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Reader Writing Contest, see page 4





In the past there have been tall, spindly-leaged clocks driven by plumb-bob pendulums and magnets, keeping time with a single hand or with numbers inlaid on graceful, spoked, wooden wheels; tiny, rainbow-colored women accented with rubies at their breasts and diamonds for eyes, set in cloisonne jewelry; a wooden, sculpted night stand with drawer and mirror, set on a tall, brittle-looking manzanita branch, like the strange, boxed funit of some otherwordly, leafless tree:

fruit of some otherworldly, leafless tree; plazed, glittering, improbable ceramic bowls, cups, plates, and pots that would make a meal a laughing, impossible event; fiber and leather wall sculptures, seemingly alive and distinctively sexual, that appear as if they have just arrived

under their own power from another planet and hung themselves up for a rest; graceful furniture, released from conventional rectilinear confinements and allowed

to grow freely into unlikely but functional specimens of organic stability - these all from past exhibitions by the Allied Craftsmen of San Diego. In their latest annual spring show, (continued on page 8)

By Stephen Heffner

City Lights



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 Drive, you will near the following recorded message: "Thank you for calling the post office. At the present time we

veterans, widows or widowers of deceased veterans, holders of Purple Hearts, or veterans within 120 days of discharge may file for postal esting 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

Nancy Humphries needs rurtner 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 th son in a modest nome 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 sked for an application at the Pacific Beach post office or Garnet Avenue, she was told that she could not apply because she is a civilian. Humphries was so upset a what she considered to b "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. I order to file a discrimination fall within one of these 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

"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 meetin sometime this month. If the ACLU decides to take any action, it will be bucking an almost sacred institutio

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 wa service when civil service examinations had been given 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 extra ten points), and it answer 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 fixeal quarter, but according to Rocchelle 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 Purple Hearts and widows or request to recopen the testing one time, with no time limit for filing. rier between civilians and

filing.
All of which makes it pretty tough to get a job with the San Diego post office without Diego post office without military experience. Jim Clark, of 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 expenses of the says of the sa

There are six different employment exams, one each for the positions of supervisor. clerk-carrier, machine operator, automated mark-up clerk, mail handler, and 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," seven years, only veterans were allowed to take that examination.
One of Humphries' main

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 disability payments from the military. 'I don't have any problem with the extra point should be excluded from an equal chance at a job just because I wasn't in the

Down To The Streets On Bikes

Joe Freese, 18, a sailor assigned to the frigate Stein, was crushed to death in a

Steele was crushed by four vehicles as he lay dying on the freeway. He was dead when

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

metropolitan area is also similar because of the

similar occause of the proximity of March and Norton Air Force bases. However, the situation for civilians in San Bernardino-Riverside seems to

Decimation reversion 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

uthorities reached his body. Gary Dale Reed, 38, of Spring Valley, a Navy master chief machinist's mate stationed on the guided missile destroyer *Berkeley*, was killed in a motorcycle wreck on June 6, 1980, when he collided b, 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 Bonefish, and Thomas Rapp, 27, of the Nava Fraining Center, smashed into a wall with the motorcycle they a wall with the motorcycle the 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. Benz and Rapp, a passenger on the motorcycle, were pronounced dead at the

Darryl Scott Kitt. 21. died

City Lights

on August 13, 1980, when his motorcycle collided with a car in the 1800 block of Harbor Drive. Kitt, stationed aboard 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, seventeer 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 determined, motorcycle-relate traffic mishaps kill more San Diego-based sailors than any

Those figures are supplied by the office of decedent affairs at Balboa Naval Hospital. The 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 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



on all accidents involving military vehicles and enlisted personnel in and around the San Diego area, but that file

hasn't ocen 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 privately owned motorbikes. (Gene's, by the way, has had

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

Edgar estimates that nin percent of Navy-person motorcycle deaths occur motorcycle deaths

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

naval station's pouce 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 determi 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 is how the Navy relatives. That is how the Navy that the victim is on active duty relatives. That's how the Navy likes it to work. 'The office of decedent 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 the because the property of th

they're cheap transportation,' says Detective Edgar. "They highways, throwing caution to the wind. It's a damn shame."

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 operato wait for ten or even fifteen season to the or even fifteen second 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 of the original sunder customer or original sunder original

most recent announcement customers in the future will 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 elec gates barricade that office from a threadbare section of Southeast San Diego just northeast of the intersection at Euclid and Federal Boulevard Euclid and Federal Boulevard Here managers like Joanne Spicer make it clear that every second counts — and is counted. Spicer says 149 operators fill round-the-clock "tours of duty." though only sixty work at one time. Short

and peppy, Spicer has evebrows which dance eyebrows which dance continuously; the quivery jingle of a charm bracelet syncopates her enthusiasi Operators have five secon 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 upsproad as allow him no more than thirty seconds. "We do it want to rush a customer off the line but we do." I want a cult line is four the second to the second

seconds. "We don't want to rush a customer off the line but we doe'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 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.

Specer matter out states, which concerns the matter of the control 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 bu



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 receive supplements three times a supplements three times a week. Finally, each operator 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 Lanne 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 caller 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 and a lot are fast. "The
manager adds that poor spellers
sometimes make the best
operators since poor spellers
are less tempted to assume they
know where to look for a
name. Spicer says. "We don't
ask people the spelling not
because we don't know how to
spell, but because there are so
many ways to come to the spelling not
spell, but because there are so
many ways to come the spelling not
come to the spelling not
come

people think this job is just ABCs, "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 seell it and you sure can't seell spell it and you sure can't spell it either, but they think you're supposed to know how to spel

won't give a name at all.
"They'll say. 'I want the with the property of the prob proliferate around Christmas and Mother's Day. Palmer says and Mother's Day. Palmer sa a bigger hassle 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 "service assistants," peoplike 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 instead referred her to the local medical society. "People ask



Jeannette DeWy. City Lights, Feats

Steve Esmedina Music Scene

Lin Jaksey, Off the Cuff

Mark Orwoll, City Lights, Features

Jonathan Saville, Theater and Classical Music

Duncan Shepherd, Film Gordon Smith, Features Jeff Smith, Theater

Eleanor Widmer, Restaurants

reduction/Graph Rita Funk Kenneth Koll lizabeth Mathew Linda Nevin Nancy Norell Jose Ramirez Gene Rochambea Edward Stopper Ed Tuttle

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Mailing Address ader, P.O. Box 80803 4 SEPTEMBER 4 1980

Eat But Don't Touch

FOUCH
We were in the Gypsy Cellar
after Eleanor Widner's critique of
the restaurant "The Schnitzed Fire Schnitzed for
My Youth." August 25t.
My Touth." August 25t.
Graphy Touth. August 25t.
Graphy Touth.
My Touth. August 25t.
Graphy Touth.
My Widner had Laker time
converse with the vocalist. As
the would have encountered a human
being of genuine warmth. not
"Tourced intimacy." as a be
Our sockets doesn't busch.
Our sockets deson't busch.

intimated in her column.
Our society doesn't touch
enough. Perhaps that's the root of
our problems.
Eleanor Widmer should stick to

Eleanor Widmer should stick to food, not people critiques. Why devastate a performer, who now has orders — 'Don't touch' — and must restrain her warmth? Criticism notwithstanding, the vocalist and the other ente made our evening a sheer delight Vivian Martell B. Reardon
P.J. Campbell

Suddenly. Next Summer

J. Strong La Jolla

It Happened

in San Diego . . . **A Nonfiction Writing Contest**

A nontiction writing Contest to the property of the property o

First Award \$350 Second Award \$250 **Five Honorable Mentions** \$50 each

Gueta i Romen concert : Fifteen Goog to the Egypte cycles. 'Myspel 41, I am peaking of the part of the review that commented on the sammer fare of the San Dego 55 mphorn. Some peaking of the part of the review that commented to the San Dego 55 mphorn. The first place, no matter how one looks at it the performing creamstances are far from slead. Amplified sound is believe, we have a obligation to play to our diverse audiences and this means that we should present in general the kinds of programs continued to the control of the special programs of the control of the contr

Letters

classical concerns. I intend to try to offer a series for these people. In the long run, however, the distinguished performances in the summerities lies in having a performance in the summerities lies in having a performance in which offers the circumstances. A Tanglewood or a Wolf Tap or a Sarariga or a Ravinia's much to be desired. We then the summerity of th

Rancho Bernardo and the hope that he San Diego Opera will perform and that the Symphony will present a "pops" eries there. We really don't need any more places to present "pops" series. We do need a place in which to present concerts 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 th 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

tage 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

San Diego Symphony While Irony Is Hot

Re: your August 21 article on Ted Leitner ("The Score on Ted Leitner"): Ironic, isn't it? To use Leitner's own words, "I don't care." Neither do I and that's why I don't watch him or Channel 8 news. Gates Ingram San Carlos

That Sporting Mouth

Your recent feature article on Ted Leitner has, of course, pleased him every much, as it would most any person in great need of steenion, I, too, am pleased in that you made it abundantly clear that I'm by no means alone in feeling resentement over this high-powered "mouth" of the sirveys.

For others who feel as I do and

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who like to follow the Padres when on TV, here is a simple but perhaps neglected means of relief. Just turn the audio down to zero and watch the game. You really won't lose much as compared to

won't lose much as compared to what you will thereby gain. And finally, could it be that the Padres' problems this year are related to this highly opinionated kind of "reporting," which includes so many profound opinions and (I'm afraid) a stirring up of animosities among the team

A Man Of Substance

Substance

I sincerely hope your recent story. "The Chemical Web!" to your recent story. "The Chemical Web!" to your raders who may work with chemicals that can cause cancer. The control of the control

environment is legalized prostitution. Apparently what Accurate Products needs is a viable occupational safety and health program, employees' safety committee, and a little honesty

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

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

David H. Burpeau

Clairemont

(continued on page 17)

REUTTER GALLERY





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Straight from the Hip

Dear Matthew Alice

I have heard that there's a convon in east San Diego County that used to be a hideout for Joaquin Murieta's band of outlaws, but I have had some trouble actually learning the whereabouts of said canyon. Any ad-

Del Knudsen

Santee

I have been unable to locate any place
associated with Murieta'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 Murieta (whose population was
600 in 1970), but the name is spelled differently from Murieta's, combobile, or ferently from Murieta's - probably no

It is plausible that Murieta's band or 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 tax law that effec-tively 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

In retaliation, some Mexicans formed in retailation, some Mexicans formed bands to hold up stagecoaches, rustle cat-tle, and rob saloons and stores. So many crimes occurred around the state that the citizenty 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 legislation failed when



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

On July 24, 1853, the rangers came upon a group of Mexicans at a campfire in Arroyo Casitas (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 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 knows as Three-Fingered Jack, wanted for robbery and murder; the other, apparently the leader, could not be imme-

diately 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 ob-tained affidavits saying that the head be-longed to Joaquin Murieta, who had be-wanted for murder. Some members of the band later identified the dead man as Joa-

quin 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 jars of alcohol and displayed at fairs around the state. Within a year, the Life and Adventures of Joaquin Murieta 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 Murieta 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 Hit

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 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 Murieta.

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?

Pacific Beach
Commercial beers contain no vitamins in significant amounts apart from riboflavin, or vitamin B₂. It is found in yeast as vin, 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 res-piratory enzymes of plants and animals, making it important in biochemical oxida-tions and reductions. That is, it helps to scale the chemical fires of metabolism. tions 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 fer-mented 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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Corre join us for our lists open house of the new school year. Meet the staff freat obout the work set he work demod enjoy the refreshmens; donce to a the music of "Heats; space" and hove a deleghable weening. Also come to heep about the new short couries on heep about the new short couries our downloam facility. Though, Sept. 11, 7.00 p.m. Fact those in the Los Angeles ones, we will be houring in Open House or our new will be houring in Open House or our new

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which will open at the Celebrations Gal-lery in San Diego on September 7 (obvi-ously, a little behind schedule), the Craftsmen will exhibit more of the same Cratismen with 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 with one edge curied 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 col-

ored pets.

The exhibition will be the work of one of the oldest, most diverse and alented 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 Ruocco, 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 advo-cate of crafts as a legitimate art form. She eate of crafts as a legitimate art form, as 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

Craffsmen. In rovenment, 1997, we what was actually the first of our annual Christmas shows, but at the time it was actually the first of our annual Christmas shows, but at the time it was closed the Contom Interior Shop.

"In May of 1948 we held our second Spring Show at the Fine Arts Gallery's Sunset Boulevard. That had been the warrium location for the Fine Arts Gallery while the military used the buildings in Balloon Park. It was the president those first two years and that how, I suppose, I've gotten to be listed as the first member, but actually there were been. 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 than one than one than one than one than one indicated eleven than one than one than one indicated eleven than one

Ruocco, one of the architects for the civic

article about the November, 1947 show indicated eleven members, more than one of whom are different from the list pub-lished in an article about the May, 1948 show that listed ten. It is not until the official Allied Craftsmen announcement

basic business is the production of craffs-work, but, as we will see, that term has broadened since the group's inception to include many, things other than the "hom-ned than the state of the state of the state such that now, one would be hard pressed to separate the fine at 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, reliazed to the state of the state of the state of the group's self-appointed historian and the curator of the official scrapbook, reliazed beginning. "After the war, a number of artists in this city decired 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 blan-round of a the state of the state of the state of artists organized 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. Blee Ruccox was the chairman of the craft group and she was a prime show that listed ten. It is not until the official Allied Carlstmen announcement of their 1949 July show at the Fine Arts Callery that the group lists its members, which then numbered eleven and included included the properties of the properties of the properties beyond the properties beyond this carry newspaper publicity is a photograph accompanying the story of the spring show of 1948. It is a picture of a sculpture by Marg Loring (presently an inactive member) showing a small ceramic figure of a standing man. His head and body are very rounded and uncomplicated figure of a standing man. His head and body are very rounded and uncomplicated properties of the pattern of producing what we now view as elemenproducing what we now view as elemen-tary 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 Lornoted, for what it's worth, that Marg Loring's ceramic figure bears an astounding resemblance to "Kingpin," the archivalian in Stan Lee's spiderom comic strip, (Could it be that the Kingpin is part Eskimo" Maybe Ban Lee is the Eskimo" Maybe he was an Allied Craftsmay Maybe Marg Loring is Stan Lee? "I aim not Stan Lee;" and Lee'? "I aim not Stan Lee;" Marg Loring replied courteously when asked.)

courteously when asked.)

So popular and successful were the Aliled Craftsmen's first shows that Regnald
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 Elle Marie Woolley), and one
each showed in stoneware, weaving, Jackson and Elle Marie Woolley), and one each showed in stoneware, weaving, wood, and jewelry (Harry Bertoia, an in-ternationally recognized jewelre). This first major show established for the group several traditions: the first was a namual 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 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 Craftsmen to present work in the medium of clay. (Though the unumber of different media being worked by members has increased, and the artistic directions of that work have espanded understohm of the work have espa

by members not increased, and use aussisdirections of that work have expanded undirections of that work have expanded uncomfortable persentage, more artists who
comfortable persentage, more artists who
would be called coramicists that there are
artists working any other medium.)
The popularity of the Allied Carfatmen's shows at the Fine Arts Gallery has,
by all accounts; been strong and steady
through the years. A testament to that, and
the strong the strong that the strong and steady
through the years. A testament to that, and
article preceding the Craftomen's spring
show of that year that was actually the
exhibition catalogue for the show, includexhibition catalogue for the show, includtitle, 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 atten-dances 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

him. And though the method of admining new members has changed pre-individually, the criteria for consideration have never arried: 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 direct monge the members, we probably couldn't 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

vote. You have to be good to get in, let me to you that."

