Aw damn, here comes another one."

"Those big jets just keep rolling along," I say, picking up on one of the themes of the musical.

"That's plain to see," he replies, "but I'd sure like to pull a King Kong number and swat those suckers right out of the sky."

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another job so Magnolia, the much-abused heroine of *Showboat*, can work. Julie cuts quietly, as do the problems she represents. The thematic concerns, in short, are touched upon lightly but are nonetheless there. And seen from this historical perspective, *Showboat* was far more venturesome than it would now appear.

The Starlight Bowl's production, however, consistently stresses spectacle over theme and story line. The themes and the bittersweet tale of Magnolia (daughter of showboat Cap'n Andy) and Gaylord Ravenal (riverboat gambler and no-account lout who weds and then abandons her for twenty years) are often de-emphasized, engulfed by the enormous canvas that surrounds them — the spacious sets, the colorful costumes, and the panoramic production numbers, some of which involve as many as thirty-five or forty performers. The result is more an atmosphere than a play, and practically every time the occasion arises for the expression of a genuine, individual emotion, twenty-five or so smiling actors rush on stage and burst into a rousing tune.

The ornate canvas does have a certain — though usually gaudy and distracting — appeal. Jean Showalter's costumes, in particular, are an abundant display of pastel hues and intricate, like a mobile meadow of vocal flowers. And as the play moves from the 1880s to roughly 1920, the costumes (and even the hairstyles) also evolve, tracing the history of fashion during those four decades. It is a sweeping presentation, with everyone always dressed to the nines.

Davis West's scenic designs, a varied and opulent mix of complex, three-dimensional structures and two-dimensional backdrops framed like gigantic paintings, are both colossal and distracting, as are the many production numbers — though credit is due to Pauline Gleason Lieb, the musical coordinator, and Evonne Noll, the choreographer, for having blended their skills effectively, no mean feat given the continually busy quality of their work. The combination of costumes, sets, and stylish sequences, however, makes for a mammoth imbalance in the production, since individual performers become microscopic, like single threads in a vast tapestry, within these immense surroundings.

One of the least animated numbers does stand out. When Edna Ferber first heard Jerome Kern perform this song, she says her "hair stood on end... and I breathed like the heroine in a melodrama." Early in the play — maybe too early because nothing, including its several reprises, comes close to matching it — a slender Joseph Craiger sits on the dock of the levee and, with an ocean-deep bass voice, sings "Old Man River," Oscar Hammerstein's hymn of protest to the Mississippi River for its stoical ability to endure. Craiger's forceful delivery cuts through even the fake black phrasing ("Ah gets wee-ree") of the song and sends a jolt into the audience that stands all kinds of cowlicks at attention (including the would-be primate seated next to me — an effect that Mr. Craiger should regard as the highest form of praise).

With few exceptions, the other individual performances are rarely striking or sympathetic. Nolan Van Way's characterization of the ne'er-do-well Ravenal, a role replete with nifty possibilities, walks cautiously between the potential extremes that might have given it flavor and spark. Laurie Lea Schaefer's version of Magnolia derives some sympathy from the character's situation but very little from the actress's own efforts. And Dora Walker's Julie, the long-suffering woman through whose veins courses "impure," blood, lacks any semblance of life. Not even Lisa Donaldson's consistently sparkling performance as Ellie is able to recharge the depleted batteries of her cohorts.

Just a second... bearROWWWW! ("Take it slow there, King Kong; all things must pass")...

The arrival of a plane overhead gives the actors five or ten seconds to find a suitable place to halt their business for a moment. Seasoned actor Burt Franz-Miller (who also played the role of Cap'n Andy in Starlight's 1973 production, and who — along with Lisa Donaldson — does the most personable job of the show) was the one most pestered by the soundmen of jet engines down the (one hopes) radar-controlled corridor to the airport. But unlike many of his fellow cast members, who appear flustered by vocal flowers, Franz-Miller calmly above them, Franz-Miller craftily used his ten-second fudge factor to its maximum advantage, always selecting the most pleasing moment to freeze the frame.

Quite frankly, with the exceptions of Craiger's voice, Donaldson's energy, and Franz-Miller's remarkable timing, the Starlight Bowl's *Showboat* is far too depersonalized by the awesome size of its physical production. Amid all the external trappings, one isn't given much of a chance to see about the characters themselves. I suspect that, even if the individual performances were more lively, they would still be consumed by the countless distractions that vie for one's attention at that big stage. The most glaring example of this phenomenon is the reunion of Ravenal and Magnolia, after a twenty-year separation, at the end of the play. Instead of being rejoined under intimate circumstances, they are forced to share the stage with fifty other resplendently clad actors, eager to burst into song, as well as with half of the *Cotton Blossom*. The production, in short, makes things as important as people. Never a good sign.

Probably the only person moved a great deal by the reunion of Ravenal and Magnolia was — you guessed it — my neighbor. But his reaction surely wasn't the one intended by the authors of *Showboat*. "She's gonna go back with that creep? That louse?" he said. "Hell, that dude's about as reliable as a broken Buick. I don't know, Magnolia. If I was you and I met up with that bum twenty years later, I'd of swatted that sucker right off the showboat!"

"You would?" I replied. "But doesn't Olivia Newton-John tell us that we have to believe we are magic? You would do it in spite of this honorable injunction?"

"I sure as hell would."

So would I, sunshine.

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Floyd Trammel
San Diego

I've been in the business for twenty-one years. The taxi business is the fastest money to get you moving when you're completely down, when you need it real bad. Well, I needed it in Reno, back in '42. I've been in Dago since — seen the business good, slow, rebuilt. It's been slow lately. I get a lot of compliments about having a clean cab, inside and out. I've had senators and out-of-towners and actors. You know *Frontier*? What was his name? Raymond Burr. Had him. He was a big man. Woo! Real big, a lot bigger than he looked on screen. I've had speech writers for various presidents, you know, of the country. They're good talkers and good tipplers. Lastly, the business has been slow — too slow.



Elvira Ma
Downtown

Business is off even for the best drivers — twenty to forty percent since the city started their deregulation. If I was a regular user of cabs, I would sue the city. The woman who initiated the whole thing was using inaccurate statistics. The mayor loved it. "Deregulated." It's a very big word. Incomes are off and there's gouging. Aside from honesty, what's to stop me from telling someone the fare is my meter times three? I saw figures that showed the average company driver made less than three dollars an hour. Most drivers put in ten, eleven, twelve hours minimum a day. Most seniors and minorities are not going to check out three different rates. They need to get from point A to point B. The city council is creating anarchy among cab drivers. The driver loses, the small company loses, and most of all, the riders lose.



Elvira Ma
San Diego

Like I was saying, the guy wanted to go to the border. When someone keeps handing you money when you're driving, you don't look to see what he's giving you. All he wanted to do was sleep in the cab — a cheap way to get over a hangover. I took him to the store to get some milk. We talked for a long time while the meter was running. A lot of people want to have someone to listen to them. I ended up taking him back to the Greyhound station, where we started from. The meter came to fifty dollars but he had prepaid along the way. I've been doing this for about fifteen years and I've been in the paper before for being robbed. You almost expect that. They stabbed me with a ballpoint pen and stole the cab. Right around Christmas. Business hasn't been good lately. Too many cabs.