The group is organized as tightly as is possible ("These are artists," asys Wal-len. "They are not easy to keep organized"). They meet once a month in private homes and in galleries, and they have complement of officers, including ceramic sculptor and nevly installed president from Hatton. "Yes, I'm the president all they have the property of the proper

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 and and and known in occa 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. Hatton is not, by nature, a joiner, but the allure of the Allied Craftsmen overcame his reluctance

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 view."

Among those means and within the structure of their annual shows, two have 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 arisks, 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 brain-child of Jackson Wootley, who suggested guest wors. A second idea was me branchid of Jackson Woolley, who suggested that, for a major show, each craftsman that the suggested that, for a major show, each craftsman that all east 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 artists and the public, though given the artists and the public, though given the artists and more a way of life. Though the Allied Craftsmen comprise a public of the artists of far-fanging reputations, space permits oftailed discussion of only a few-ratists of far-fanging reputations, space permits of tailed discussion of only a few-ratists of far-fanging reputations, space permits of tailed discussion of only a few-ratist of far-fanging reputations, space permits of tailed discussion of only a few-ratist of far-fanging reputation, space permits of tailed the consideration of the far-fanging reputation.

thirteen associate (inactive) members, the women outnumber the men by a solid

found in nature. It's impossible to estimate tound 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

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 Alield Craftsmen shows (he has been a member since 1974) was an antural-looking as it could possibly be. The control of the state of the 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 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 be-tween. In no time I went from two-week

to work it in stages and left it dry in obtween. In no time I went from two-weck
particular to the stage of the stage of the
half. The most consistency and particular
half. The most consistency and the stage
half. The most consistency and the stage
half of the most consistency and the
half of the stage of the pieces
I was left with were huge. I got a real
lesson in patience."

Among the results were several large
chain that were undisquised, nearly whole
root bases. "One of the toughest things
about those pieces was having to turn them
figure out what they should be and how
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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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

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 dis-traction, his beloved vice, his oldest and heart and the steril and the steril and and and, more specifically, riding its wears on a fiberglass surfboard. "I'm thirty-three years old and I've been surfing for seven-seen years. And if you ask me which I would rather of — work wood or surf — I'd have to say that there's no competition here. I'll take surfing." "I would read the surfing work, who have come to regard the dis-tinctive 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 in attention. In that respect, the work resem-bles the man, whose strength of body and, in an unspoken way, of purpose are un-mistabable. In the work there is also an obvious organic quality that is the com-bined result of King is manner of shabing the botolere. and bis manner of shabing the botolere."

occasional touches of brown leather up-holstery, 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 occan the way I do. It's no secret that the most beautiful desirns and forms are those

occasional touches of brown leather up

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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, wormes in the surface; and other that sits in his Leucadia nome, 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 up-holstery for the piece. Since the root' pieces, his furniture has featured more 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 is 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 Wullen said married my patron. Phyllis Wallen said that if my wife didn't work, I'd be living 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 Crafsmen have, there are very few who can do it full time; most have to teach. A series few who track

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

artists, with the new laws that require that artists receive percentages from future re-sale 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 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 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. It ty 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

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 relimited-production basis, by which he re-produces 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 re-cent furniture pieces, one might estally find it difficult to believe that the seeming free-hand sculptural designs could be re-produced to even a close resemblance of the original. But King claims that a mi-crometer would be needed to measure the differences between pieces of the same crometer would be needed to measure the differences between pieces of the same edition, providing he had not made, as he enserves 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 numbered, limited set, though it will surely take some time in convincing the unital rade viewer that there could be more than one of these "wave tables." "The way table is something that I've when the world to be convenient to the convenience of the convenience o

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' day. I also considered naming it for a surf break down the coast called 'Tabletops.' Eventually, I'd like to do a promotion for Eventually, 1'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 ring behind it. What do you think?" This ring beach and the surfine artist of the surfine and the surfine artist of the surfine artist of

As a 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 he Allied Craftsmen. The benefit by my association with the other Craftsmen. The prestige accorded the group and their 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 fong-term goals, it seems to me, should be to present museum-quality shows. bring in guest 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 view-ers. I think for the later group it's very important to have big museum shows as a

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 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 RECORDS Picorice Pizzo TAPES Starts today! Thurs. Sept. 4, Fri. Sept. 5, Sat. Sept. 6, Sun. Sept. 7 **END OF SUMMER SALE** ALL 298 & 2.98 LIST LPS AND TAPES The new music is here! CLAIREMONT PACIFIC BEACH ESCONDIDO CARLSBAD Licerica Pizza-

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being done in crafts. Inspiration is a good word here. It's what I feel every time we're done 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 fel-low 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-lighted 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 leavine from " place, in a spacious, white-washed, wellmeans leaving town." ...

She does not like to discuss questions that involve dates or exact numberings of years when she is associated with those 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 Allied Craftsmen members, and that the cleventh 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, cnamelist, is a productive and enthusiastic artist whose "great second half" (as they are on the hash commercials) is made even. say on the bank commercials) is made eve

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 at with colored glass melted onto acid-etched copper, a process in enameling known as bass-caille.

From her coxy studio overtooking San Deepo harbor, she spoke recently about her Deepo harbor, she spoke recently about her bass always been at the conteger fing life, in the not form or another. It've always done a lot of painting, drawing, and designing, and

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 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 set-tle 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

"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 technical for me. I was finally drawn into it, in fact pushed into it, by friends and fellow craffarmen who were enamelists. I now a lot to Barney Reid Janother early Allied Craffarmanj. He had a group of us at the basic techniques of enameling, and he explained everything and made a piece here, from start to finish. Well, Barney is a wonderfully talented arrist who knows exactly whathe is doing and makes every-thing look easy. In that respect I was the wixtum of a bit of a trick because the work is victim of a bit of a trick because the work is not at all as 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 onesibilities for expression

niques, endless possibilities for expression
— marvelous color, luminous qualities, — marvelous color, luminous qualities, permanence. It can also be very fivustraing and fraught with disasters, but that's part of the fascination. It's not hard to oriui an entire piece on the very last firing; you can never be sure exactly what is going to bappen 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 com-plete course limited to the proper surprises are possible. Sometimes the surprises are possible, sometimes not, but surprises are possible, 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 scrious 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 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 ver-sion 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 craft that was and is a strong part of the craftwork done in countries outside of this one. The word macrane itself is derived from a Turkish word makrane, which means kerchief or napkin or something of the kind that has embroidery. In the Nineteenth Century, sailors in our naty practiced macrane, and they would have competitions among ships to see who macramé buntings 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 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 untook the time to work backwards and un-ravell the stuff to learn how the knots had been tied and what the techniques used were. When she had figured to tou the put out a book that eventually became our I was teaching at the Art Enterprises studio in Mission Hills. I took an immediate interest in the mscrame, learned the tech-niques, 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 macrame in a in this town to take up the macramé in a serious way. Some of my students went o

in the area and to teach classes of their

"Of course, elementary macramé is "Of course, elementary macrame is now the popular craft of the home hob-byist. 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 ex-citing as they are in anything — except

citing 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 saved to the small space of the west and south glass windows, two small wall, and so that of row upon row of colored, powdered enamel in plastic bottles on the east wall, along with a patiet of color squares that she made, painstakingly, as a color guide. It is not difficult to see that this crowded but efficient little sautio is her favorier rown in the house.

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! If mode, tired. 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

limit to what can be done in enamel. Time and new techniques will prove that the surface of the possibilities in enamel hay te been only lightly etched, if you will.

"My current work is mostly in the bass-raille 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 the copper and covering the design with The process of unspected ender for the process of the process

ings.
"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 col-



Chula Vista

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Arts

ors that I had and 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 chanks 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 nowder. The elass melts differ. almost a powder. The glass melts differ-ently 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 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 filter my granular glass through a #200 mesh screen. It's surpris-ing how much of the stock will filter through such a dense mesh, and though I discard a lot of expensive glass, the cleater, more brilliantly colored result is worth the sacrifice. That is, it's worth it to worth the sacrifice. That is, it's worth it to me; I don't know about my financial bal-ance sheet. This is not a money-making operation. It's very difficult to do produc-care to try. I make one-of-a-kind pieces, though I admit that I'd starre if I had to survive on sales of my work. I've exhib-ited around the country and around the world [presently she has pieces in the presignous International Examel Exhibition at Limoges, France| but I couldn't

tion at Limoges, France; but I countries and I commake a living at it.

Her enthusiasm for the Allied Craftsmen has been steady and well documented. She has served periodically as an officer in the group's hierarchy, and as an officer in the gloup stream of the 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 or each memory to take purpose of the possibile 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 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 charted. And of the ten Scorpio members. charted. 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 Capricoms, and the unusual thing here is the Zapricoms and the control of the control of the Capricoms are the Sachieves the Stick-to-it was control of the Capricoms are the Sachieves; the Stick-to-it was control of the Sachieves and the Sachieves and the Sachieves and the Sachieves are still stick-to-it was controlled to the Sachieves and the Sachieves and the Sachieves are still people,' and their type of attitude is indis-pensible to successful work in art or crafts. other lesser notes are that there are only two Cancers, 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 the diverse artistic directions that transect and simultaneously brace the structure of the Allied Craftsmen. By his own admis-sion, his work is strictly sculptural and does not belong within the traditional con-cepts of craftwork. Of course, those con-

cepts have been altered in recent years to cepts have been altered in recent years to allow work that, if not of a utilitarian na-ture, at least uses the traditional materials of crafts — clay, leather, wood, fiber, enamel, glass, jewelry, metals — but Nyiri cannot even claim that connection. Nyir cannot even claim that connection, His present work is nearly all done in bronze and aluminium, 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 and from forms designed by the hand of man, ancient forms which themselves began in somewhat abstract fashions. During a recent conversation at his

The suring a recent conversation at his bome in the mist 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 auggested by Stonethenge and the Devil's Postphic heat and ammonth Lades] and second variations on the theme and forms suggested by and month Lades] and second variations on the teautiful and infinitely complicated ideas of time and of our place and movement within time. We already have two Craftsmen, Larry Hunter and Fennell Wallen, who have done great thrings with Wallen, who have done great thrings with two Craftsmen, Larry Hunter and Fennell Wallen, who have done great things with variations on clocks. But 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 dition 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 Craffsmen 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 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 Craftsmen 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, strongarmed, strong-handed man, one might easily be forgiven surprise in learning that the sculptor began as a jeweler. How a the sculptor began as a jeweler. How a sypical jeweler is supposed to look is certainly not a matter of record, but it seems far more appropriate that this man spend in the properties of the properties that the seems of the more delicated and machinery of large metal sculpture than machinery of large metal sculpture than machinery of large metal sculpture than the more delicate craft of jewelry. "Yes, I began as a student Madison, making pendants especially, whe recalled. "But my jewelry kety getting larger and larger, until it was almost too large weet." And weet you have been greated and the properties of the properties. It was almost too large weet. — And weet 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; cosmeric assert. If I'd stayed a jeweler, I'd be up to making metal body suits by now; cosmeric americ, no doubt.

Mind you, it might have been after to make the properties of typical jeweler is supposed to look is cer-tainly not a matter of record, but it seems

variety of animal skulls - and one of a human — and other clamorous, indescrib-able miscellany. The inevitable question arose: whose skull? "Bill collector," Nviri 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 of the AHIGU crassines who are annear make their art full time. It's a difficult thing to do anywhere, and Sin Diego is not their or their

may struss.

"It's a singh business, a market in "It's a singh business, a market in "It's a singh specific who busy 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 upst 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 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 'be made a lot of money if I'd continued doing that all of the specific works of the specific works." If you want to make money in art dodu, one sure way is to make cowboy art.

People are eating that stuff up. You don't 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 self. Conservative people, especially, like cowboy art, and generally, shey ire the people with money to boy it. Reagan people. After that man is provided by our leg going to see a real boom periodic you'll be going to see a real boom of an school will be intrating Russell or Reminition.

in control yair. Every other And coming out
the control of the control of the Control
Remington.

"What the hell, you do what you have to
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 differmental of the control of the control of the control
three dimensions that simply cannot be
anticipated in the drawings. And sometimes I get lucky. This piece here (one of
the stronger themse) was going along
well enough. I thought, and I had this
Stonehenge themse] was going along
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to a norzooza position, much as it is now. When I awa it, I realized immediately that wertically. So it stayed that way, "Ittakes persevennce 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 forumate, at least, to have that 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? In metch, they control to many wealth years, who are it 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

omething else. ''
Among the wild collection of things that sometiming else.

Among the wild collection of things that

Among the sevol Nyri's valotion was an

old radio that presently played KFSD-PM,

the classical music station. Buttoning up

the studio for the night, he stopped addenly and leaned his head toward the

radio. "Hear that?" he asked. The selec
tion was Beethowen's Ninth Symphony.

"That man was an artist. He didn't care

that the world around him was sick and

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 problem; so far, though, most have been minor and none significant enough to threaten the breakup of the group. "Probably our most annoying and "are people who don't participate except when it gets to be showtime. They don't come to meetings, aren't active in other when it gets to be showtime. They don't come to meetings, aren't active in other 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 dischaged 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 profile in the group, it's over keeping the work at the level of shows instead of our traditional rules of

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



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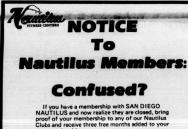


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Arts

(continued from page 13) 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 177 and it was pretty much of a disaster.
We selected the juror from a long list of candidates and we thought we'd made a good selection, but som thing went wrong and a whole lot of good work was left out. I don't think that even the advocates of the oon t think that even the advocates of the juried 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 find that the majority of those people know it and don't even submit work to the major shows. There are few instances of low grade work being shown by the Allied

In defense of nonjuried shows, Fennell Wallen 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 craftsmen, that the admission process itself becomes a sort of lifetime process itself occomes a sort of intenting jurying; if you're good enough to get in, you're accorded the respect of never hav-ing to be juried for an exhibition. How-ever, I think that policy will change ever, I think that policy will change the Allied Craftsmen will probably be juried in the future.

luried or not, the future of the Allied

traditional place in the big gallery at th San Diego Museum of Art for their annua concerned. The Craftsmen are show is concerned. The Craftsmen are worried, and apparently rightfully so, that after having no place on the museum schedule this year, they will perhaps not have one next year either, or ever. No decision has been announced on the matter decision has been announced on the matter by the museum, and the members of the Allied Craftsmen were understandably reluctant to discuss it publicly. So the logical move seemed to be to query the nuseum's new director. Steve Brezzo. with whose administration has come, coincidentally or otherwise, the first sub-stantial speculation in thirty-one years that the Allied Craftsmen might have to search for a reliable showplace other than the tor a retiante snowpiace other than the main exhibition space at the museum. Certainly, consideration of such a major policy change would be founded on logi-cal, practical, defensible, and specific grounds, about which the director of the seum would be well informed and which he would be willing to discuss for the benefit of the Allied Craftsmen, their

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 official decision on the matter, there is speculation in the community that the Al-lied Craftsmen's application for a date in the main exhibition gallery in 1981 will be refused and that they'te not seriously being that they have been applied to the seriously being 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'te keeping our options open. You realize that the Sales and Communication of the serious of the sales and the serious of the sales and the sales are sales as the sales are sales as the sales and the sales and the sales and the sales are sales as the sales and the sales are sales as the sales and the sales and the sales and the sales are sales as the sales and the sales and the sales are sales as the sales

strong following, and the general publi-

"The Allied Craftsmen are being con-sidered 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 bedule and we want to keep our options We're considering a larger craft show for the space.

in addition to Allied Craftsmen?

"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 Craftsmen 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 Craftsmen 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

"Yes, sir, I'm sure you do. Can you "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 Craftsmen? I mean, there must be some logical reasons that would influence a decision either for or against placing the Craftsmen on the

"Look, I'm trying to help you write the

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

"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 this interview is over!"
And the single of the San Diego Museum of Art on the subject of the Ailicel Craftsmen. The subject of the Ailicel Craftsmen.

resident of San Diego (he keeps an apart-ment in La Jolla), and an old fan of the Allied Craftsmen, 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 sonal club after all

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 Crafts for a possible refusal to show the Crafts-men 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 Berzzo should have no reservations about saying so openly; they would be sound reasons and the should have no cause to hide from a discussion of them. In 1973, I believe it was, the Allied

the mean cause in their moin absentance in cause in the mean cause in their moin absentance in Carlfornia even way to an invisitional exhibition of California craftsmen, 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 variety in the complaints of the

they we catted a not the snots. I a 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 Craftsmen's shows of the last of that in the Craftsmen's shows of the last ten years, and whatever of it 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 met artisk but no body doesn't always the property of the The man was a great artist, but nobody can convince me that if his name were re-moved from the work and replaced by an unrecognized name, the show would not be worthy of some criticism for inconsisbe worthy of some criticism for inconsis-tency. I have spoken with more people than I can remember who told me that inconsistent was surely too kind an ap-praisal of the recent British Art show at kind San Diego Museum. And that sort of show costs the museum plenty to bring in. whereas shows by the Allied Craftsmen have been traditionally either practicism free to the museum of of very low initial

cost.
"Then, there is the possible rap 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 Craftsmen, and in so in the work of the Craftsmen, and in so many cases good craftwork is a superior thing to so-called fine art. Fine artists get wave y with a lot. Fennell Wallen 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 thin is a work of art or a piece 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 drawing from his draw who doesn't know drawing from its doesn't ers — 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 big towns. 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 potentially excellent arists, and if they are good, they have a right to be shown. The Brandywine Museum does not refuse to show Andy Weyth 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 Modern? Of course there are, and though the course the state of the course of the theory of the course of the course of the half of the course of the course of the course half of the course of the course of the course half of the course of the course of the course of the half of the course of the course of the course of the course half of the course of the course of the course of the course of the half of the course of the course of the course of the course of the half of the course of the course of the course of the course of the half of the course of the course of the course of the course of the half of the course of the course of the course of the course of the half of the course of the course of the course of the course of the half of the course of the cours to lesser-known artists.

'Another problem with showing local 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 treatment, and, flough I don Treatly 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 make rational choices. There are several good artists' groups in San Diego, and the Allied Craffsmen 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."

chjo's seeing their work. I nope 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 Craftsmen of San Diego chance (and probably many more in the future, in one place or another) to see the work of the Allied Craftsmen of San Diego when they show through September at Celebrations Gallety, downtown. The developed since is proposed to the control of the

"When the Allied Craftsmen 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 have shown and sold 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 "As anyone wno s ocen nere october 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 Stomp! Did you ever Stomp? Heck. I about Stomped my life away in Texas. The Allied Craftsmen and a Celebration Stomp . . this should be fun.



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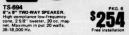


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SAN YSIDRO 111 West Olive St. Mon.—Sat. 10 a.m.—7 p.m. 428-0198

Letters

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 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 with potentially grave consequences. Factory workers with potentially grave consequences. Factory workers who twenty years ago worked with any number of the millions of synthetic chemicals on a daily synthetic shericals on a daily worked with a synthetic dentities on a daily worked with a synthetic dentities on a daily worked with a synthetic chemicals used in Vietnam are realizing the cause of the chronic illnesses that by product that were buried thing years go are now leaching out of the ground, contaminating the the ground, contaminating the water table. We also have come to know of the problems associated with such inventions as DDT and

The fact is that we've misused echnology to a great extent. In our

quest for infinite technological as well as economic growth, we have immerced ourselves in a set of life threatings justified. The seconomic growth, we have for all the "qualities" of life we have come to take for granted. Man has created many wonderful things during his short was comedified to the seconomic secono

time should become totally familiar with that substance so that they can at least protect themes/ess from any possible effects, both short and long term. We should also include the food we ear, as it also that the state of the

control and someday halt all off this poisoning.

3. Think. We see every day what is happening. Unfortunately, many people had no idea of the problems associated with their jobs. Let. With what we know today it is possible to sword many potential tragedies.

We must protect correlves. Just because something doesn't have a trigger doesn't mean it can't kill.

We can change this world if we want to ...

want to.
Lonnie Kasman
La Jolla

Erratum

Last week's "City Light" regarding the Dial-an-Atheist service listed the wrong telephone number. The correct number is 232-6767. We regret the error.

Man Claims Total Concept

Total Concept
Succe your paper's inception I
Succe your paper's inception I
Alice, City Lights, the review
sections are familiar to my eyes.
My personal favorite, though, is
still the personals. Throughout the
years, I have wathed the ads
commentaries. Recently (in the
past twenty months) the ads have
shown an unfortunately violent
ided of your contributors.
The battle started off perceits
due of your contributors.
The battle started off perceits
are by avained after a contributors.
The battle started off perceits
few issues it has degenerated to a
level of bigothe anne-calling,
racial and ethnic slurs, plus threats
of physical harm. Way?
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What is the point? The music they want to fight over doesn't possess the influence on society that the Sixties protest rock did! For the mest part, the two sides seem enorant of one another's music

(with the exception of hearsay) As a person who grew up in the Sixties (now twenty-seven), I now look at humans in a total concept. look at humans in a total concept. 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 feet this itsend is, the weedse that music is.

trend is, the wedge that music is driving between people is ridiculous. Music has existed on this planet from the human's this planet from the human's carliest 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).

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

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 Hart La Mesa



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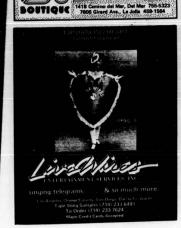
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The Thin Gold Line

Recently I was asked how I regarded Ted Leitner's opinions on sports. Leitner is like Cosell in that he is the sort of broadcaster about whom everyone seems to have a strong sentiment, but I was forced to answer that I really didn't know enough about Leitner's views to comment. "I'm sorry." I said, "but I only see him on television and then I never hear what he has to say. Instead, I become preoccupied with waiting for the inevitable moment when his clothes will give up the long fight to contain his corpulent torso. I just know that sooner or later the poor overworked mat sooner or tater the poor overworked molecular bonds in those polyester shirts are going to fail all at once and the real Letiner will come bursting out at the cam-era like a pink Incredible Hulk. "He's the kind of guy you'd see sitting in front of you in church when you were a

kid, and you'd spend the entire service looking at how much his neck hung over the tight, starched collar of his dress shirt, and you'd imagine how much it must have hurt to put it on, how uncomfortable he must be, how tough he must be just to sit there and not mess with it, how good it was going to feel after church when he unbut-toned it and rubbed his tortured nape. Church goes fast for the child lucky enough to sit behind Ted, and the distrac-

enough to sit behind Ted, and the distrac-tion is the same for me when I see him on TV. If he weren't so overpaid, perhaps he wouldn't look so overstuffed.

"I also spend a lot of time watching to see when his glasses will finally snap at the strain of being force-wrapped onto that pressurized, meaty face.

And I watch carefully to see if he'll ever blink his perpetually astonished-looking eyeballs. He was once surprised by an exploding cigar and has never been able to get the look off

his face.
'That's what happens when I watch Ted
Leitner on the tube.' I concluded. ''and that's why I can't comment on his com-

mentary. Sorry."

My questioner left disappointed, but since then I have read (without having to

My questioner left disappointed, but since then I have read (without having to watch) a newspaper interview with Letiner watch and the store good observations. The makes at least one good observations have been also also and the store of the control of the cont

fined themselves only to those two games, the rush to ring an emergency alarm might to unnecessary. But if anything can be told by preseason play, there is evidence that the Chargers' interbeaking systems at least, if not the individual players also, has been found out and will now be exploited.

Perhaps it was file baseball, where the representation of the properties o his less, hits not at all, strikes out often, retires young, and the casual flam wonders why. The answer often is that the young man had a weakness he had been able to hide, but finally one pitcher, then another, found the weakness, worked it, abused it, and spread the word on it. It took a while, and during the discovery period the man had looked like something he was not. Too, included, the control of the property of the property of the property of the property of the beekers. Sandwiched comfortably between a buge and talented defensive line and a

huge and talented defensive line and a vastly underrated defensive backfield, the backers were made to look good. The of-

saw instead was an open field and plenty of running room. It must have looked like one of Monet's poppy fields, yes, and there's a lovely woman with a parasol and a picnic basket, a jug of wine and a case of beer and not a nasty linebacker in sight.

moved the offense at will if he had just kept introving to his backs and mixing in the run. Of his eventual twenty-seven completions, thirteen went to running backs and accounted for well over half of his total passing yardage of 236. The pient would not last, of course, and Red Miller probably knew it. He was the one, after all, who always said, the was the one, after all, who always said, who always and the country of th league's great coacnes, A. Perience, who said, "I've always had a real communica-tion problem with that boy, Craig Mor-ton." Anyway, at crucial moments he had obviously chosen with care, Morton aban-doned the chip shots that had been working doned the chip shots that had been working for him and tried to go for the big ones into the strong part of the San Diego secondary. On three critical occasions, Pete Shaw, Mike Fuller, and Mike Williams were in place for the interceptions. Ball game to San Diego. And the linebackers temporarily were off the hook. Who would consider making criticisms of the greatest win in the club's meent history?

making criticisms of the greatest win in the club's recent history?

The San Diego Chargers had it made; the division championship was tucked safely under their belts and the home-field advantage belonged to them through the playoffs. Then came the really good news: Houston was coming to town without their quarterback, Dan Pastorini; star running uarterback, Dan Pastorini; star running

ceiver, Ken Burrough. In essence, they were without their offense. The Chargers were immediately declared prohibitive betting favorites, and it was felt that their only problem in the game, if there was to

only problem in the game, if there was to be a problem, would be coping with overconfidence.

Without attempting to assess what the impact of a healthy Campbell might have meant to the outcome of the game, it is safe to say, knowing what we now know about the San Diego linebackers, that the absence of Burrough and Pastorini was actually a bad turn for the Chargers. Yes, we would have been better off had those two been able to play, and the reason why two been able to play, and the reason why

two been able to play, and the reason why is twofold.

First, Dan Pastorini is a quarterback out of the same mold as Craig Morton — a strong are to the same mold as Craig Morton — to the same play to the same play. However, primal urges do fairly, the same play to the same play to the same play. However, primal urges do fairly, However, primal urges do fairly, the same play to the same play to the same play to the same play. However, primal urges do fairly, the same play to the same play the same play to the same play the same play to the same

teast. Mike Fuller still has nightmares over the unfulfilled promise.

The second part of this explanation and the consequence of Pastorini's disabling injury involves a young kid out of BYO (that's "Bring Your Own," folks, and that

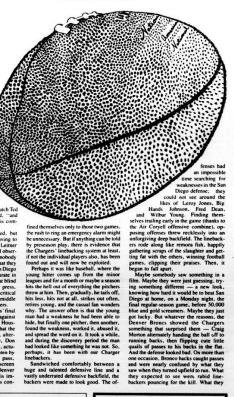
reminds me to pass along a tip to you thirsty SDSU fans. Whenever Brigham Young comes to town and the beer lines are long on our side of the game, head for the visitors' side; there's never a wait). Gifvisitors' side; there's never a wait). Gif-ford Nielsen was a nice kid but he hadn't played much quarterback for Houston, so Bum Philips decided to go with a chip-fense hold the line; score a few points while taking not chances and try to hold the Chargers to fewer by stealing their offen-sive signals and relaying them to Vennon Perry. That business of taking no chances involved a basic running game combined with short passes in the flat to running strong the strong the strong to the time of the strong the strong to the strong the strong to the strong base been swear of the San Diego line-backing weakness, but it is more likely that he was just trying to simplify Nielsen's job. Either way, the effect was the same. Nielsen completed ten passes and seven went to running backs. Even with a steady running game it did not form what one might call an awesome display to offense van dwin the damm game. Much credit for the win has to go to Ed Biles, Houston's designated signal stealer, and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and to Dan Fouts, who felt that Vernon Perry was an underrated defensive back and was to do not not be the property of the property of the very service. ford Nielsen was a nice kid but he hadn't

make him look good. But let us not under-look the Charger linebackers; they were plainly and dangerously weak for as excond-straight, important game. The worst part is that the word may now be out that halfway between the San Diego defensive line and the defensive pass coverers, there is a soft spot that extends laterally from sideline to sideline. In the Chargers' preseason losses to Minnesotta

and San Francisco, a disturbing number of and San Francisco, a disturbing number of passes have gone to offensive backs, and for a pile of yardage: eighteen of twenty-three completions for 163 yards for the Vikings, and thirteen of twenty-five com-pletions for 130 yards for the 49ers. Not

good news.

If the problem is with the system, there should be no time wasted in sending someone from the front office to the library to retrieve a book on how to coach phutbowl. tone from the from other to the industy and the following ball in a place where there is real weather, places where you can get slush in your shoes, where you get to chop the ice from your car door handle to get in, where you get to have a cold from October to April and maybe the flux of Christmas, places like Buffalo, Green Bay, Minnesota, Cleve-land, Cincinnai. Sounds a little like a travelogue of paradisc, ch Fredt Silver bells, Fred. Send back a linebacker or



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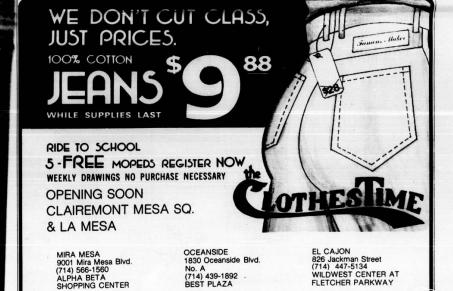
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Those Who **Would Be Famous**

of politics, where success is inversely pro-portional to ability — a law painfully dem-onstrated by the upcoming national elec-tions. Unlike politicians, those instru-

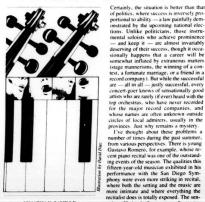
mental soloists who achieve prominence
— and keep it — are almost invariably
deserving of their success, though it occasionally happens that a career will be
somewhat inflated by extraneous matters

(stage mannerisms, the winning of a con-(stage mannerssms, the winning or a con-test, a fortunate marriage, or a friend in a record company). But while the successful are — all in all — justly successful, every concert-goer knows of sensationally good artists who are rarely (if ever) heard with the

top orchestras, who have never recorded for the major record companies, and

whose names are often unknown outside circles of local admirers, usually in the provinces. Just why remains a mystery. I've thought about these problems a

performance with the San Diego Sym-



JONATHAN SAVILLE

There is a general belief that, in the performance of serious music, the success of an artist's career is proportional to his or her talent. This is by no means the case.

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. large-scale musical discourses that gives, 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. ance 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

present in 1798, the year of this early and neglected masterpiece.