Ivan Pank
East San Diego

I don't know if I should tell you this. The lady was tipsy, you know, no one wanted to take her downtown. She promised me a big tip. She bought me dinner, paid the fare, while I tried to sober her up. I never did get the tip — she jumped in another cab. One night I picked up three men who could not speak English. They kept chanting, "Rent-a-car, rent-a-car." So I took them to Avis and made them get out of the car with me. I think what they meant was that they wanted to rent my car for the night. I took them back to the bus depot downtown. I decided to drive because my old man drives. It was interesting when I wasn't the driver.



Jody Wastkowski
East San Diego

It's been dog eat dog. It's so competitive with so many cabs out on the road. I heard they're putting out fifteen more cabs a month. We don't need that many. Technically, being a woman helps. I get most of my good rides from the Navy. They're the best fares. One night I picked up three men who could not speak English. They kept chanting, "Rent-a-car, rent-a-car." So I took them to Avis and made them get out of the car with me. I think what they meant was that they wanted to rent my car for the night. I took them back to the bus depot downtown. I decided to drive because my old man drives. It was interesting when I wasn't the driver.

—by Lin Jakary

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THE FASTEST MUSIC IN TOWN

Section 2

Christmas In September

lot of fun, and a guarantee that the audience would love and remember him.

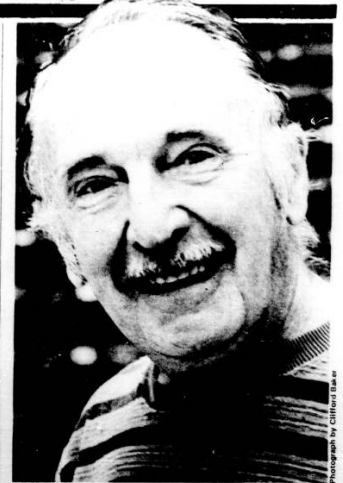
Now the one-man show has expanded its format. In addition to his Shakespearean acting, Christmas has performed literally hundreds of roles on television, stage, and film. From this personal portfolio he has chosen his favorite vaudeville routines and comic Shakespearean characters, to make up a tour de force of comedy and of acting skill. The current version, which will go on the boards this coming Monday, is called — appropriately — “Christmas in September.”

The last time I saw Eric Christmas alone on a stage was in 1977 at UCSD. Christmas is a professor there, but that seems not to have hurt his talent. He

was funny, very funny, and a lot more than funny. There was Shakespeare, of course — and an amazing scene in which, all the while chatting informally to the audience, he applied his make-up and transformed himself into the red-nosed Bardolph. Christmas disappeared, bit by bit, and when nobody but Bardolph was left, he recited Shakespeare's lines as if they were the only language in the world.

But there were also the English music-hall routines. A sentimental charwoman reminiscing about her man Bill. An ancient pensioner who could not remember whether he was sixty-three or ninety. A full-scale, one-man production of a Jack-and-the-Beanstalk pantomime, with Eric Christmas

(continued on page 4, col. 4)



natural objects — as a circle is the shape of the sun — they are free of any symbol: representation of the object — the circle is not intended to evoke the sun.

Rickey has spoken of nature as the "sourcebook for the kinetic artist." Air currents and light are

(continued on page 4, col. 4)

The La Jolla Rough Water Fable

Sure, I was the one what done it. I was the one what started all this gee wiz watch 'em splash rough water swim bisness. And even if I did do time in the pokey for it I can't say I'm not proud of what I done.

Shut up and listen. Times wasn't so good back before the Great War for a kid like me. I'd been shut out still a damned

near thumb sucker when the farm was repossessed and I had to hit the road quick. No, I had no money. Barely had clothes. But what I did have was a cock. A rooster that is. Name was Jack, after Jack Johnson the fighter. Me and Jack took to the road that led me behind bars. But don't think that if I had it to do

Me and Jack hopped freights
headin' west. The Great
Northern, the Southern Pacific,
the B—B, we rode 'em all. And
if anybody bothered us onced
they didn't bother us twiced.

Jack became a helluva fighter, and he 'specially liked fighting men. I got tired 'a throwing guys out of box cars, the ones that didn't jump out themselves, that is, all scratched and cut and shredded like old pant legs. Dropped if nertsy quick some of

Damned if pretty quick some of
the hobos didn't hear about me
and Jack, and come
Albuquerque a bunch was
(continued on page 4, col. 4)

The Fourth Dimension

Movement is the fourth dimension in sculpture, according to the Russian constructivist Naum Gabo: for movement brings the element of time into a sculpture. In his *Realistic Manifesto*, a definition of nonobjective art that on August 5, 1920 was posted at street corners all over Moscow, Gabo proclaimed "kinetic rhythms as the basic forms of our perception of real time." Gabo himself made only three works of kinetic sculpture; and it was Alexander Calder with his mobiles who established kinetic sculpture as a legitimate art form in the Thirties and after.

George Rickey, originally a painter, began making kinetic sculpture in 1949. Since 1964, when he was fifty-seven and exhibited his *Two Lines Temporal* outdoors in a museum garden in Kassel, Germany, he has been one of the best-known practitioners of kinetic art. Now seventy-three, he is represented in the permanent collections of museums in the U.S. and Europe and has had numerous one-man shows, including a retrospective last year at the Guggenheim Museum, New York.

Twelve of George Rickey's kinetic sculptures are currently on display indoors at the Wenger Gallery in Pacific Beach. Most are made of stainless steel, and they include table pieces, wall pieces — one a relief — a corner piece, a ceiling piece. They represent all but one of his major spaces: noters, but lines, planes, volumes, walls, and space-churns. Ranging in height from about six inches to six feet, they have the characteristics common to all his work: slow, smooth movement; precise and predictable balance; a paradoxical sense of order and randomness, tension and inexorability. A majority are made of the tapering spires he refers to as blades, or rices, scissors, arrows, rockets, and ship masts.

The largest of these, *Twenty-Four Lines*, is like a vertical stand of TV antennas gone amok, a metal tree opening and closing its branches at various angles with faint metallic clinking noises. Another spar piece, *Delta Theme with Acute Angle II*, is as graceful and attenuated as a stork



Delta Theme with Acute Angle II/George Ricken

bending to drink and unbending.

Titles of art works, as Rickey wrote in his book *Constructivism: Origins and Evolution*, are "biographical footnotes and miniature manifestos" of the artist's attitude toward his work and his intent to convey that attitude to the observer. While some of his earlier titles (as well as the works themselves) were



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whistling jazz, Sunday, September 7, 8 p.m.; repeating Tuesday, September 9, 9 p.m.; and Sunday, September 14, noon, Channel 15.