If talent were the only requirement for a musical career. Gustavo Komero's future would be guaranteed. As it is, one match the period of the per what ought to be ofte 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

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 he would be as well known as viadimir Ashkenazy, Van Cliburn, Andre Watts, Emanuel Ax, Martha Argerich, Mischa Dichter, Radu Lupu, Daniel Barenboim. or Peter Serkin — to mention some of the or Peter Serkin — to mention some of the most sought-after pianists of that genera-tion. 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. Tensons, clarity, power, and an unerting sense of proportion characterized performances of Beethosen's "Pathetique". Smalar, various Rachmaninoff preludes, Debusy's Suite Pergumnague, and some of the popular Cherly, and some of the proposition of the propositi sician's work. Tension, clarity, power,

(it was used by Michel Block in his ill (it was used by Michel Block in his in-fated concern 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

He also used a Bosendorfer in a recen

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 brilliance, and bloom of a Steinway, it was far better piano than its San Diego cousin. The tape, in fact, gives a very good like, revealing (as only an unresouched recording of a live performance can do) the pianis's magisterial technique as well as the vivid excitement of his playing. The program includes Book One of the De-busy Predukes and Schuman's Fantasy in bussy 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 Eusebius — and I find his taged 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

Avenue, Venice, CA 90291. Equally enigmatic is the career of vio-linist Zina Schiff, which has flourished modestly in the provincial cities of the United States and Europe while remaining unable to take root in the capitals. Here unable to take root in the capitals. Here, too, there are no commercial recordings to acquaint a wider public with Miss Schiff's extraordinary. Heifetz-like technique and her sensitive and assured musicianship Both were fully in evidence in her local Both were fully in evidence in her local recital this summer, a program of music by Brahms and by modern American com-posers, in which Miss Schiff was joined by the excellent San Diego pianist Howard Wells. The violinist's warm, rich tone, her metric for the long, arched. Romantic phrase, and the heartfelt emotions she uses these phrases to express make her an ideal performer of Brahms, as the playing of his

A Major Sonata testified

his Reethoven, Rachmaninoff, Debussy

and Ravel. But at least there is the cassette
which is available (in excellent sound)

from The Creative Society, 1525 Walnut

A Major Sonata testified.

Yet even more impressive was the way
Miss Schiff turned these same musical
virtues to the service of Leon Kirchner's Sonata Concertante, a tormented and sometimes almost hysterical work of atonal expressionism. It might have sounded like a dreadful, alien work, but Miss Schiff treated it as though it belonged to the same tradition as Brahms and thereby made of it a musical experience that was fundamentally familiar, even if its particular idiom was decidedly of the

Twentieth 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 Cop-land Sonata, in which the rhythmic vitality and precision of the violin part was greatly enhanced by the deft collaboration of Mr. and precession of the violin part was greatly what of the precession of the violin part was greatly with a consistency of the property of the precession of Mr. and the property of the precession of the precessi

phrasing and shading that is 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, receding somewhat in musical and emotional intersomewhat in musical and emotional inter-est in the more lyrical and introspective

songs. Her German is excellent, except for a tendency to give the unaccented "e" (as in Liebe) too broad a pronunciation, almost as though it were an "a", her under-standing 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 won-derful music in public.

And that is the trouble — for what

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 cognoscent; 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 Sch-uarkopf, Fritz Wunderlich, Gerard Souzay, Miss Howe certainly has the temperament for opera, as windertich. Gettau Souzay. Miss flowe 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 engag-ing, 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 au-dience. But I am not yet satisfied that the limited vocal range of this highly talented young singer is due to Nature, who has not young singer is due to statute, who has no 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 exten-sion of this lovely voice could very well bring Miss Howe the eminent operatic career her musicianship already entitles

Christopher Schneider has kindly constopner 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 2709064). These include the Concerto for 2709064). These include the Concerto for Violin and Winds, Happy End. Kleine Dreigroschenmusik, Mahagonny-Songspiel. Pantomime Trom The Protagonist, Death in the Forest, and the Berlin Requiem. According to the latest Schwann catalogue, these records are available in the United States.

sation of being in the presence of a master was pervasive. In addition to the brilliant technique, the artfulness of phrasing, and the intense expressivity, all of which were evident at the symphony concert, the recit-al brought into relief Mr. Romero's **NOW...Speak Spanish** 4 Days A Week!

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-Victor Freund, University Professor (July 1980)



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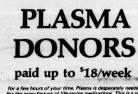


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In these times when the moral implica-tions of virus cloning are debated in ear-nest and the moon is referred to as real estate, when guys stay up all night in the lab figuring out how to make plastic bags even thinner and how to put turkey flavor-

AT LAST

Canada was

IN SAN DIEGO

EYEGLASSES

FOR LESS

ing into pastrami, it may wen to a critical time for the already endangered species of the movie musical, a certain kind of movie which doesn't cry out for burgeoning tech-nology. The musical's absolute depen-dence upon the human scale and the skills of the individual performers makes it ex-

state of the running time of variable states of the running time of variable that young audiences with no memory of inuscals pre-Grease, and with expectations lowered from years of with expectations lowered from years of television, won't notice there's not much movie in this movie, and what's there is not so much musical as it is Barbie and Ken's first acid trip. They must have as-sumed the rest of us folks with a passionate taste for the acrae traditions of this dis-tinctive class of movie, well, they must inctive class of movie, well, they must have thought we just don't get around much anymore and would be satisfied with the simple presence of an old trouper like Gene Kelly.

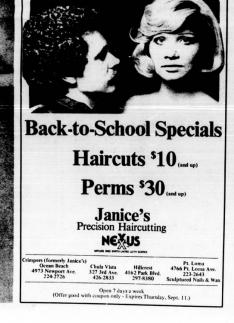
The ratison d'erre for Xanadu is special

effects, a zappy, dizzying array of some 123 varieties of optical wizardry (a com-plete itemization of the diffusion filters, digitized zoom controllers, optical benches, and futuristic whatnot would tend to resemble those extensively inbred additives lists that march across today's food packages), all from the studios of R Greenberg Associates, Inc. (same lo-cation since 1977), who were brought into the film during pre-production instead of after completion of principal photography, which is more usual. This optical-effects workshop previously brought us the over-bearing promotional trailers and title sequences for Superman, Alien, and The Empire Strikes Back, and Xanadu pro-Empire Strikes Back, and Xamada producer boel Silver is publicating his intent to go one step further next time by involving hem in initial script development. Perhaps he should loose these magicians on the revival of some other dormant movie genre more compatible with computerized design, such as the recently neglected Biblical spectacular, and quit picking on the musical. In the meastime, all the king's horses and all the king's men cannot make Olivia Newton-John dance on roller

skates.

If R/Greenberg could breathe the very stuff of life into a Barbie doll and propel her past puberty into a film, they could not surpass the likes of Olivia Newton-John playing K/ra, daughter of Zeus, modern muse, and generally unfit heiress to

another mythic tradition: Down to Earth (1947) with Rita Hayworth as goddess Terpsichore. Never publicly forgiven for her "have-you-never-been-mellow" phase, she nonetheless helped lure a great gaggle of youth into Grease and therefore was thought to possess the power to make us "believe we are magic." But when she says, "There's nothing to know about me," that's something we can believe. Of some sixty dancers listed in the credits, many no doubt sacrificing for their craft, 'There's nothing to know about some surely must have chewed up at leas some surely must have chewed up at least one pair of skates over the ten-plevel decision to depend upon the nonexistent skills of this synthetic star. Stuck into skates, stiff and listing slightly. Newton-John is practically victimized by the choreography, bringing to mind the TV soft-news image of a dog on a skateboard, perflously holding its own on the straight-away and discreetly cut away from just before it slams into a fire hydrard. Newton-John straight-away and some straight away to the star of the straight away and some straight away from just before it slams into a fire hydrard. Newton-John straight contributions with the straight and t about the mind behind Newton-John's wardrobe may be a sfull as a philosophizing over the wisdom under the Double Bubble wrapper, yet questions do arise over the concoction of what appears to be polished cotton cafe curtains from Fed-Mart, unevenly layered and puckered about her bosom, usually revealing one shoulder; sort of clavicle instead of cleave. From time to imply his bubburs white. age. From time to time big blowers whip this stuff about to reveal a flash of styrene age. From time to time tog tolowers wing-hirs stiff about to reveal a flash of styrene thigh, and all the which her arkles are thigh, and all the which her arkles are of stretched-out sweat socks for a de-cidedly bandaged effect (the below-the-nees, emergency-room look combined with the woodenness of her dance could start one of those wonderful old movie rumon like the one about Doris Day being lesbian because she wore pajamas in Pil-low Taik). In spite of some last-disch ef-forts in the finale to erase this sily image, to the pillow the start of the start of the start of fashion including black argylers, rash of fashion including black argylers, leopard skin, and gobs of sweal-like Vas-eline smeared on her chest. Newton-John si ill-equipped to synthesize ancient and modern allure and ever-unbelievable, ex-cept of course when she tells aspiring artist



Sonny Malone (Michael Beck), "If you know anything more about me you're going to get a headache." Beck, so forceul in The Warriors, has suffered some memory lapse about acting and is a cipher not up to singing, dancing, skating, or doing anything more strenuous than look-ing goo-goo at his co-star. No wonder Kira swears she's "never felt this way about anyone before"; Sonny is the perfect Ken compliment to her Barbie — inexpressive to the point of being upstaged by a couple

of electric palm trees.

The only pro in Xanadu is Gene Kelly. The only pro in Xanada is Gene Kelly, who, in spite of the twinkle in his eye and a trademark smile as dazzling as any RJ Greenberg effect, is alternately surrounded and swallowed up by technology and "production values," and in his one spare number with Newton-John restrains himself to make her appear passable. Life being the way it is, he may not be what he used to be, but he's still more than she 'll ever be when it comes to a soft shoe, and in a roovie musical that's what it always a roovie musical that's what it always. comes back to. It electric Light Orenes-tra's score wasn't so pervasive, some hearts might be heard to break when he whizzes by on skates in the overproduced climactic number, surrounded by a teem-ing pack of nobodies and evoking memories of those days when Kelly and one pair of skates thrived on risk at every teep. defile, certains our insaniantions one pair of skates inflived on Fisk at every turn, deffly carrying our imaginations through the streets of It's Always Fair Weather with an exuberant, graceful ease. There is one production number de-serving of the fanciful, pleasure-promising

title of Xanadu --- the zoot-suit and space suit confrontation, a contrasting and then merging of the pre-Satanic Forties with cigarette girls and ankle straps, rhinestone eigarette girls and ankle straps, francstone clips and shoulder pads and all that was sensuous style, set against the dissonant Eighties, the red-lit Tubes, the spiderwebbed, pink-haired crowd, the hardest edge of the Newest Wave. Blended in one edge of the Newest Wave. Blended in one profusion of movement and energy, this riot of style and rhythm fills that empty space left by the rest of the numbers, par-ticularly the first (keystoned, back-lit, ticularly the first (keystoned, back-lit, video-taped, laper-traekad, bi-jacked, built-up and composite-clipped) which has nine muses arranged against a wall like fashion models, moving in trendy poses, and produced in the manner of a television ad for the Broadway.

The hour and thirty-three minutes of Xanada disappears with the alactivy of one of those themical-averated donuts. No one of those themical-averated donuts. No one

expects the plot of a musical to have more durability than a Kleenex tissue, and this is durability than a Kleenex tissue, and this is one convention with which technology hasn't tampered. Fantaxy, humor, and a lack of sophistry should prevail while credulity goes along for the ride, and Xanadu gest straditionally antsy when asked to fork over substance and specifies. R/Greenberg and the Space Age aside, Robert Greenwald's first directing job is continually earthbound, and his attempts to transcend never carry us beyond the dimension of the elevision screen. the actual appliance elevision screen. the actual appliance most pitiful TV sitcom humor takes over when Sonny goes after Kira and becomes entangled in a hopeless dialogue with Zeus and his wife (referred to in publicity and and nis wife (referred to in publicity and spirit as "Mr. and Mrs. Zeus." as in "Let's have the Zeuses over to dinner, honey"). There's a Disney-derived ani-mation sequence too, in which Sonny and Kira become birds and fishes, cooing and Kira become birds and risses, cooning and gurgling anthropomorphically (so precise as to put those mysterious wraps on her wee birdie ankles), which is a real crowdpleaser, probably due less to the graphics, which seem spawned from the old Herbal Essence commercials, than to the romantic nergy of these creatures which outclasses

energy of these creatures which outclasses the actors a good two to one. The fantasy of musicals has always served as a heavenly dreamlike context in which people could suddenly sing and dance on a tabletop. but in Xunudia it's more a pargatory where there's only one guy who can dance, but he doesn't and where the gal who dances and skates can 't; and where the fantasy never makes it up to

and where the fantasy never makes it up to the stratosphere; and where, groun, the humor simply isn't funny (Sonny's boss sputters around just like Mr. Whipple when they squeeze the Charmin). The big-budget approach to musicals in the Sixties (Hello, Dolly, The Sound of Music, Thoroughly Modern Millie) pretty much put the kibosh on three healthier, tess-pretentious decades of move history (Busby Berkeley and Astaire/Rogers in the Thirties, the magnificent MOM series of Thirties, the magnificent MGM series of the Fifties), when these lumbering, bloated spectacles collapsed on themselves (Paint

Your Wagan almost nut 20th Century-Fox Your Wagon almost put 20th Century-Fox out of business, not to mention wandering stars); and despite recent, more profitable appeals to the youth market (Saturday Night Fever, Grease, Hair, Blues Brothers) the generic musical as show Brothers), the generic musical as snow-case for singing and dancing star has re-mained unfashionable. It may be that flashy visuals are no more a reason to reflashy visuals are no more a reason to re-vive screen song and dance than was ever-expanding budget and production, for technology has a way of arranging the world in such a way as to alter and reduce an experience for those who thought it needed no improvement (Republicans, natural food afficionados, deltiologists natural food aficionados, deltiologists we all have an inclination to squawk when progress wreaks havoe with our sacred no-inclined, and the sacred no-includes, specifically in slick space fail motion pictures, specifically in slick space fail and inclinately from 200 through the new "special edition" of Close Encounters it has enhanced a form which has always revolved around futuristic hardware. Special effects started also in the disaster vouce of the Seventies, but we didn't attend the myriad dirports, infernos, and earthquakes exairports, infernos, and earthquakes ex-pecting intimate contact with performers. Whether or not on-screen technology in the form of out-of-this-world opticals the form of out-of-this-world opticals necessarily has to overpower artistry in musicals, as it does in Xanadu. is still a moot question. There's not enough artistry in Xanadu to make it a legitimate test case. In the meantime, take note of that PG rat-ing, which means kids shouldn't take their parents into a realm of disillusionment that



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You Are More

City Lights

ployment 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 primly. 'Like they want to know why there's only one listing for Windmill Farm 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

calling all week. First he said he was a movie star. Shaun Cassidy or somebody. And he lived in Hollywood and wanted to find a friend who lives here and boy, 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

the morning, and noon, she'll get a call a minute. During quicter periods she handles other tasks, for example surreptitiously monitoring operators like Debra Overall operator is subjected no less than eight times a month Overall fishes in her purse overall fishes in her purse and pulls out her most recent score; she handled 34.6 calls in a half hour, compared to an office average of 35.5. "So

to help."