SEPTEMBER 4, 1980

READER'S GUIDE TO LOCAL EVENTS

Actor Laurence Olivier and his wife actress Joan Plowright will be Dick Cavett's guests in a two-part program, Monday, September 8, 6:30 and 11:30 p.m., repeating Tuesday, September 9, 6:30 a.m. and 11:30 p.m., repeating Wednesday, September 10, 6:30 a.m., Channel 15.

Monday Night Football team its head again with the Dallas Cowboys at the Washington Redskins, Monday, September 8, 8:30 p.m., Channel 10 and KSDO 11.30.

"House of Mirth," a five-part series on the life of Lily Bart, an impoverished social butterfly in nineteenth-century New York society, with the voice of Jane Alexander, will begin Monday, September 8, 7 p.m., KFRS-FM 89.

"Five Presidents on the Presidency," interviews and discussions with Truman, Eisenhower, Kennedy, Johnson, and Nixon, from the CBS archives, will be shown Monday, September 8, 8 p.m., Channel 15.

"Act of Congress and the California Driver," a documentary about the battle for clean air and the difficulty of passing an act through Congress, will be aired Monday, September 8, 9 p.m., Channel 15.

"Sinner Boulevard," the classic 1950 Billy Wilder film starring Gloria Swanson as an aging silent-film star, William Holden as a young screenwriter, and Erich von Stroheim as a burier, will be screened Tuesday, September 9, 8 p.m., Channel 6.

"An American in Paris" is Gene Kelly in a musical film, filmed in 1951 and aired Tuesday, September 9, 9 p.m., Channel 39.

"Growing Old in California" as experienced by aging citizens from

Eastern Europe who now live in Venice, California, will be examined Wednesday, September 10, 6:30 p.m., KFRS-FM 89.

"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., after sports, Cable Channel 2.

Galleries
San Diego Printmaker Invitational: an exhibition of prints ranging in technique from traditional etchings and lithographs to collage, color Xerox transfer, embossing, collagraphs, and monotypes, will open with a preview reception Friday, September 5, 5 to 9 p.m., and continue through September 28, Reutter Gallery, 645 G Street, downtown. 234-2595.

Blown Glass by Steven Corneil will be exhibited with a reception Friday, September 5, 7 p.m., and continuing through September 25, Teach of Glass, 2401 San Diego Avenue, Old Town. 290-5154.

"Towers" by faculty member John Rogers will be exhibited, with a reception September 5, 7 to 9 p.m., and continuing through September 12, Masters Gallery, Art Department, SDSU. 265-5611.

"Chicago Currents," an exhibition of contemporary Chicago artists' work donated by the Koffler Foundation Collection to the Smithsonian Institution's National Collection of Fine Arts, will open with a reception Friday, September 5, 7 to 9 p.m., and continue through October 4, University Gallery, SDSU. 265-6511.

"Paintings and Lusterware," an exhibition of environmentally inspired pieces by Patrick X. Nidori,

will be on display through September 6, Spectrum Gallery, 4501 Goldingham Avenue, Mission Hills. 295-2723.

Western Art and Antique Gun Show: featuring works of Remington, Russell, Winchester, and Colt, will continue through September 6, Kensington Frame Shop, 4112½ Adams Avenue, San Diego. 281-3047.

"The Permanent Collections," an exhibition of postwar works acquired during the past decade, will be displayed through September 7, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. 454-1541.

"The West Illustrated," an exhibition of paintings and honors by Neil Boyle, will be on display through September 9, Founder's Gallery, USD. 291-6404/2421.

New Paintings by Marilyn Rumm will be on exhibit through September 10, Thomas Babler, 7470 Grand Avenue, La Jolla. 454-0145.

Vue d'Optique Works of multidimensional paper sculpture by Eric Christman let's you see what he is competent and nice, and if you want to raise that to the thousandth power you can do it yourself. After you've seen him, "Christmas in September" is a benefit for the San Diego Repertory Theater (where Christmas played a competent and nice Scrooge last winter). It will be presented on the Festival Stage, Balboa Park, on Monday, September 8 at 8:30 p.m. The donation is ten dollars. I myself think it's worth it. Me and Jack, figuratively, we're still on the beach, was still rolling on the beach when the police came for us.

"Betty Blue Faces You," an exhibition of paintings by the artist, will be on display through September 14, San Diego Art Institute, 1440 El Prado, Balboa Park. 234-5946.

"The Art of Scientific Illustration," will be exhibited in works from the David of Natural Science Illustration, the Smithsonian Institution, and the museum's own historical collections, through September 16, Natural History Museum, Balboa Park. 233-3821.

Design Competition Entries for the Strand and Pier open spaces and for recreational facilities in Oceanview will be exhibited through September 17, Community Arts, Broadway and Strand streets, downtown. 231-0141.

Photographs by Helen Levitt, featuring black-and-white images from the Forties and color images from the Seventies, will be on view through September 19, Occum College Gallery, Occum College Drive, El Cajon. 465-1200.

"Skilled Hands, Practiced Eyes: The Development of American Quilts," a four-part show of American quilts from the Nineteenth century to the present, will feature in part two late nineteenth-century "Victorian" quilts, baby and doll quilts, and Pennsylvania Dutch calicoes, through September 21, Villa Montezuma, 1925 K Street, San Diego. 239-2211.

Recent Paintings by Agnes Martin, a series of square horizontal works, will be on exhibit through September 26, La Jolla Museum of Contemporary Art, 300 Prospect Street, La Jolla. 454-1541.

"The Eye of the Tiger," an exhibition of folk paintings and arts of Korea, including pottery, furniture, baskets, lamps, lacquer ware, rice-cake stamps, opening the Seventh to the Twentieth centuries, from the collection of Henry Zouyuan, will continue through October 5, Ming's International Museum of World Folk Art, University Towne Centre, La Jolla. 453-5300.

"Textiles," a multimedia show of women works by local artists, will continue through September 20, 6:30 p.m., KFRS-FM 89.

Community Arts Gallery, 470 Third Avenue, downtown. 239-8258.

Christmas
(continued from page 1)
playing all the parts and filling the stage with a horde of ratty characters. For a while you paid attention to his acting technique, saying to yourself "Mr. It's wonderful what he can do!" Then you were drawn into the characters and their situations, identifying with all the real human emotion behind the amusing routines. Finally, you gave up trying to make any judgments and just laughed and cried. That's Eric Christman.

I've tried to keep superlatives out of this article, since they offend people with finicky tastes. I know someone who dropped dead with chagrin when her child shouted in Baskin-Robbins, "Pralines and Cream is the greatest!" So about Eric Christman let's just say that he is competent and nice, and if you want to raise that to the thousandth power you can do it yourself. After you've seen him, "Christmas in September" is a benefit for the San Diego Repertory Theater (where Christmas played a competent and nice Scrooge last winter). It will be presented on the Festival Stage, Balboa Park, on Monday, September 8 at 8:30 p.m. The donation is ten dollars. I myself think it's worth it. Me and Jack, figuratively, we're still on the beach, was still rolling on the beach when the police came for us.

If I pride isn't the biggest part of people I don't know what it is. Me and Jack was still in jail waiting for a paper. And damned if those six guys ain't claiming that they jumped in the ocean off that pier on purpose! And that they swam all the way to the pier on purpose!

Named Charlie Shields was bragging that he won. And they said B.S. that they did it in jail waiting for a paper. And damned if those six guys ain't claiming that they jumped in the ocean off that pier on purpose! And that they swam all the way to the pier on purpose!

— Violet Rosenblum

Kinetic Art
(continued from page 1)
The primary focus he has chosen to use. His sculptures are moved by the wind, and the burnished planes or unpolished surfaces catch and reflect the changing light of the sun, the moon, or a lighthouse. His outdoor works are up to fifty-four feet tall and respond to a breeze as easily as to a forty-mile-an-hour wind.

Several of these pieces seem reduced by comparison, not just in size but also in effect. And yet they, too, reveal his ideas of exploring space and how things work.

The exhibition of George Ricker's kinetic sculpture will continue at the Wenger Gallery through October 1. The gallery is located in the Fine Art Store, 4681 Cas Street, Pacific Beach. Gallery hours are 9:00 a.m. to 5:00 p.m. Tuesday through Saturday. For further information call 454-4414.

— Amy Chu

Rough Water
(continued from page 1)
waitin' for us with the meanness in their smoky eyes. Jack and I just cackled at each other and we took them bums and left 'em tripping over the railroad ties on their way back east. Three days later we was in San Diego.

Me and Jack found ourselves a place to sleep for a few nights in a big park they was buildin' for something called the Pan American Exposition. You gotta remember this was 1916. It was real purty with fountains and all. Dwayne Jack was drinkin' out of one day and some high-falutin' spots car didn't like it so

he starts jaywalking me. Calls me a good rat crap crumb, or some such fancy. So Jack tells into him and we end up high tainin' it again with this poor sap and a few of his buddies chasin' us. Evertime I look back these fellas is still after us. Finally we're off a beach somewhere to the north. Jack and I can hardly run no more when I spy this long pier going out into the ocean.

The papers later called it La Jolla Biological pier. I figure maybe we can hop a boat out there so onto the wooden planks we go. Tarnation! No boats! And no pier left, and here those guys come! 'So me and Jack tear as into 'em, and I start heavin' 'em. One at a time they make acquaintance with the cold ocean, and when there's all six of 'em in there they start swimmin'. But me and Jack ain't about to let 'em out so we run back along the beach going south, swimmin' and cacklin', and those guys just keep swimmin' 'cause they know what good for 'em. Well

it accounts the pretentious of this relationship, and in dropping up the month they were togal together, the authors have fallen back on the tried and true archetypes of folk and fairy tale. The dreadful Miss Harengs, who overcomes the evil, heroic Anne is confined, takes the place of the wicked stepmother of legend a couple of murderous crooks who pretend to be Anne's true parents in order to get some money function in an even more openly archetypal way. Daddy Warbucks, with his casual telephone calls to the President of the United States (in 1933, was still someone worth talkin' to), is the benevolent father who takes the work and Anne's translation from the New York City Municipal Orphanage to the Annex to the Warbucks mansion on West Avenue and Eighty-second Street is a modern version of the tale where the secret from the poor orphaned cottage to the royal court.

Annie, like the heroines and heroines of folk tales, ends their journey with her father and her father's name is the name of the Great Depression and the innocent Ned. Looking toward a better tomorrow—embodies and represents the sturdy American will to survive, even in the face of disaster. History, society, and politics are treated in a light of comedy as the two dynamic leaders of the younger group, and while they're in the gutter, they're in the gutter.

For that matter, the best way to restore the features of the playhouse is to run a bone fide full by Southern playwright Lee Colburn. The apprentice trope sabotages the play, does his own instead, and order—in his, in economic of the tale where the secret from the poor orphaned cottage to the royal court.

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He starts jaywalking me. Calls me a good rat crap crumb, or some such fancy. So Jack tells into him and we end up high tainin' it again with this poor sap and a few of his buddies chasin' us. Evertime I look back these fellas is still after us. Finally we're off a beach somewhere to the north. Jack and I can hardly run no more when I spy this long pier going out into the ocean.

The papers later called it La Jolla Biological pier. I figure maybe we can hop a boat out there so onto the wooden planks we go. Tarnation! No boats! And no pier left, and here those guys come! 'So me and Jack tear as into 'em, and I start heavin' 'em. One at a time they make acquaintance with the cold ocean, and when there's all six of 'em in there they start swimmin'. But me and Jack ain't about to let 'em out so we run back along the beach going south, swimmin' and cacklin', and those guys just keep swimmin' 'cause they know what good for 'em. Well

it accounts the pretentious of this relationship, and in dropping up the month they were togal together, the authors have fallen back on the tried and true archetypes of folk and fairy tale. The dreadful Miss Harengs, who overcomes the evil, heroic Anne is confined, takes the place of the wicked stepmother of legend a couple of murderous crooks who pretend to be Anne's true parents in order to get some money function in an even more openly archetypal way. Daddy Warbucks, with his casual telephone calls to the President of the United States (in 1933, was still someone worth talkin' to), is the benevolent father who takes the work and Anne's translation from the New York City Municipal Orphanage to the Annex to the Warbucks mansion on West Avenue and Eighty-second Street is a modern version of the tale where the secret from the poor orphaned cottage to the royal court.

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

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naturalness, and letting out the music in the Broadway manner with a sophisticated sense of planning that makes her by far the most musical singer in the cast, irrespective of age. A couple of good songs—"Tomorrow" and "You'll Never Know"—and a lot of inspired ones, lovely, evocative ones by David McVie, and Anne's faithful dog Sandy, played in the return of the production we saw last January by Buttercup. (Sa)

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performance as Bunty Byron is special. Her version of "The Lady is a Tramp," belied not with spirit and sass, but with the kind of Don Westman's fast-paced production into overdrive and stands out, among many such moments, as one of the brightest parts of the show. The choreography of Debra Johnson, which is a catalog of the popular dance styles of the mid-1930s, is also a treat. The individual routines and the

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her, she becomes ridden with guilt and demands to meet his wife. Stuck midsize, the dentist convinces his nurse to play the role of his noncommittal spouse. She does so and blooms in his eyes like a cactus flower. And they "live." In love. Stan Shaffer directs this very funny comedy starring The White as the nurse. (Sm.)

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READER'S GUIDE TO THE THEATER

Tuesday, September 9 at 8:30 p.m.
 Matinee Sunday, September 7 at 2:30 p.m.

LOVE'S LABOUR'S LOST
 Shakespeare's early comedy is about four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during that time avoiding all contact with women. The folly of this academic monasticism is shown up by the arrival of the Princess of France and her three gentlemen, the four men at once fall in love with the ladies, and the basic drives of the human heart rapidly shatter the unrealistic utopia of the intellect. Recognizing that a modern audience knows and cares little about Renaissance pedantry, director Jerome Kilby has had the remarkably clever idea of changing the venue to the Edwardian era and transforming the characters into foppish British gentry out of the pages of Max Beerlioh or Saki. How charmingly, how convincingly, these pseudo-Edwardian dandies of the mind are portrayed by the repertory cast, with outstanding performances by James R. Winkler and Jill Tanner as the most eloquent of the amorous couples. The setting is polished, with an outstanding performance by James Winkler as Mercutio. (Ss.)
 Old Globe Theatre, Festival Stage, through September 21; Wednesday, September 10 at 8:30 p.m.