Overall's newness to the job seems to make her sensitive to its little quirks — like the large I'm right about where I'm number of people who call in supposed to be," Overall says with a smile of confidence. The twenty-four-year-old from other cities, even other countries, and ask not for a number, but for the correct time. "It's a really neat job," Alpine resident was delighted when she passed the phone Overall says, beaming 'About the only thing I don't

Utah (Starting employees

today carn \$184.50 for a thirty-five-hour week, a wage which climbs to \$313 at the top

end of the scale.) Overall says

her bionest initial problem was ner 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

like is when people call and ask for three different numbers [the

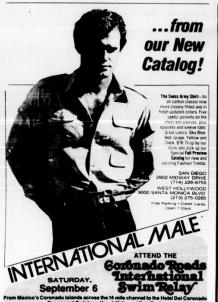
Telephone allows its operators to dispense at one time]. Pretty they are. "Spicer sympathizes "We've been trying to get rid of the 'three calls' for years, she says, adding that solicitation estinesses usual are the biggs - culprits. Pho company officials say such chronic 411-dialers should sinesses usually culprits. Phone houlder 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

> -1D - Jeannette DeWyze and Mark Orwoll

get carryovers who are still talking."
Green says during busy times such as eight to nine in company aptitude test and landed the job in March. shortly after moving here from

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Restaurants Rush Hour

ELEANOR WIDMER

The Restaurant: Yac The Location: 11616 Iberia Place, Ran-cho Bernardo (485-0390)

Type of Food: Japanese Price Range: Dinners from \$6.95 to \$15.40

Hours: Open daily, Lunch, Monday hrough Friday, 11:30 a.m. to 2:00 p.m. Dinner, Monday through Thursday, 5:00 p.m. to 10:00 p.m.; Friday and Saturday to 10:30 p.m.; Sunday, 4:00 p.m. to 9:00

Though the exigencies of time make it imposs ble for me to answer individually the letters I receive, they are read with great care, and, in fact, they help me with my work. Shared experiences and sugges-

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 resknowledge, there is no Puerto Rican res-turant in San Diego, but if anyone knows of one, I would be pleased to bear 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 al-legelyd Caribbean, is actually about as ethnic as an artifact that is made spe-cifically for tourists. About half a year ago, a woman from the Caribbean asked me whether she should open a restaurant 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 I heard from her again. As for Indian restaurants, the only two that are familiar to me are Bombay Bicçule Club, which suffers too much from changes in chefs, and East of India, which, as its name indicates, offers food that is not

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 ! had to proselytize for sushi bars and argue the virtues of sashim, or raw fish. Now you can find sushi bars at Kiyo's, Miki-San, Katzra's, Pear Blossom, Tengu, and the latest, Yae, which is located in Rancho Bernardo. Bewhich is located in Rancho Bernardo. Be-cause 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 Mexi-can restaurants. Once you acquire a taste for raw fish, you begin to long for it, par-ticularly if you ve been overindulging in too much food and drink. Then, the pros-pect of some light, delicate raw fish seems the perfect antidote to too many car-boilvdrates.

bodydrates.

The Japanese menu is easy to under-stand, once you get the hang of it. Invari-ably, you will be offered tempura (shrimp and fish or vegetables deep fried in batter), sukiyaki (beef cooked with vegetables), teriyaki (either chicken or beef broiled with beef, or udon suki, with noodles, fish, and seafood. Beef and chicken

teriyaki, of course, are now served even in American steak houses, and the exoticism utes, we were told that our seats were 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 Yac, the new Japanese restaurant in Rancho Bernardo, my first thought was that I longed for some unusual Item.

The standard of the standard for all restaurants of the standard for all restaurants.

teriyaki, of course, are now served even in American tests houses, and the extentions 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 Yac, the new Japanese restaurant in Rancho Bernardo, my first thought was that I longed for some unusual irem.

I was built at a cast 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 sush but, there 's a testim (straw mat) room where you dime sitting on mats and which is limited to a sesting of welve many to the control of the property of the control of the property of the control of the property of the property of the control of the property of the disadvantage is the salesne of privacy. Then, there's the absence of privacy. Then, there's the

vantage of teppan dining is that it engen-ders easy camaraderic; the disadvantage is the absence of privacy. Then, there's the main dining room, with its beautiful cane chairs, where you are served at the table. When my friends and I arrived, early in the evening, we were told that there would be a wait for the main dining room. It was solved. 6:30 m. but the main room was only 6:30 p.m., but the main room was already full. It was suggested that we try the teppan room, which we declined. We waited in a luxurious lounge that houses the bar, and the view was stunning — a lily

which should be standard for air restainants. A waitress in kinnon took our order and made suggestions, and the suggestion of the support of

shrimp, and some bottom fish.

Just to be able to report on something

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 ar-rangement of appetizers, with bits of cooked fish and meat. If you order the appetizers to start the meal, the hanakago ento is superfluous: it simply duplicates 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 entrées were served with a fine miso soup. steamed rice, green tea, and the aforemen-tioned side dishes. Overall, the food at Yae is of superb quality, presented aestheti-cally, 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 disnour. For two Fridays running I was dis-couraged 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

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 six at and did not want to be rushed. We did sit at our table from 7:00 p.m. to 9:15, but dur ing the last forty-five minutes, we were asked repeatedly to pay up. This must cerasked repeated by the standard property of the

but no alcohol, came to forty-five contars 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 combination dinners — tempura and teriyaki, et cetera — range in price from \$9.75 to \$15.40 for sashimi, tempura, and beef. These prices are the same in the tep-pan room, where your choice of steak, shrimp, or fish may range from \$6.95 to a

luxury and beauty, she preferred a smalle establishment with more intimate rooms establishment with more intimate rooms. However, Yae deserves to be tried and will not prove disappointing. But for most San Diegans 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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Tote That Set



JEFF SMITH BecarrROWWwwwh! A 727 jetliner, headed for Lindbergh Field, almost shaves off the top of the Sarlight Bood during a strength of the Sarlight Bood during a few for the strength of the Sarlight Bood during a strength of the Sarlight Bood strength of the Sarlight Bood strength of the Sarlight BeearrROWWWwwh! A 727 jetliner.

Aside from the planes, and the threat to

Aside from the planes, and the threat to burnan life who was seated next to me, the Starlight Bowl's production of Oscar Hammerstein and Jerome Kern's Show-hour is a huge extravaganza, filled with lavish costumes, gargantuan sets (including a big chunk of the showboat Coulding and Jerome Hamal Coulding a big chunk of the Jerome Hamal Coulding and Jero ear-stealing trappings. It also runs at a speed appropriate to a showboat rather than to a 727. but this may be due in part, at least, to the intrusions of the latter. When it first appeared in 1927, Showboat took several artistic risks. Based on a

novel by Edna Ferber (author of Giant), it brought controversial subject matter — civil rights for blacks, racially mixed mar civil rights for blacks, racially mixed mar-riages—to a medium then practically de-void of content and seriousness of pur-pose. It also sought to integrate the various elements of musical comedy (dance, music, drama) and to subordinate them to the themes of the work. Seen from the esprepcive of 1990, the show looks dated. The issue of miscegenation, for example, is raised and then dismissed! Julie is a performer with "Negro blood" in her veins. She loses her job on the Cotton Blossom as a result. Later, she quits

another job so Magnolia, the much-abused heroine of Showhout, can work. Julie exits 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. Showhout was far more venturesome than it would now appear. The Sharight Bowl's producetion, even

ever, consistently stresses spectacle over theme and story line. The themes and the bittersweet tale of Magnolia (daughter of showboat Cup'n Andy) and Gaylord Ra-venal (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 occa-sion 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 tinctures, like a mobile tel hues and tinctures, like a mobile meadow of vocal flowers. And as the play moves from the 1880s to roughly 1920, the costumes (and even the hairsyles) also evolve, tracing the history of fashion dur-ing those four decades. It is a sweeping presentation, with everyone always for the property of the property of the first of the property of the property of the meaning at structures, and two-timensional attructures, and two-

and opulent mix of complex, three-dimensional structures and two-dimensional structures and two-dimensional backdrops framed like gigan-tic paintings, are both colossal and dis-tracting, as are the many production num-bers — though credit is due to Pauline Gleason Lieb, the musical coordinator, and Evonne Noll, the chroerappher, for having blended their skills effectively, no mean feat given the continually busy qual-ity of their work. The combination of cos-tumes, sets, and stylish sequences, howtumes, sets, and stylish sequences, how-ever, makes for a mammoth imbalance in the production, since individual perform-ers become microscopic, like single threads in a vast tapestry, within these im-

ers become microscopic. His stagie ers become microscopic.

The staging and the said and the sai

With few exceptions, the other individual performances are rarely striking or ual performances are fairly strong or sympathetic. Nolan Van Way's charac-terization 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 acress'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 formance as Elie is able to recharge the depleted batteries of her cohorts.

Just a second. becarrROWWW wwwh! ("Take it slow there, King Kong: all things must pass"). Laurie Lea Schaefer's version of Magnolia

adepteted batteries on net controls.

Just a second ... becarROW www.

Just a second ... becarROW www.

all things must pass"1.

The arrival of 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 his their business for a moment.
Seasoned actor Burt Franz-Miller who
also played his too of Cup in Andy in Starwith Lias Donaldson — does the most personable job of the show) was the one most
pestered by the squadrons of jets crussing
down the (one hopes) radar-controlled
corridor to the airport. But unlike many of
his fellow cast members, who appear
down the (one hopes) radar-controlled
corridor to the airport. But unlike many of
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his fellow cast members, who appear
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above them. Franz-Miller who appear
above them. Franz-Miller who appe

cunstances, they are torced to share the stage with fifty other resplendently clad actors, eager to burst into song, as well as with half of the Corne Browner. The providence of the Corne Browner. The property of the Corne Browner. The property of the Corne Browner and I make the Corne Browner and I make up with that burn veenly make the Corne Browner and I make up with that burn veenly make the Corne Browner and I make up with that burn veenly make the Corne Browner and I make up with that burn veenly of the Showbeat!"

"You would?" I replied. "But doesn't Olivia Newton-John tell tu 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

Off the Cuff

How are vour rides tarina? (Taxi drivers)



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 tippers. Lately, the business has been slow — too

Big Bill an Diego
I've been in the business for twenty-one years. The taxi business is the fastest mone 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 Dego since — seen the business good, slow, rebuilt. It's been slow lately. I get a lot 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 of compliments about having a clean cab, inside and out. I've had senators and out-of-towners and actors. You know Ironside? What was his name? Raymond Burr. Had

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 Most seniors and minorities a 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 driver. The driver loses, the small

RECORDS



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



Elvira Ma
San Diego
Like I was saying, the gay
wanted to go to the border.
When someone keeps handing
you mosey when you'r
when she is given you in
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 snow milk. We
talked for a long time while the
people want to have someone
to listen to them. I ended up
taking him back to the 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 doin' this for about fiftee years and I've been in the pape before for being robbed. You almost expect that. They stabbed me with a ballpoint p and stole the cab. Right aroun Christmas. Business hasn't been good lately. Too many



Ivan Funk
East Sam 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. The
harbor police around here
[Lindbergh Field] are another
story. Sometimes they hide
behind the bushes with behind the bushes with binculars to creep up on you for obstructing traffic. I don't want any warrants out for my arrest. You get some pretty good runs here. I gave one lady a ride up to Escondido, a good fare, and she bought me a six-pack of Heineken. Lastly it's been slow. You can wait it's been slow. You can wait work of the sound to be a cappenter. I got laid off. It pays to lease a cab, but taxes are conna kill me this year.

PITTED TAPES



Jody Wasilewski
East San Diego
It's been dog eat dog. It's so 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 sight Leicked up there men 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 mean 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



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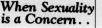
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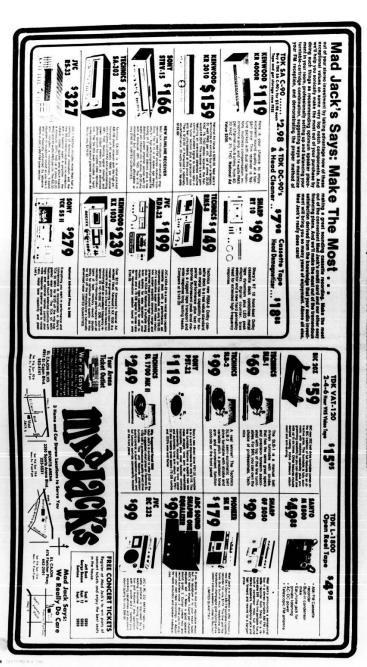


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8

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

Christmas In September

Actor Eric Christmas was virtually born into the role of second banana. A funny little man with a funny little voice, and endowed with an outrageous sense of humor, he was destined to play character roles and sense of humor, he was destined to play character roles and comedy. He has been playing them now for many decades, and many a dashing leading man has deliquesced away in the meantime. "Shakespeare's Second Bananas," as Christmas's one-man show used to be called, demonstrated that

there were advantages in playing these pungent minor roles, these clowns and fops and bumpkins and pedants: a lot of variety, a

The Fourth

Dimension

Movement is the fourth

Twelve of George Rickey's

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

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 of: television, stage, and film. From this personal portfolio he has chosen his favorite vaudeville 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 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 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 Shakespear's lines as if they were the only language in the world.

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 sentimental charwoman (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

the circle is not unevened 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 wire watch 'em splash rough watch 'em splash rough water swim bismes. 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 Shut up and listen. Time Creat Was for a ikid like me. I'd been shut out still a damned

near thumb oucker when the farm was reposeed 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, blosson the injuter. Had the state I had to to do the had been behind bans. But don't think that it! I had it to do over I'd done it different. Me and Jack hopped freights bouldn't west. The Creat Me and Jack hopped freights houdin west. The Creat Me and Jack hopped freights houdin west. The Creat Me and I had it anybody bothered un onced they didn't bother us wiseed. Jack became a hellow injuter. and he speculify liked injuting out of the Creat Me and he speculify liked injuting out of the Creat Me and he speculify liked injuting out of the Creat Me and the speculify liked injuting out of the Creat Me and the speculify liked injuting out of the Creat Me and the speculify liked injuting out of the Creat Me and the speculify liked injuting a like and the speculify liked injuting the speculified in the speculified liked in the speculified l shredded like old pant legs. Damned if pretty quick some of the hobos didn't hear about me and Jack, and come Albuquerque a bunch was





READER'S GUIDE

Contributions to READER EVENTS must be received by mail no EVENTS must be received by mail no later than the Fraday preceding the Thursday issue in order to be consid-cted for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send com-plete information and photos to: READER EVENTS EDITOR.

Dance

Dance Jam for everyone who loves to dance will be held by dance therapisty-performer Judith Greer Essex and improvisational musicain Jonathan Glaster, every Friday at 9 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Film

"A Million Years of Man." a filmed tour of the Smithsonian Institution's Hall of Anthropology, will be shown Saturday, September 6 and Sunday, September 7, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Lawrence of Arabia," David Lean's version of the desert life of T.E. Lawrence, will begin a series of films on the Moslem world,

Saturday, September 6, 1:30 p.m., room 0:100, Horricultural Buildroom 0-100. Horricultural Build-ing, Cuyamaca College, 2950 Jamacha Road, El Cajon, and 7:30 p.m., room 220. Fine Arts Hall, Grossmont College, 8800 Grossmont College Drive, El Cajon. Free. 465-1700 x321.

"The Skating Rink" and Hornble "The Skating Rink" and Hornthe Honchos, two films about children with problems, will be shown Monday, September 8, 3:30 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

"El Golfo," a Mexican film starring Rafael, Shirley Jones, and Pedro Armendariz, will be shown Mon-day, September 8, 7:30 p.m., Cas-tle Park Library, 1592 Third Av-erue, Castle Park, Free, 427-1151,

"Mount St. Helens," the world's largest newsreel; Cosmic Forces, a mixed-media presentation about the influences of cosmic energies on our lives; and Viva Baja, an on our lives; and Visa Baja, an Omnimas film with an aerial sur-vey of the Baja Peninsula, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

Lectures "The Guatemalan Aberration: Color, Design, and Indian Cul-ture" will be the subject of a slide lecture by folk art collector Gordon Frost, sponored by San Diego Cre-ative Weavers' Guild, Thursday, September 4, 12:30 p.m., Var Memorial Building, Park Boulevard and Zoo Drive, Balboa Park, 283-2682.