RODIO AND KILLET
 A fresh, delicate, and tender love story, director David Hirschman stars in this admirable production of Shakespeare's tragedy about young love, brutal society, and indifferent fate. Director Jack O'Brien has made the most of the Festival Stage, using the natural backdrop of Balboa Park trees, a simple, symmetrical set, and hold lighting effects to dramatize the play's central theme: the swift, pathetic slaying of the two lovers against a great universe of darkness. Much of the acting is polished, with an outstanding performance by James Winkler as Mercutio. (Ss.)
 Old Globe Theatre, Festival Stage, through September 21; Wednesday, September 10 at 8:30 p.m.

SHOWBOAT
 Reviewed this issue.
 Starlight Bowl, Balboa Park, through September 7; Thursday through Sunday at 8:30 p.m.

STEP INTO THE WOODS
 Another original work by the San Diego Street Theatre. This one focuses on the "history" habits, and absurd antics of the only animal with opposable thumbs, your species and mine, humankind.
 San Diego Street Theatre, through September 14; Sunday, September 7; 2:00 p.m. (Balboa Park).
 Wednesday, September 10, "surprise performance." All performances at 12:15 p.m. For information call 233-0141.

TOBY
 A "Broadway musical for children," conceived by Lee Mullin to introduce children of all ages to the theater. Toby is the story of an orphan boy who runs away to join the circus. While there, he meets a sword swallower, a nine-year-old girl barbeque rider, the thin man, and Mr. Bubble, a pet monkey. He becomes infatuated with the barbeque rider and joins her team but years for his former Mayday. Music and lyrics are by Jackie Torrey and Gregory Perry, with additional music by Fred Spielman. Martin Oring directs this musical production of the Performing Arts Center for Children, which has produced a seasonal series including a Christmas show followed by four major productions and four major films. (Ss.)

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 Restaurant

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 SPAIN'S NATIONAL DISH
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 Combination of Saffron, Poultry, Chorizo and Saffron Rice

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California Theatre, Friday, September 9 through Monday, September 11; Friday, Saturday, and Sunday at 10:30 a.m., 2:30 p.m., and 7:30 p.m. Sunday at 2:30 p.m. and 7:30 p.m.

T-SHIRTS
 Robert Patrick's T-Shirts consists of an hour's conversation among three

way for a gay theatrical company to portray gay life. But what is really wrong here is that the material is so familiar, so cliché-ridden — except for a scene (sensationalistic in purpose, like all nudist scenes in theater) in which the three men remove all their clothes and pose before their reflections in a dead television screen. There is a pleasing

WHAT THE BUTLER SAW
 John Orton's play has a question mark. Cyril Tourneur's *The School for Scandal* is a comedy about friendship, treachery, and the pangs of jealousy. It has a complicated, artificial plot, filled with formal symmetries and parallelisms, tortuous coincidences, and unbelievable comic devices. At the same time it is a romantic play, with a good deal of passion and pathos, as well as substantial messages in the bulk, ennobled style the early Shakespeare uses to convey these emotions. Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, productions of the play can go in either direction. Craig Wood's splendid production emphasizes the farcical, and the comic elements of characters

realistic set by Ret Talbot, and Kevin P. Mullin has directed with unobtrusive skill. (Ss.)
 Marquis Gallery Theatre, through September 27; Friday and Saturday at 11:00 p.m.

TWO GENTLEMEN OF VERONA
 The second offering in this summer's Shakespeare Festival is a comedy about friendship, treachery, and the pangs of jealousy. It has a complicated, artificial plot, filled with formal symmetries and parallelisms, tortuous coincidences, and unbelievable comic devices. At the same time it is a romantic play, with a good deal of passion and pathos, as well as substantial messages in the bulk, ennobled style the early Shakespeare uses to convey these emotions. Since the comic mode of *Two Gentlemen* lies in an indeterminate area between the farcical and the romantic, productions of the play can go in either direction. Craig Wood's splendid production emphasizes the farcical, and the comic elements of characters

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The Comedy Store Players
 now casting a major motion picture starring Cathy Crosby, Brad Davis, Aldo Ray, Jack Krushan. Location: Hawaii. Action/adventure. Variety of local talent needed for speaking and atmosphere parts. Pay \$800.00 per week plus transportation and expenses. Union & non-union talent may inquire at:
232-2100
 10-4 only.
 If accepted, small registration fee.

who might otherwise be played seriously and tediously makes for amusing theater, while also giving a fine set of actors the chance to do some brilliantly broad comic acting. Mr. Noel has translated the play to a circus world — the characters are circus performers and the two main settings of the action are a circus company in Verona and another such company in Milan — and in spite of the fact that the device has nothing whatsoever to do with Shakespeare's play about cultured Renaissance aristocrats, everything is carried off with good taste, judicious imagination, and theatrical truth. The circus setting nowhere alters the basic action, characterization, or language of the play, rather, it surrounds it with a lovely, witty, and occasionally even poignant atmosphere of vitality, camaraderie, playfulness, and color. There is a feeling of wonderful, intelligent alienness in this production — in Peggy Miller's glorious costumes, in Kent Dorsey's beautiful and clever scenic designs, in the expertly managed comic business devised by Mr. Noel, and in such sensational acting as the utterly natural performance of Eugene Kennedy. A great romp. (Ss.)

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developing further along these lines.
 Carlos Santana, another famous rock whose stature as an instrumentalist has risen because of his explorations into jazz, will also be at SDSU's Amphitheatre, on Friday night. In one respect Santana may be considered an innovator: he popularized "Latin rock." His efforts of fusing hard rock with salsa were never especially compelling or even convincing, but they were respectful. The same can be said for his jazz-influenced stuff, although personally, I found his ambitious experiments with John

McLaughlin and Alice Coltrane to be his most exciting work. Ironically, those records sold fewer copies than anything Santana had released previously. In recent years Santana's output has been terribly inconsistent. His group's last two records, "Secrets" and "Mirage," are awful. Medicine offers with overuses of stale rock and funk clichés, pinches of understated disco, and virtually none of the inspiration and awareness of "Love, Devotion, and Surrender" and "Turnaround." The problem is possibly that Santana seems unable to keep a band together. If

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Among the many British guitar "gods" who emerged and submerged in the last two decades, Jeff Beck is the only one approaching middle age with his musical integrity and reputation intact. Unlike two other alumni from the Yardbirds, Eric Clapton (his predecessor) and Jimmy Page (his successor), Beck has escaped being tagged a rock dinosaur by maintaining a dignified low profile. Since "Blow by Blow" (1975), Beck has concentrated on refining and renewing his instrumental prowess in that tenuous genre called jazz-rock fusion. Curiously, I find the four albums he has released since adopting the style to be more agreeable than most works of this type, which too often are disjointed and patchwork — the work of summing virtuoso, Beck, however, nothing that he has ever tried to gain, appears intuitively about fusing jazz. He has always possessed a lovely tone and a flashy technique; his utilization of electronics and harmonics is tantalizing and sometimes breathtaking. Beck is seen



JEFF BECK

developing further along these lines.
 Carlos Santana, another famous rock whose stature as an instrumentalist has risen because of his explorations into jazz, will also be at SDSU's Amphitheatre, on Friday night. In one respect Santana may be considered an innovator: he popularized "Latin rock." His efforts of fusing hard rock with salsa were never especially compelling or even convincing, but they were respectful. The same can be said for his jazz-influenced stuff, although personally, I found his ambitious experiments with John

may also be a case of cynicism on his part. When the mood strikes him, he releases an album with jazz musicians that, presumably, comes from the heart and soul. But he is not about to buck the Buck, and that continues to issue halfhearted material that keeps distant admirers such as myself skeptical about his catfity. His show last year of the Fox Theatre can only be described as boring. It might benefit Carlos Santana to stop second-guessing his audience and give them the best he has to offer. Pioneers do not pacify; they stimulate. Opening for Santana will be guitarist Ronnie Montano, a proficient player but hammy showman (and, coincidentally, a Jeff Beck imitator), and his new group, Gamma.

Anyone who has never had the opportunity to witness Muddy Waters in person deserves to lie awake at night wondering if he or she has missed one of life's wonders. This party, bearded man rambles on stage slowly, and through sheer intensity (plus a few doses of poetically turned-on club de blues), raising mocha. If every up-and-coming singer has commanding presence of this generation, rock might not seem as exotic as it now does. His stance and material reveal a wise old man who has weathered all of life's trials with a self-sustaining sense of fatalism and humor. If anyone understands the blues, it is this "mean old boy," who'll howl and growl of the bluesman on Tuesday night.

Stephen Grappelli, probably the foremost jazz violinist of all time, and also a musician who will seem young of heart into eternity, returns to San Diego with a Sunday-night performance at the Bojangles. Grappelli dazzled the California crowd several months ago, as did his young

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READER'S GUIDE TO THE MUSIC SCENE

(continued from previous page)
for example.
On Monday night, Carl Stevens — no, I meant to say Al Stewart — will be at SDSU's Montezuma Hall. Like Stevens, Stewart has a penchant for weaving ambiguous, mystical fairy tales. He also has a folk-sounding style of delivery that is growing — with Stewart — time passages become "tomorrowdages." Shot in the Dark opens the show.
The oldest hipster drive, Maynard Ferguson, will bring his bombastic orchestra to SDSU's Montezuma Hall on Wednesday. Ferguson is exciting, and he is no slouch as a bummer, but he apparently believes that the only

way he can reach an audience is by the use of high pitched squalls and explosion in the fashion of a soundtrack score like John Williams. Listening to Ferguson is like being treated to an endless barrage of Doc Severinsen's Tonight Show — commercial singles.
The rest of the week's shows include: — what else? — a new wave of — where else? — the Spirit. On Friday night the excellent DX2 appears with Chuck and the Tigers. On Saturday night the workaholic Strangers return with Dogface (the names are getting better all the time, aren't they?). The San Diego Repertory Theatre will host two nights of jazz — Friday and Saturday — featuring the Really Jazz Ensemble I'm unfamiliar with the group, but all too familiar with selections from their repertoire — Joe Zawinul and jazz-Pastorina.
— Steve Ismedina

The Music Scene is compiled every Friday and Saturday. To list club entertainment, call (619) 526-3268. Send concert information and photos to: BRADLEY MUSIC, 357 N. P.O. Box 80833, San Diego, CA 92138, or call: 236-4336 Friday before 5 p.m.

San Diego Concerts

Santana and Gamma: SDSU Amphitheatre, Friday, September 5, 8 p.m. 265-6047.
DX2, Chuck and the Tigers, and the Wigs: Spirit, September 5, 8:30 p.m. 276-3993.
The New Reality Ensemble: San Diego Repertory Theatre, Friday, September 5 and Saturday, September 6, 8 p.m. 1020 5th Avenue 232-9472.

Jeff Beck: SDSU Amphitheatre, Saturday, September 6, 8 p.m. 265-6047.
The Strangers and Dogface: Spirit, Saturday, September 6, 8:30 p.m. 276-3993.

Stephane Grappelli and David Gismann Quintet: Bacchani, Sunday, September 7, 8 and 11 p.m. 8022 Claremont Mesa Boulevard 560-8022.

Al Stewart and Shot in the Dark: SDSU Amphitheatre, Monday, September 8, 8 p.m. 265-6047.
Muddy Waters: Bacchani, Tuesday, September 9, 8 and 11 p.m. 8022 Claremont Mesa Boulevard 560-8022.
Kenny Rankin: Bacchani, Wednesday, September 10, 8 and 11 p.m. 8022 Claremont Mesa Boulevard 560-8022.
Maynard Ferguson Orchestra: SDSU Montezuma Hall.

Wednesday, September 10, 8 p.m. 265-6047.
B.B. King: Bahia Mason Bay Room, Thursday, September 11, 8 p.m. Friday, September 12 and Saturday, September 13, 8 and 11 p.m. 908 West Mission Bay Drive 488-0581.

The Alleycats and Strangers: Bacchani, Thursday, September 11, 8 p.m. 8022 Claremont Mesa Boulevard 560-8022.

Larry Carlton: Bacchani, Thursday, September 18, 8 and 11 p.m. 8022 Claremont Mesa Boulevard 560-8022.
Arthur Lee and Love and Claude Coma and the IV's: Spirit, Friday, September 19, 9 p.m. 1130 Buena Avenue 276-3993.
George Benson: SDSU Amphitheatre, Saturday, September 27, 7 and 10 p.m. 265-6047.

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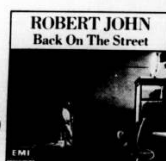
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Albie's Beef Inn 1201 Hotel Circle, San Marcos 92069. 276-1103. John Albiego, jazz pianist. Tuesday through Saturday.

Anchorage Fish Company 3714 Camarillo Boulevard, Camarillo 93603. 317-3170. M.B. and Mike Lusk. Wednesday through Saturday. Kitchie Dorian, Fred Lusk, and Scott Pease. Contemporary, Tuesday through Tuesday.

Anchor Inn 7260 Claremont Mesa Boulevard, Claremont 91711. 276-1132. Cowie and Rube. Contemporary, Friday evenings.

Andolucia 8980 Villa La Jolla Drive, La Jolla 92037. 949-7000. Paco Sevilla Trio, flamenco. Tuesday through Saturday.

The Jade Station 10101 La Jolla Village Drive, San Diego 92121. 524-1100. Call club for information.

Anthony's Harborside 1355 North Harbor Drive, downtown San Diego 92101. 524-1100. Contemporary, Tuesday through Saturday.

Atlanta 2555 Ingraham Street, Mission Bay 92037. 276-1100. Contemporary, Tuesday through Saturday.