Zoo Director Charles Bieler will

Zoo Director Charles Bieler will discuss the operations of the San Diego Zoo and Wild Animal Park and programs to protect en-dangered species and to expand the animal and bird collections, at a Chamber of Commerce sack-lunch forum, Friday, September 5, noon,

Sports Medicine Clinic will con-traine with "General Conditioning and Isotherness of Conditioning and Isotherness of Conditioning and Isotherness of Conditioning Langton, Santandy, September 6, Jam., Bay General Community Hospital Health Information Center, suite C.S. 1180 Third Ave-enue. Chula Vista. Free. 420-9820. Book & Author Meals will be part of the current American Book-sellers Association meeting, a luncheon with authors/speakers Bart Andrews and Timothy Peris, 12:30 p. m.; and a breakfast with 2:30 p. m.; and a breakfast with Ashleigh Brilliant, Marguerite Henry, and Irving Stone, Friday, September 5, a to 945 p.m., Pre-sidue Room, Tows 6, to 1945 p.m., Pre-sidue Room, Tows 1949, 238-1255. Nuclear Physicist Michio Kaku will talk about the nuclear fuel cycle and fatal nuclear accidents, Saturday, September 6, 7:30 p.m., Drama Theater, SDSU. 298-9352.

Local Poets Linda Brown and Local Poets Linda Brown and Glory will read selections from their poetry, Monday, September 8, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free. 456-1800. "The Militarization of the U.S.-Mexico Border," a documentary slide show, will be presented by Borderlands Education Commit-tee, Friday, September 5, 7 p.m., 2222 Broadway, Golden Hill.

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Opera Previews with Vere Wolf will begin the new season with Richard Strauss's Elektra. Tuesday, September 9, 2:30 p.m.; and Wednesday, September 10, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free.

"The Future of Our Free Society," a program sponsored by

Grossmont College's Office of Community Education, with feature a discussion, "Is big goods, and the feature and the state of the state Founders Room, Chamber Building, First Avenue and C Street, downtown. Free. Reservations: 232-0124 x21.

Music

In Concert, the Navy Band San Diego will perform under the di-rection of John Ingram, Thursday, September 4, 7:30 p.m., Coronado Naval Amphibious Base Theater. Free. 225-3541.

Noon-Time Jazz will feature the Joe Azarello Quartet every Friday at noon, Colonial Inn, 910 Pros-pect Avenue, La Jolla. 234-8755.

Summertime Hoots will be led by Summertime Hoots will be led by San Diego Friends of Old Time Music, Fridays at 7:30 p.m., Squibob Square, Old Town, Free, 282-7833.

Friday Evening Concerta, thirty in all, will feature classical, jazz, and multicultural music from around the world, beginning with jazz axophonist Charles McPherson and combo, Friday, September 5, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Jazz Orchestra, the Reality Jazz Ensemble, will present pieces by Josef Zawimil and Jaco Pastorous, and professor original order, and professor original order, Saturday, Speember 6, 11 Jun. San Diego Rapertory Theatre, 1620 Sixth Avenue, downtown. 231-2565.

"Deborah," a musical and narra-tive composition based on the bib-lical figure, by Canadian composer S'rul Glick, will be performed by the San Diego Brass Quintex and narrator Marityn Heikoff, Satur-day, September 6, 9:30 p.m., Con-gregation Beth Israel, 2512 Third Avenue, Hillcrest. 239-0149.

Summer Sunday Concert Series will feature a chamber quintet led by Margaret Moores, and works of Popper, Kodaly, and Couperin. Sunday, September 7, 11:30 a.m., Marquis Public Theater, 371 India Street, San Diego. Free. 298-7674.

Promenade Concerts in the Park will continue with the Swing Set. Sunday, September 7, 6 p.m., Spreckels Park, Seventh and Orange avenues, Coronado. Free.

Solo Guitar Recital featuring John Elg will begin a series of informal concerts presented by the music department of Palomar College. Wednesday, September 10, 11 am to noon, music department. Palomar College, San Marcos. Free. 744-1150 x349.

Jazz of the past and present will be performed by Maynard Ferguson's Orchestra, Wednesday, September 10, 8 p.m.; Montezuma Hall, SDSU, 265-6947.

Special Events

Street Theater, San Diego Street Theater will present Alas Anaheim, Thursday, September 4, Seaport Viliage, and Step Into the Woods, Friday, September 5, Seaport Vil-lage, and Sunday, September 7, Zoro Gardens, Balbou Park, all at 12:15 p.m. Free. 233-0141.

Photo & Model Competition will award prizes to photographers and models in the categories of advertising/commercial, fashion, and glamour, entry deadline Fri-day. September 5, Model Referral vice. 8205 Ronson Road, Sar Diego. 560-0507.

Wheel-a-Thon will be sponsored

TO LOCAL EVENTS

by Mainstream Magazine to benefit the disabled, and will feature clowns and Dixieland music, Saturday, September 6, 10 a.m. to 3 p.m., Organ Pavilion, Balboa Park. 234-3138.

Country Fair in Ramona will fea-ture Buffalo Bill Carson Wild West Show, Friday, September 6, 11 a.m.; and bandstand entertain-ment. Saturday and Sunday, Sep-tember 7, 2 to 8 p.m., Ramona Fairgrounds, Fifth and Aqua streets, Ramona. 789-1311.

Antiquarian Book Fair and Rare Book Auction will offer about 10,000 rare books and first editions, prints, illustrations, and photographs, sponsored by San Diego Booksellers Association, Saturday, September 7, noon to 6 p.m.; auction Saturday at 7 p.m., Town & Country Convention Center, Mission Valley, 454-4443. on Valley. 454-4443.

Hispanic Heritage Fiesta will offer piñatas, chili, Mexican folk dances and films, Tuesday, September 9, 1 to 9 p.m., National City Public Li-brary, 200 East 12th Street, National City. 474-8211.

Admission Day Party will com-Admission Day Party will commemorate the 130th anniversary of the entry of California as the 31st state in the Union on September 9, 1850, with mariachis and cake, Tuesday, September 9, 4 p.m., playground next to the Old School House, Mason Street, Old Town. Free. 296-3862.

Nature Walks will be offered every Sunday by the Audubon Society, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Can-yon Road, 5½ miles east of Lake-side (291-8271); and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (232-3821 x48). Free.

Canning Questions, Why don't my lids seal? (# 3009). Can I can in my microwave owen! (# 3007), and so on, can be answered by UC Teletip tapes, Monday through Friday, 8 a.m. to 7 p.m.; and Saturday and Sunday, 9 a.m. to 5 p.m. 292-8830 or 452-4636.

"Stranding Hotline" to report beached sea lions and dolphins will be manned all day every day by Cooperative Marine Mammal Sal-vage Program and U.S. National Marine Fisheries Service, from San

Sports

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

Running Clinic will prepare run-ners for this Saturday's Diet Pepsi 10,000-Meter Run, with a short training run led by marathon win-ner Bill Rodgers, sponsored by KyXy 96.5 Fb and J.C. Penney, Thursday, September 4, 6:30 p.m.; south end of Fashion Valley park-ing lot, San Diego. Free. 437-4556.

Padre Baseball, the San Diego Padres will take four chances against the New York Mes. Thurs-day, September 4. 1 p.m. Friday. September 3 and an Arman September 3 and an Arman September 7. 1 p.m.; and two against the San Francisco Gual September 9 and Wednesday. September 10. 7 p.m., San Diego Stadium. 283-4694.

Socker (soccer) Playoffs will con-tinue if the San Diego Sockers have won the August 31 game, with a conference semifinal against either

Cowboys and Cowgirls will be competing in a professional rodeo sanctioned by the International Rodeo Association, Friday, September 5 and Saturday, September 6, 7 p.m.; and Sunday, September 7, 2 p.m., Lakeside Rodeo Grounds, 12549 Mapleview, Lakeside. 561-4331.

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

10K Run sponsored by Diet Pepsi will take off Saturday, September 6, 7 a.m., Fifth and Orange av-enues, Coronado. 437-4556.

Bicycle Race to benefit Big Brothers will feature seven racing categories, Saturday, September 6, licensed racen competition at 8 a.m.; public racing events at 11:25 a.m., Fiesta Island, Mission Bay. 295-8756.

Mexico, will start Saturday September 6, 9 a.m. from the Coronado Islands and finish thirteen miles later at the Hotel del Coronado. 222-7595.

Softball Spectacular will feature Padre Wives and nurse of 2 East Crossmont Hospital, to benefit the hospital's roof garden for caracter and long-term patients, Saturday, September 6, 5 p.m., Helx High School Stadium, La Mesa. 465-0711 4477.

Rough Water Swim, the fiftieth annual La Jolla event, and the largest rough water swimming competition in the U.S., will take place Sunday, September 7, juniors at 11 a.m.; adults at 1:30 p.m., La Jolla Cove, La Jolla. 454-1444.

Corrida, rejoneador Gaston Santos on horseback and matadors Mariano Ramos, Manolo Artuz, and Marcos Ortega will be fighting bulls from the Mariano Ramirez ranch, Sunday, September 7, 4 p.m., Bullring-by-the-Sea, Tijuana, 293-3940.

Hidden Footbridges in Hillcrest will be crossed on a walk sponsored by Walkabout International, Tuesday, September 9, 7 p.m.,

Hob Nob Restaurant, First Avenue and Juniper Street, Hillcrest. Free. 223-WALK.

Radio/TV

Thursday Night Baseball will present the Milwaukee Brewers at the Kansas City Royals, and the Philadelphis Phillies at the Los Angeles Dodgers, Thursday, Sep-tember 4, 6:30 p.m., Cable Chan-nel 2.

"Pike's Peak Rodeo," the Blair Rodeo will be televised from Pike's Peak, Thursday, September 4, 8 p.m.; and Sunday, September 7, 3 p.m., Channel 6.

Tennis, the U.S. Open will continue at Flushing Meadows, Thursday, September 4 and Friday, September 5, 11:30 p.m.; with the finals on Saturday, September 6, noon, Channel 8.

Friday Evening Concerts at SDSU will be broadcast live, beginning with jazz saxophonist Charles McPherson, Friday. September 5, 8 p.m., KPBS-FM 89.

Summerfest will present "Great Jazz Pianos" of George Shearing. Eubie Blake, Marian McPartland, and Teddy Wilson in a three-hour

concert, Friday, September 5, 9 p.m.; repeating Sunday, Sep-tember 7, 1 p.m., Channel 15.

Symphony, the Boston Symphony symphony, the Boston Symphony Orchestra will be conducted by Seiji Ozawa in a program featuring Beethoven's Symphony No. 7 in A. and Ravel's Piano Concerto in G and Bolero, Saturday, Sep-tember 6, 3 p.m., KFSD-FM 94.1.

Football, Football, Football is the Pootball, Football is the name of the game on Sunday, September 7, between two teams TBA, then the San Diego Chargers at the Seattle Seahawks, 10 a.m. and 1 p.m., Channel 39, and the Detroit Lions at the Los Angeles/ Anaheim Rams, 1 p.m., Channel 8.

"The Spoken Word" series of prose and poetry readings will feature experimental poet and member of the punk-rock band "Xterminators" Walter Lab, Sunday, September 7, 6 p.m., KPBS-FM 89.

"Evening at Pops" will feature Toots Thielemans strumming guitar, blowing harmonica, and whisting jarz, Sunday, September 7, 8 p.m.; repeating Tuesday, Sep-tember 9, 9 p.m.; and Sunday, September 14, noon, Channel 15.





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READER'S GUIDE TO LOCAL EVENTS will be on display through Sep-tember 6, Spectrum Gallery, 4011 Goldfinch Avenue, Mission Hills.

Western Art and Antique Gun Show, featuring works of Rem-ington, Russell, Winchester, and Colt, will continue through Sep-tember 6, Kensington Frame Shop, 41129-Adams Avenue, San Diego, 281-3047.

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

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

295-2725.

Actor Laurence Olivier and his wise across-loom Ploweight, will be Dick Cavert's guests in a two-part program. Monday. September 3, 6-30 and 11:30 p.m., repeating Tuesday. September 9, 10 a.m., and Tuesday. September 9, 6-10 and 11:30 p.m., repeating Wednesday. September 10, 10 a.m., Channel 15.

Monday Night Football teats its head again with the Dallas Cow-boys at the Washington Redskins, Monday, September 8, 6:30 p.m., Channel 10 and KSDO 1130.

"House of Mirth" a five part "House of Mirth," a five-part series on the life of Lily Bart, an impoverished social butterfly in nineteenth-century New York so-ciety, with the voice of Jane Alexander, will begin Monday, Sep tember 8, 7 p.m., KPBS-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 Califor-nia 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.

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

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

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

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Venice, California, will be examined Wednesday, September 10, 6:30 p.m., KPRS-FM 89.

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

Galleries

San Diego Printmaker Invitational, an exhibition of prints
ranging in technique from traditional etchings and lithographs to
collage, color Necos transfer, on
collage, color Necos transfer, on
collage, color Necos transfer, on
collage, color Necos transfer,
color Neco

Blown Glass by Steven Correia will be exhibited, with a reception Friday, September 5, 7 p.m., and continuing through September 25, Touch of Glass, 2491 San Diego Avenue, Old Town, 299-5184.

"Towers" by faculty member John "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.

Recent Paintings by Richard Allen Morris, works of abstract expres-sionism and constructivism in mixed media, will be exhibited through September 12, Alternative Space Gallery, 552 Fifth Avenue, downtown. 233-7888 or 233-1997. "Chicago Currents," an exhibition of contemporary Chicago artists' works donated by the Koffler Foundation Collection to the Smithonian 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 Callery, SDSU, 285-6911.

"Betty Riis Faces You," an exhibition of oil paintings by the artist, will be on display through September 14, San Diego Art Institute, 1449 El Prado, Balboa Park. 234-5946.

"The Art of Scientific Illustra-tion" will be exhibited in works from the Outld of Natural Science Illustrators, the Smithsonian In-stitution, and the museum's own historical collections, through "Paintings and Lusterware," an exhibition of environmentally in-spired pieces by Patrick X. Nidorf, September 16, Natural History Museum, Balboa Park. 232-3821.

La Jolla. 459-3001.

Design Competition Entries for the Strand and Pier open spaces and for recreational facilities in Oceanside will be exhibited through September 17. Commu-nity Arts. Broadway and State streets, downtown. 233-0141.

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. Grossmont College Gallery, Grossmont Col-lege, 8800 Grossmont College Drive, El Cajon. 465-1700.

"Skilled Hands, Practiced Eye: The Development of American Quilts," a four-part show of American quilts from the Nineteenth Century to the pre-ent, will feature in part two lare nineteenth-century "Victorianty quilts, baby and doll quilts, and Pennsylvania Durch calicos, through September 21, Villa Montenums 1075 K Street San Montezuma, 1925 K Street, San Diego. 239-2211.

Recent Paintings by Agnes Mar-tin, a series of square horizontal works, will be on exhibit through September 28, La Jolla Museum of Contemporary Art, 700 Prospect street, La Jolla. 454-3541.

"The Eye of the Tiger," an exhibition of folk paintings and arts of Korea, including pottery, furniture, baskets, lamps, iacquer ware, rice-cake stamps, spanning the Seventh to the Twentieth centres can be added to the Twentieth centre of the Twentieth centre of the Twentieth centre of the Twentieth centre of the Twentieth Continue through October 5, Mingei International Museum of World Folk Art, University Towne Centre, La Jolla 435-5300.

woven works by local artists, wil continue through September 20. Community Arts Gallery, 870 Third Avenue, downtown, 239-8238.