Bacchanal 5022 Claremont Mesa Boulevard, Claremont 91711. 276-1100. The Shephard Grapelli Quartet and the David Grisman Quartet. Country, swing, and jazz. Sunday, Monday, Tuesday. Waters, blues. Tuesday, Kenny.

Barbican 908 West Mission Bay Drive, Mission Bay 92037. 276-1100. Contemporary, Tuesday through Saturday.

Bar X Ranch House 115 East Broadway, Vista 92083. The Nashville Ensemble, country and country swing. Tuesday through Sunday.

Bay Lounge Vacation Village Hotel, Mission Bay 92037. Call club for information.

The Beach Club 1921 Bacon Street, Ocean Beach 92037. 481-9022. Call club for information.

Belly Up Tavern 141 South Cedros Avenue, Solana Beach 92068. 424-9022. Call club for information.

Bentley's 5500 Grossmont Center Drive, La Mesa 92040. 594-1000. Contemporary, Tuesday through Saturday.

Black Angus 5247 Kearny Villa Road, Kearny Mesa 92118. Call club for information.

Black Angus 707 E. Street, Chula Vista 92010. Call club for information.

Black Frog Restaurant 4672 Federal Boulevard, East San Diego 92147. The Nieves Bros. featuring Margarita Page, jazz. Friday and Saturday.

Boomerang Pub 5617 Balboa Avenue, Claremont 91711. Call club for information.

Breezeway 1298 Prospect Street, La Jolla 92037. New Tuesday Jazz Band, jazz. Thursday, Bruce Cameron Quartet, jazz. Saturday: Tawny, classical. Sunday: country western. Monday: Margarita, jazz. Tuesday: Puff, jazz. Wednesday.

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Bourbon Street West 315 South Highway 101, Solana Beach 92068. 755-5161. The La Caba Dilekand Band, classical jazz. Thursday through Saturday.

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Buttercup Lounge 2045 East Valley Parkway, La Jolla 92037. 743-6422. Harry Paul and Mel Vernon, variety. Thursday through Sunday.

Cafe Del Rey 1540 El Prado, Balboa Park 92101. 524-1100. Sharon Stidgen, piano bar. Friday and Saturday. Carol MacFarland, Latin contemporary. Sunday, Tuesday, and Wednesday.

Cash and Cleaver 140 South 5th Avenue, Solana Beach 92068. 481-9022. Free-style, contemporary. Wednesday through Saturday.

Caseworks 10757 Woodside Avenue, Scripps 92037. 481-9022. Edges, rock. Tuesday through Saturday.

Celestina 3999 Mission Boulevard, Mission Beach 92037. 481-9022. Jack Casanova and his Orchestra, music of the 40s through 60s. Tuesday through Saturday.

Chateau 3623 College Avenue, College Grove 92017. 524-1100. Wednesday through Sunday.

Chicago Mining Co. North, 308 E. Camino Real, Encinitas 92037. Call club for information.

Chuck's Steak House 1250 Prospect Street, La Jolla 92037. 524-1100. Call club for information.

Comedy Store 940 Pearl Street, La Jolla 92037. Call club for information.

Comedy Store Bonanza Inn, 2511 Hotel Circle South, Mission Valley 92037. Call club for information.

Country Pumpkin 1802 Palm Avenue, Imperial Beach 92241. Country Casanova, country western. Wednesday through Sunday. Ducktail review, 50's rock and roll. Monday and Tuesday.

Country Pump 13280 Old Business Route 8, El Cajon 92021. 524-1100. 1 and 2 Jam Band. country rock. Friday and Saturday.

Countryside 300 Douglas Drive, Oceanside 92056. 435-1100. Country variety. Tuesday through Saturday.

Dance Machine 1802 Palm Avenue, Imperial Beach 92241. 524-1100. Grand Slam, 100-40's. Wednesday through Sunday.

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contemporary, Friday and
Saturday.

Fogcutter, 2858 Carlsbad
Boulevard, Carlsbad, 729-3189.
Tennis, rock and roll, Tuesday
through Saturday. Incognito, rock
and roll and new wave, Sunday
and Monday.

Francine's, 339 North Hill Street,
Oceanside, 722-7123. Call club for
information.

Gaslight Theatre Club, 2855
Midway Drive, Loma Park,
223-8722. Call club for information.

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

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

Halcyon, 4258 West Point Loma
Boulevard, Loma Park, 225-9609.
Strangers, new wave/rock,
Thursday through Saturday.

Holligan's, 4325 Ocean
Boulevard, Pacific Beach,
274-3474. The Ron Bolton Group,
contemporary and rock, Tuesday
through Saturday.

Hamburguesa, 4016 Wallace
Street, Old Town, 295-0584.
Delene Zofrach, guitar and
vocals, Wednesday through
Friday. Melissa McCracken, guitar
and vocals, Saturday and Sunday.

Harpoon Henry's, 2726 Shelter
Island Drive, Shelter Island,
224-8242. Coastal to Coast,
contemporary, Wednesday
through Saturday.

Hill House, 2730 Via de la Valle,
Del Mar, 755-4614. Homegrown,
light rock and blues, Wednesday
through Saturday. Clear Visions,
contemporary, Monday and
Tuesday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-4070. People Movers,
contemporary, Tuesday through
Saturday. Guideline,
contemporary, Sunday and
Monday.

Holiday Inn/Harborview, 1617
First Avenue, Embarcadero,
232-3861. Joyce Ann Damon,
contemporary, Tuesday through
Saturday.

Houlihan's, 5323 Mission Center
Road, Mission Valley, 297-6370.
T.D. and M. Mustard,
contemporary, Wednesday and
Thursday. Chris Mottola, soul
listening, Friday and Saturday.

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

Hungry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0517.
Lorrie Nelson and Dusty Best,
contemporary, Thursday through
Saturday.

Hungry Hunter, 1221 Vista Way,
Carlsbad, 433-2633. Back Alley,
contemporary, Tuesday through
Thursday. Sky High, new rock, old
wave, and originals, Friday
through Monday.

Huntman, 1511 #13 East Valley
Parkway, Escondido, 743-7105.
West Wind, contemporary,
country, and bluegrass, Thursday
through Saturday.

Hutches, 1463 Palm Avenue.

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STEVEN FREELIGHT 7:30 to 11:30
Sitar music. \$2.00
Guitar. AND FRIENDS

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South American folk music. Peruvian Harp & Guitar. \$3.00

THE ORION DUO 7:00 to 9:00
An evening of classical guitar music. DAN GRANT & FRED BENEDETTI. \$3.00

MENAGE 7:30 to 10:00
with SARA CHRISTIAN. \$2.00
ANDY MINGIONE - LINDA OWENS

WILLIAM PAUL GREY 7:30 to 11:30
English Folk singer

LUNCH - SUPPER - SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday-Saturday
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Wednesdays through Sundays
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High-energy country music
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5 drinks for the price of 1
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Play *Selections* here every Tuesday night.

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IN GROSSMONT



RPM
Tuesday-Saturday 8:30-1:30
Monday & Tuesday-Sock Hop

Lunches Monday-Saturday 11-4
Dinner Tuesday-Saturday 5-10
Sunday Brunch 10-2

5500 Grossmont Center Dr.
463-9825

contemporary, Wednesday through Saturday

Mustang Club, 1599 Sports Arena Boulevard, Loma Portal 223-5546
Gerry Bove and a Touch of Country, country, Wednesday through Saturday, the Cars Band, progressive country, Sunday and Monday, Razy Bove and his Band, country, Tuesday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego 287-7332. Call club for information.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal 224-6282. Bramble, country western, Wednesday through Sunday, Richie Gary and Sundown, country, Monday and Tuesday.

Navajo Inn, 8515 Navajo Road, San Carlos 485-1730. RPM, top 40 and originals, Tuesday through Saturday.

The Normandy, 210 North Hill Street, Oceanfront 722-2828. Riff Raff, dance rock, Monday through Saturday.

No Way Jose's, 5252 Claremont Drive, Claremont 960-5385. Call club for information.

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

O'Hungry's, 2547 San Diego Avenue, Old Town 298-0533. Jim and Theresa Hinton, Irish folk, Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 476-3537. R. Country, variety and blues, Friday and Saturday.

Old No. 7 Distillery, 140 South Sierra Boulevard, Solana Beach 755-6733. Call club for information.

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030. Steven Freelight and Friends, solar music, Thursday; Ed Lange and Enrique Riveros, South American folk music, Friday; the O'Brien Duo, classical guitar, Saturday; Menage, rhythm and blues, Sunday; Supine, Wednesday.

One Night Stand, 4970 Volcano Street, Ocean Beach 222-2146. Call club for information.

Orange Tree, La Jolla Village Square, La Jolla 455-6064. Joanne Dorman, folk, Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista 277-5681. The Bar Stom with Mita Turner, country western, top 40, celine, rock, and boogie, Friday and Saturday.

Pat Joey's, 5147 Waring Road, Allied Gardens 266-7673. Dick Liberton, celine and goodies, Thursday; Fro Bingham Preservation Band, rhythm and blues, Friday and Saturday; jam session, Sunday.

Palomino Cocktail Lounge, 5820 Mission Gorge Road, Mission Valley 280-4696. Call club for information.

Palomino Star, 3008 Main Street, Chula Vista 427-5889. Call club for information.

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

Pelican Pub, 7828 Broadway, Lemon Grove 464-9284. Jeff Wise, country western, Wednesday and Thursday; Honky Tonk Frosh, country western, Friday; Jeff Bradley, contemporary folk, Saturday; open mike, Sunday and Monday; Jeff Bradley, contemporary folk, Tuesday.

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Embury 232-3461. Call club for information.

Posidon, 1670 Coast Boulevard, Del Mar 755-5345. Red Grammer Band, contemporary, Wednesday through Saturday.

The Triton Restaurant
proudly presents
The Best in Live Jazz Entertainment
(Wednesday and Thursday 8:30-12:30
Friday and Saturday 9-12)



September 4-6, Thursday-Saturday and September 10-13, Wednesday-Saturday

The Joe Marillo Quintet
Charlie Chadwick-Bass, Ron Satterfield-Keyboards, Vocals, Duncan Moore-Drum

September 17-20 Wednesday-Saturday

The Bob Magnusson Quartet
Jim Plank-Drum, Bill Mays-Piano, Peter Sprague-Guitar


September 24-27 Wednesday-Saturday

Peter Sprague
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The Triton
a new distinctive seafood restaurant
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Dinner served from 5 p.m.



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HOMEGROWN
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formerly lead singer with "The Association"
Wednesday through Saturday 8:30-1:30



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Dance Contest | FRIDAY & SATURDAY
No Cover Charge
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Cultural Arts Board, SDSU
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and SHOT IN THE DARK
Sept. 8th 8:00 pm
Montezuma Hall SDSU

—Produced by Fahn & Silva Presents—

Paul Simon: Universal Amphitheatre, Monday, September 22, 8 p.m., Universal City. (213) 980-9421.

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Tin Drum

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Tin Drum

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PG: Unrated Artists

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2. "A Film About Jimi Hendrix"

2. "Roadie"

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Live Rock in 'Roll on Parkway Stage!

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 Extended Special: all times 7:30 for performances from 12:30 - 12:50

SMOKEY & THE BANDIT II PG
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THE BLUE LAGOON PG
 9:30, 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30, 9:30, 10:30, 11:30, 12:30
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THE BRAD PETERSON PG
 12:30, 2:00, 4:00, 6:00, 8:00, 10:00, 12:00

STARS FIGHT
 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, PM

URBAN COWBOY PG
 12:15, 2:15, 4:15, 6:15, 8:15, 10:15, 12:15

THE HUNTER PG
 1:00, 4:00, 6:00, 8:00, 10:00, PM

APRIPLANE PG
 12:10, 2:10, 4:10, 6:10, 8:10, 10:10, 12:10

XANADU PG
 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, PM

CAROUSEL PG
 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, PM

CHICKEN & CHIPS PG
 12:00, 2:00, 4:00, 6:00, 8:00, 10:00, PM

THE FUGITIVE PART II: THE ESCAPE PG
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THE FUGITIVE PART I PG
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THE FUGITIVE PART III PG
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THE FUGITIVE PART IV PG
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**The largest year-round selection
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Alvin Collegiate 24" x 36"

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SALE

\$89⁹⁵

Reg. '124⁰⁰

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20%

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HARDWOOD

18" x 24" Reg. '14⁰⁰

SALE \$10⁹⁵

METAL
EDGE

SOLDER
PIECE

20" x 26"

Reg. '17⁰⁰

SALE

\$12⁹⁵

TECHNICAL PEN SETS DURABLE-EFFICIENT

4 PEN
SET

Reg. '34⁷⁵

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\$24⁹⁵**

7 PEN
SET

Reg. '59⁷⁵

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WOOD T-SQUARES WITH ACRYLIC EDGE

24"

Reg. '17⁷⁵

**SALE
\$5⁷⁹**

FOR THE
STRAIGHT
FACTS

30"

Reg. '81⁷⁵

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\$6⁴⁹**

DRAFTING COMPASS #551-01

FOR INKING OR PENCILING CIRCLES

OR CURVES, OPENS TO

10 1/2" RADIUS

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in style!

Come in for a free consultation.

Precision Haircutting now \$10

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GOLD & SILVER**

Lots of people are selling old gold and silver jewelry and coins now, while the price is high. Remember, once it's sold, you can't sell it again to a higher bidder.

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Willis Jewelry
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The \$ Precision Haircut

includes shampoo, conditioner, & cut

Today's precision haircut at yesterday's price.

Coupon

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10-6-30 Monday-Friday, 9-5 Saturday

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Our small tutorial education group for 11-13 year old kids begins October 1. We have an accredited teacher, need 3 more kids.

Edward W. Maupin, Ph.D.

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Where you'll leave saying:

"Now that was good Chinese food!"

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