Christmas

(continued from page 1) playing all the parts and filling the stage with a horde of zany characters. For a while you paid attention to his acting attention to his acting technique, saying to yourself "My! It's wonderful what he can do!" Then you were drawn into the characters and their 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 Christmas.

New Paintings by Marilyn Baum will be on exhibit through Sep-tember 10. Thomas Babeor Gal-lery, 7470 Girard Avenue, La Jolla. 454-0345. The 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 Committee the research!" So shout Vue d'Optique Works of mul-tidimensional paper sculpture by Eleanor Jacobs will be on display through September 10, La Jolla Art Association, 7917 Girard Avenue, La Jolla 450, 2001

her child incures in her child incures in Bankin-Robbins, "Frailines and Cream is the greatest." So about Eastern in the greatest." So about Eastern in the six competent and nice, and if you want to raise that to the thousandth power you can do it yourself. After you've seen him. "Christman in September" is a benefit for the San Diego Repertory Theatre (where Christmans played a competent Christmans played a competent Christman played a competent will be presented on the Festival Stage, Balboa Park, on Monday, September 8 at 8.30 p. m. I do donation is ten dollars. I myself think it's worth it, though I'm just whispering that. To get seats, call 231-585 or vait the San Diego Rep box office at Christman San

Kinetic Art

Kinetic Art

iscentificated from uses 1)
the primary forces he has chosen
to use. His sculptures are moved
by the wind, and the burnished
planes or unpolitude gans catch
and reflect the changing light of
the sm., the moon, or a
ten to the sm. the sm. the
serven of these prices seem
reduced by comparison, not just
in sate but also in reflect. And yet
they, noo, reveal has ideas of
when the sm. the sm. the sm. the
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The exhibition of George Rickey's kinetic sculpture will continue at the Wenger Gallery through October 1. The gallery is located in the Fine Art Store, 4683 Cass Street, Pacific Beach. Gallery hours are 9:00 a.m. to 5:00 p.m. Tuesday through Saturday. For further information call 454-4414. information call 454-4414. - Amy Chu

Rough Water

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

Me and Jack found ourselves a
later way back.

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. Dogsone Jack was drinking our of one one day and some high-falutin' spats cat didn't like it so

he starts jawboning me. Calls me a no good rat crap crumb, or some such fooev. So Jack tears into him and we end up high tailin' 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 on a beach somewheres to we're on a beach somewheres 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. Tamation! No boats! And no

Tarnation! No boats! And no pier left, and here those guys come! So me and Jack tear ass into 'em, and I start heavin' to. 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 swimmin. But me and Jack ain't about to let 'mou too we nun hack along the beach going south, whoogin' and cacklin', and those gurs just keep swimmin' cause they know what's good for 'em. Well langed if me and Jack don't run out of beach about a mile down from the gire. But to ald the city slickin' swimmens. So they turn citifs' with they reach a place called la Jolia Cove, where they get out, still mad a hell. Me and Jack, figurin' we seen the last of those bums, was still rollin' on the beach when the police came for us.

the beach when the police came for us.

If pride ain't the biggest part of people I don't know what is. Me and Jack was sittin' in jail waitin' trial when I bribe the turnkey for a paper. And damned if those six guy ain't claimin' that they jumped in the ocean off that pier on purpose! And that they swam all the way so the cover in a need Guy. And that they swam all the way to the cove in a rusc! Guy named Charlie Shields was braggin' that the won. And they was all B.S. in that they did it as La Jolla's event in honor of the Pan American Exposition, the way all the local neighborhoods

way all the local neighborhoods sponnoed an event. They was gatherin' all the glory and me and Jack was earn's slop behind bars! They even had a name for it. They called the La Jolis Rough Water Swim.

So unyways lend up doin' time for disturbin' the pace cause these gays rel the police! Cause these gays rel the police I cause these gays rel the police I have the compared to the part of the police I have the property of the property

run-out notes downtowy, mat now they tell me is coming down in the name of progress. In the property of the pr And nobody even heard of me and Jack. They even got a number you can call for more information. 454-1114. Since they're tearin' down my hotel that day, I think me and ol' Jack just might mosey down there and help them fools get wet.

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jelf Smitt commentary is by Jonathan Swille and Jelf Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any Last minute changes and to inquire about licket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

at the box citics.

ALSA ANAMENIA
Another original south by the San
Another original south by the San
Deep Sheet Theater. After the "hig"
estitiquate, a small band of intergled
adventurent lies from government
agents in search of the Magic
flingdom.
San Diego Sheet Theater, through
San Diego Sheet Theater, through
Saptember 14: Thausday, September
4. Seapon Village, Sundig, Soptember
4. Seapon Village, Sundig, Soptember
7. Service Millage, Service Mill

withormshon cas 23.5.0141.

ANNEE. The story of this extremely popular mantacia, as worked out by Thomas mantacia, as worked out by Thomas mantacia, as worked out by Thomas out the story of the story tolk and lary late. The devadid Mass Harringan, who converses the orphange in which the late, alrong, pylolk, hence/ when is conflued, takes the pylolk, thereof, which is conflued largend; a cought of marderina crooks who presend to be Arrier's two present to order to get some monotonic or took provide the providence of the Charled States (who like a caused stell phone calls to the Presidence of the Charled States (who, in 153), was still accessors were well halling (b), it has been considered to the providence of the Charled States (who, in 153), was still accessors were well halling (b), it has been considered to the providence of the considered of the late of the providence of the considered of providence of the providence of the considered of the consider

over a a motion revenue, or the ob-faherman's cottige to the reject court. Annie, like the heroes and heroises follow the subject to the reject court. Annie, like the heroes and heroises and her optimism in the historical the incipient few Doles — always looking toward a better tomorrow — embodies and represents the study American will be survive, even in the face of dissister, history, another, and the court of the court of terrucous way in Annie Listory nevertheless seems to account for nevertheless seems to account for much of the play's appeal, in the form of an unconscious nostalgia for a time when the country was stauncher, problems were more clear-cut, basic values were self-evident, and heroic

Marquis Gallery Theater



tragedy by George Weinberg-Harter The Final Bow

A bureaucratic

by Christy C. Covington Opens Friday. September 5

Fri., Sat., Mon., 8 pm; Sun. 6 pm through September 22 Tickets \$5-Fri., Sat. \$4-Sun., Mon.

3719 India Street For reservations and information, call 298-8111

naturalness, and belting out the music in the Broadway manner with a sophisticated sense of phrasing that makes her by far the most musical makes her by far the most musical singer in the casi, irrespective of age. A-couple of good songs — "Tomorrow and "it's the Hard Knock Life" — and a lot of insipid ones; lovely, evocative sets by David Michell; and Annie's faithful dog Sandy, played (in this return of the production we saw last January) by Buttercup. (Sa.)

performance as Bunny Byron is special. Her version of "The Lady is a Tramp," belted out with spunk and sass, kicks director Don Wortman's fast-paced production into overdrive fast-paced production into overdrive and stands out, among many such moments, as one of the brightest parts of DeeArm Johnston, which is a catalogue of the popular dance styles of the mid-1930s, is also a rest. The individual routines and the



Fox Theatre, opening Wednesday, September 10, through October 11; Tuesday through Saturday at 8:30 p.m. Matiness Wednesday, Saturday, and Sunday at 2:30 p.m.

and Sanday of 2:30 p.m.
Shifts ST Assistant Theater's hypothesis The Galavino Caustier Theater's hypothesis The Galavino Caustier Theater's hypothesis and the Rodgers and the makind cornelly has a being vasile and an experiment. Buther states a lighthesis of the Suitantes. Buther states a lighthesis of the Suitantes of 15%. Bumpy Producer Saymors Flaming (an inequal tables) in the Suitantes of the Suitantes David Hadden's and the Suitantes David Hadden's Suitantes of the Suitan

Hurry! Only 4 days 'til

Christmas

in

September

An evening of comedy with Eric Christmas

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What the Butler Saw

By Joe Orton

Thurs., Fri. & Wed. 8:30 p.m.

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Nall-ensemble spectacles are both a withde to and a penody of those styles. And as all all his were not enough, the manufaction of the control of the manufaction of the control of the the manufaction of the control of whether in an all otherwise has been populated on the limited vocal reago and become a size (and thread) and become a size (and thread) and become a size of the control of population of the limited Arms is terrific staff. It captures the spirit of the original with spope and leave done in the mid-Thieles, it makes for a rehelding escape from the concerns of the day, (Em.) Calestrop Qualitr Pleate, the makes for a rehelding escape from the concerns of the day, (Em.) Calestrop Qualitr Pleate, the could be considered on the control of possible of control control of control of control of control control control contr CACTUS FLOWER
A cornedy by Abe Burrows, based on
Fleur de Cactus by Pierre Barillet and
Jean-Pierre Gredy, in which a bachelor
dentist perpetuates his single status by
telling the worren in his life that he is
married and has three children. The
commission before however when he was

sandiego repertory theatre

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TheLady

Cries Murder

C.S

her, she becomes riddled with guilt and demands to meet his wife. Stuck and demands to meet his wite. Stack midplicities, the demands convinces his name to play the role of his name to play the role of his nonestern spouse. She does so and blossoms in his eyes like a cacutus flower. And they rike in love. Sain Shore And they rike in love. Sain Shore And they rike in love. Sain Sher dects this very lursary cornerly Knight as the definition and Cypthia. Replay the sher had been short to the sheriff of the sher

CHRISTMAS IN SEPTEMBER
One-man show by actor Eric
Christmas. For details, please turn to
page one of this section.
Old Globe Theater. Festival Stage,
Monday, September 8 at 8:30 p.m.
One performance only. For
information call 231-3565.

GOLDEN TRASH STAMPS, A BUREAUCRATIC TRAGEDY Bloggs is a social worker with a huge caseload, which is increased when a caseload, which is increased when a new generomental program has but and deal. The program, at the center of brings with a plethous of red tapes, and the breefflat is promise are so complete tryl whether a offerd tapes, and the breefflat is promise are so complete tryl whether a offerd tapes, and the breefflat is promise are so directs this play, and John Lus is Bloggs. The author, George Weinberg-Indexer, is a county welfare worker. Revenge is now, seath the worker. Revenge is now, seath the worker. Revenge is now, seath the Manquist Gallery Thaster, opening Friday, Spetember 9, through September 22: Friday, Saudady, and Amending at 600 pm. Somety at 600 pm.

THE LADY CRIES MURDER While this play leaves a strange taste in the mouth of those expecting the

basic decencies of mystery — a provocative puzzle and a satisfying solution — it is nonetheless a notious piece of theater, with its horseplay, its humor, and its infectious spirit of theatrical anarchy that shouts "Damn the conventions, full speed ahead!" If it the conventions, full speed ahead? If it is staten in this lister spirit, then it is well worth seeing, Doug Irinston is well worth seeing, Doug Irinston is well worth seeing. Day Irinston is the series as Philip Diamond, the central character in the scripts of two different authors (Repmond Chandler and Henry Sartons, the anti-Character). Hinkston combines ready require. hard-holied toughness, and valverable inceptions, and of which he plays full tongue in cheek and half Lucky Strike denotion from his center-is on the center. the produce, all of refer he begin half tonges in ches and hell Lucky Sizes designing from he nother lip, a commanding see. And the rest of the commanding see. And the rest of the commanding see. And the rest of the part put a click or too seep from pure learn part put and the commanding see. And the rest part put a click or too seep from pure learn put and the commanding see. The part put a click or too seep from pure learn put and the commanding of the part put and the click of the part put and the charge of the part put and the charge of he beginned and a for the tun of L. Le Coppetter, low campel, one of whose Coppetter, low campel, one of whose Spirits, does a former lighter tunber, a la Pullerian Elevier, with a watery accrete to blazer to soude as a fabe that the commanding seed of the underworld. The polys is a 'set up' head of the polys is a 'set

Theater Directory

CALIFORNIA THEATRE 1122 Fourth Avenue, down 239-2255 NA-PACIFIC THEATRE

Diego 277-8900 x111

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean May Bush and S New Boulevard, Southeast San

Diego 261,7254 x11

QROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

MARQUIS PUBLIC THEATER
MARQUIS GALLERY THEATER
3717 India Street. San Diego MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236

PATIO PLANHOUSE PATRIO PILATHOUSE Vineyand Shopping Center 1151 E. Walley Parkway, Escondido 746-6669 POSTTLOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAH DIEGO CITY COLLEGE THEATE! Thirteenth and C streets, downtown 239-7854 SAN DIEGO REPERTORY THEATRE 1620 Siath Avenue, downtown 231-3585 231-3363 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open-air Amphitheater 265-6947 SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar Del Mar Fairgro 755-7358 SOUTHWESTERM COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vis 421-1180 UNITED STATES INTERNATIONAL UNIVERSITY Zabit Theater 10455 Pomerado Road, Scripps Ranch 271-4300

READER'S GUIDE

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

exclusively to prisosophical 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 Franci and her three centlewomen: the four



Disc Jockey for Hire

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it is also delightfully hump, with a worderful produgality in the invention would be a supported to the product of the Process and her retinue in a globrous 1006 Stevens-Durper of the product 1006 Stevens-Durper of the product 1006 Stevens-Louren et al. (1996 Stevens-Louren et al.

ROMEO AND JULIET
A fresh, delicate, ardent Tovah
Feldshuh and a rather somber and
emphasic Benjamin Hendrickson star
in this adminable production of
Shakespeare's tragedy about young
love, brutal society, and indifferent
fate. Director Jack O'Brien has made
the most of the wast Festival Staze.

STEP INTO THE WOODS
Another original work by the San
Diego Street Theatre. This one
focuses on "the history, habits, and
absurd quirks of the only animal wit

California Theatre, Friday, September 5 through Monday, September 8; Friday, Saturday, and Monday 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



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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Among the many British guitar "Idols" who emerged and submerged in the last two decades, Jeff Beck is the only one approaching middle age with with malcal integrity and reputation infact. Unlike two other alumni town the Yarabirds. Eric Capton

may also be a cose or cynicism on his part. When the mood strikes him, he releases an album with jazz musicians that, presumobly, comes from the heart and soul. But he is not about to buck the Buck.



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

On Monday night. Cat Stevens On Monday night Cat Stevens - no. I meant to say Al Stevens - will be an SSSU's Montecumo Hall personnel and state of SSSU's Montecumo Hall personnel state of SSSU's Montecumo Hall personnel state weeking ambigueus, mystical fainy falles. He desired that is goding - with becoment from portioninges. Shot in the Dank opens the show. The cidest Injection will be show. The cidest Inject or diversity of the Mayanad Ferguson, will bring his Montecuming Hall on Wednesday.

Montezuma Hall on Wednesday erguson is exciting, and he is no slouch as a frumpeter, but he apparently believes that the only way he can reach an audience is by the use of high pitched squeals and explasion in the fastino of a soundtrack soorer like John Williams Uslening to Ferguson is like being treated to an endless barrage of Doc Severinsen's "Toright Show!" commercial sigues.

banago a Declaremental sergues. Commenced sergues. The read deed 1 new seek shows include — and deed 1 new seek shows include — and deed 1 new Sent On Finday regist the Country of the Co

The Music Scene is compiled even Friday and Saturdan To list Cub entertainment call 692:3268 Saturday before 5 pm Send concert information and photos for READER MUSIC SCENE P.O. Box 80803, Sen Diego C.A. 92138, or call 235-4036 Friday before 5 p.m.

San Diego Concerts

Santana and Gamma: SDSU Amphitheatre, Friday, September 5, 8 p.m. 265-6947.

DFX2, 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. 1620 Sixth

Kenny Rankin: Bacchanal. Wednesday, September 10, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022. Maynard Ferguson Orchestra: SDSU Montezuma Hall.

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

Jeff Beck: SDSU Amphifheatre Saturday September 6, 8 p.m. 265-6947.

The Strangers and Dogtace: Spirit Saturday September 6, 8:30 p.m. 276-3993

Stephane Grappelli and David Grisman Quintet: Bacchanal, Sunday, September 7, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Al Stewart and Shot in the Dark

SDSU Amphitheatre, Monday, September 8, 8 p.m. 265-6947

Wednesday, September 10, 8 p.m. 265-6947

8.8. King: Bahia Mission Bay Room. Thursday. September 11, 8 p.m., Friday. September 12 and Saturday. September 13, 8 and 11 p.m., 998 West Mission Bay Drive, 488-0551.

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

Larry Carlton: Bacchanal. Thursday, September 18, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

Arthur Lee and Love and Claude Coma and the IV's: Spirit, Friday, September 19, p.m., 1130 Buenos Avenue, 276-3993.

George Benson: SDSU Amphitheatre, Saturday, September 27, 7 and 10 p.m. 265-6947.

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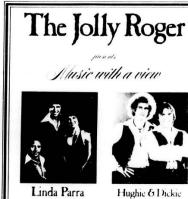
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6

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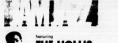


Oldies but Goodles

Swing, Fox Trot, Polka, Merengue, Rhumba, Mambo, Bossa Nova, Cha Cha, Country, Hava Nagilah, Tarantella, La Conga, Lindy, Latin Rock Waltz, Samba, Disco Merengue, Alley Cat, Peabody, Tango, Hustle, Charleston



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Albie's Beef Inn. 1201 Hotel Circle South Mission Valley 291.1103 John Whelan Jazz planist Tuesday through Saturday

contemporary. Sunday through uesday.

Anchor Inn. 7260 Clairemont

Mesa Boulevard, Claremont. 571-1532: Cowick and Stubbs. contemporary. Friday evening

Andalucia, 8980 Villa La Jolla Drive, La Jolla, 455-7050: Paco Sevilla Trio, flamenco, Thursday

The Radio Station

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-0368 Colovus-Wakefield Band, contemporary. Tuesday through Saturday. Anchorage Fish Company 3878 Carisbad Boulevard. Carisbad, 729.370 M.B. and Metok rock. Wednesday through Saturday, Kathie Doran, Fran Loskota, and Scott Pease.

WOLF & RISSMILLER CONCERTS ANNOUNCE

THURSDAY, OCTOBER 2 · 7:30 PM

SPORTS ARENA

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 500-8022. The Stephane Grappell Quartet and the David Grisman Quintet, country, swing, and jazz, Sunday, Muddy "Mississippi" Waters, blues, Tuesday, Kenny

Rankin and Franklyn Ajaye, pop-and comedy. Wednesday.

Bahia, 998 West Mission Bay Drive Mission Bay, 488-0551: Mercedes Mission Bay, 488-0551: Mercedes Lounge, disco featuring 40s, 50s, and rock, nightly: Plano Lounge-Beverly Keys, mellow rock, Tuesday through Saturday; Jack Pollack, mellow rock, Sunday and Monday.

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

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

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

Belly Up Tavern, 143 South Cedros Avenue. Solana Beach. 481-9022: Otis Rush with



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Patio dining on the beach Fresh fish prime rib. steak Oscar, Provini veal dishes and much more Salad bar Sunset Specials Live entertainment nightly Sunday Brunch

2526 S. Hwy. 101 Cardiff-by-the-Sea 753-9068



Band, playing a spirited mix of progressive bluegrass. mellow country, and country-rock. Sit back with a tall,

you at the all-new Porthole tonight at 9 P.M.

There's no cover, no minimum. And lots of fun! See

PORTHOLE Jounge

cool one and enjoy!

Harmonica George Smith, rock and roll, Sunday.

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

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Call club for information.

Black Angus, 707 E Street, Chula Vista. 426-9200: Call club for

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

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

Boom's, 2888 Pacific Highway, downtown. 291-5555: Gary Puckett with SRO, contemporary and oldles, Tuesday through Saturday; Bill Brackett, comedian, Sunday and Monday.

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

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

cago Mining Co., North, 308 amino Real, Encinitas. 1676: Call club for information.

ck's Steak House, 1250 pect Street, La Jolia, 454-5325:

Country Bumpkin, 1862 Palm Averue, Imperial Beach, 429-1161: Country Casanovas, country western, Wednesday through Sunday: Ducktail revue, "50s rock and roll, Monday and Tuesday.

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

Countryside, 300 Douglas Drive. Oceanside. 757-6860: Crosswind. country variety, Tuesday through Saturday.

BUCK'S TICKET SERVICE

ANNIE ★ GEORGE BENSON VAN HALEN LA. SEPT. 19, 20 CARS IN LA.

ruse, 2040 Harbor Island

Sob LaBeau Music Center, 1460

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

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161 Grand Slam, top 40 rock, Wednesday through Sunday.

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

CHOICE SEATS ON SALE FOR

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Reserve the bast sests now for CHARGERS - BRUCE SPRINGSTEEN - DOOBLE BROS. - BOW! ELTON JOHN - GARY NUMAN - BILLY JOEL AND MORE! WE WILL SE GLAD TO ANSWER YOUR QUESTIONS, CALL US! A SMALL REFUNDABLE DEPOSIT GUARANTEES YOU CHOICE SEATS

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SAN DIEGO'S HOTTEST ROCK SPOT

THURSDAY-SATURDAY, SEPTEMBER 4, 5, 6

MONDAY, SEPTEMBER 8 NCE TO THE SENSATIONA

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THURSDAY, SEPTEMBER 11

Alleyeats & Strangers

ONE NIGHT ONLY

Starker, Danny Johnson and the Bandits

COMING CONCERTS

SUNDAY, SEPTEMBER 7

Stephane Grappelli

DAVID GRISMAN QUINTET

Muddy Waters

WEDNESDAY, SEPTEMBER 10

Kenny Rankin

THURSDAY, SEPTEMBER 18

Larry Carlton

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JAZZ

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273-4567 CALL US!

Distillery East, 755 Metcalt Street. Escondido, 741-9393: Tweed Sneakers, new wave /rock, Thursday, Rock in Stevie W, rock and roll, Fridday and Saturday, Ruckus, rock and roll, Sunday.

Doc Masters, 2051 Shelter Island

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

SINGLE? Selectrocution!

You've got to play it, to believe it.

For information and the nightclub near you . call 232-4460

SAN DIEGO TICKET EXCHANGE

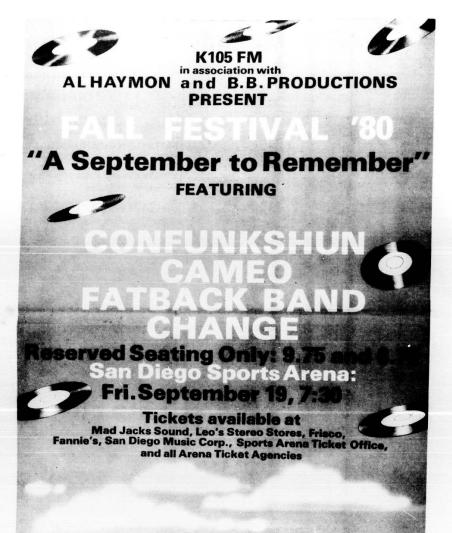
SANTANA This Friday JEFF BECK This S GEORGE BENSON Sept. 27 VAN HALEN 29 S.D.?

THE CARS Sept. 27 & 28 L.A. BRUCE SPRINGSTEEN Hallowsen night in L.A. ELTON JOHN Nov. 1, 2, 6, 7 (L.A.)

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Call 744-8576 ring homemade pizzas and fine Italian foo Call 744-8576 843 Grand Ave., San Marcos 11 a.m.—2 a.m., Closed Sunday

Thursday, Friday, Saturday

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Starting Tuesday Sept. 9th

LINDA MASTERS BAND

Rock & Roll Monday Dinner Special Complimentary beer & wine while you dine

Dinner served 'til midnight every night

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BILL BRACKETT!

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El Amigo Plaza Bostonia Ballroom, 1340 Broadway. El Cajon. 442-0537. Denver and Smokehouse, country western Friday and Saturday.

El Pescador, 1342 Camino del Mar. Del Mar. 755-1919: Live jazz. Wednesday through Saturday.

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

Fogcutter, 2858 Carisbad Boulevard, Carisbad, 729-3189 Tremor, rock and roll, Tuesday through Saturday, incognito, ro and roll and new wave, Sunday

Francine's, 939 North Hill Street, Oceanside. 722-7123: Call club for information.

Gaslight Theatre Club, 2855 Midway Drive, Loma Portal. 223-8122: 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.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559 Stranges, new wave /rock. Thursday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: The Ron Botton Group.

Delene Zatroch, guitar and variety. Wednesday through Friday: Melissa McCracken.

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

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Homegrown, light rock and blues, Wednesday through Saturday; Clear Visions, contemporary. Monday and

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370: T.D. and Mr. Mustard. contemporary, Wednesday and Thursday, Christi Mottola, easy listening, Friday and Saturday.

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

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

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

COFFEE HOUSE the RESTAURANT FOLK BLUES CAFE STEVEN FREELIGHT 7.30 to 11.3 Solar music AND FRIENDS ED LANGE & 7:30 & 9:30 **ENRIQUE RIVEROS** THEORION DUO 100 83.00 An evening of classical guitar music DAN GRANT & FRED BENEDETTI Rhythm & Blues MENAGE WILLIAM PAUL GREY 7:30 to 11:30 \$2.00 LUNCH SUPPLIES OF THE SUPPLIES

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★BLUE OYSTER CULT★ AC/DC & Molly Hatchett

Orange Show Stadium Sept. 7

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Kinks Oct 11 * Van Halen Oct 12 Yes Oct 7 * B52s * Cars * Springsteen

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The game for singles

Every Sunday, starting Sept. 7

Grand Slam



(next to the Country Bumpkin)

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

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

John Bull, 2200 Highland Avenue. National City. 474-220: Skyline, contemporary, Thursday through Saturday: Wayne Gree, contemporary, Tuesday and

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

King's Grill, 1333 Hotel Circle South, Mission Valley, 297-2231 Call club for information.

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

Le Chalet, 5046 Newport Ave Ocean Beach. 222-5300: Call club for information.

La Petite Cafe, 3896 Fifth

Krazy George's, 6149 University Avenue Ecist San Diego. 583-5700 Night Life, top 40 and rock, Friday and Saturday. Krishna Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660 Gary Sherwood. contemporary and country. Thursday through Saturday.

London Opera House, 5404 Balboa Avenue: Clairemont 279-2390: Freah, contemporary, Tuesday Freah, and John Barker, contemporary, Sunday, Barker and Orr, contemporary, Monday,

Avenue, Hillcrest 296-2558 Call club for information. Little Bavaria, Carmel Valley Road, Del Mar 755-1383. The Bob

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8576 Call club for information.

Lakeland Resort, Highway79, Cuyamaca. 765-0735: Harry Hill and the Hills Brothers, country rock and soul. Thursday through Sunday. Larenzo's, 596 Broadway, El Cajon, 442-9696: Justice, contemporary rock, Tuesday through Saturday: Shane Gany contemporary rock, Sunday at Monday. L'Chaim Vegetarion Restaurant, 134 West Douglas Avenue, El Cajon. 442-1331: Cass. folk guitar. Friday and Saturday; Stuart, folk guitar, Wednesday.

Magnolia Avenue, Santee, 448-8550, Ash Underwood and the Lone Star Express, country western, Thursday through Saturday.

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

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: Call club for information.

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

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

Mississippi Room, 2223 El Cajor Boulevard, North Park. 298-8686: Bach-a-la Tiro featuring Edale Repacy on hom. variety. Wednesday through Saturday:

Avenue, Pacific Beach, 488-9598: Nightflight, rock and roll, Thursday through Sunday, Obsessions, rock and roll, Monday; Nightflight, rock and roll, Tuesday, and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Call club for information.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Harmony, contemporary, Tuesday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Ohl Ridge, contemporary, Tuesday through Saturday.

western, Sunday and Monday: Sandy Stewart and Co.



Friday and Saturday

1921 Bacon St., Ocean Beach 222-6822

Saturday night dance contest and drink specials

Fish House West Thursday, Friday & Saturday

Purl

Bob Frye, Janis Massey, Bret Helm, Bill Burhans

Sunday & Monday

Anthony Ortega Jam Session 5 p.m. Blue Monday Jazz Jam Session 7:30 p.m.

Music Tuesday & Wednesday also. Call for information. Open every day lunch & dinner 2633 So. Hwy. 101 Cardiff 753-6438

Talent Thursday nights
Cash prizes weekly
Finals tonight, Sept. 4 Contest \$200

Tonight & Fri. Sat. & Tues.

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Marc Berman Aballene

The New **ALBATROSS**



Entertainment Nightly

Steak - Seafood -Vegetables - Poultry

Tan Rested and Ready Thurs. Sept. 4, Fri. Sept. 5 & Sat. Sept. 6

Pat Cray

Band

Happy Hour 5-7 p.m. **Double Drinks**

Open 7 days a week. Dinner from 6-11 p.m. 1309 Camino del Mar, Del Mar 755-6744

Playgirl and My Rich Uncle's

Perfect Male "10" Every Tuesday night

1st place \$2500 cash*

You will be given your own room to watch professional male dancers from 8-9:30.

at 9:30.

Party begins: Dance to the music Of PRECIOUS featuring Nancy Carr & Laura Monte

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

287-7332

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



Thursday (Tonight)

The Siers Bros. Burger Revue

featuring STRIP ROCK with Karen and all her pretty girl friends.



DFX2 **Chuck and the Tigers** The Wigs



The Strangers

Dog Face

Claude Coma and the I.V.s

Four Eyes

September 12th: Kick's press party featuring the spotlight artists of the month—BRATZ
September 13th: JERRY RANEY & THE SHAMES with BECKY & THE BLUE-TOMES plus THE RICK ELIAS BAND

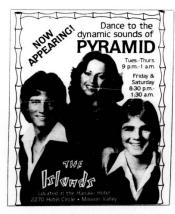
Monday & Tuesday

Mexican Feast Special

week so you can drink the weekends and sober up Mondays and Tuesdays complete Mexican combination plate. This week consists of chips and hot or appetizers, cheese enchilada, bean tostado, beef taco, rice, beans, hot weekstable, after burstado.

All for only \$2.50

Regularly \$4.95
Served 5-9 p.m. Prepared authentically by Jerry Herrera and served by the happy musical cook Allen Brown. Come visit us.





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RICHIE GARY & SUNDOWN

High-energy country musi Mon. & Tues. 8:30 p.m.

5 drinks for the price of 1 Sun.-Thurs. 7:30-8:30 Well, Beer & Wine

Play Selectrocution here every Tuesday night.

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

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1

SKOSSVIGNI.

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

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

contemporary. Wednesday through Saturday

Mustang Club, 3595 Sports Aren Mustang Club, 3595 Sports Arend Boulevard Loma Portal 223-5596 Gerry Baze and a Touch of Country, country, Wednesday through Saturday, the Cars Band, progressive country. Sunday and Monday, Razzy Bailey 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 Lama Boulevard, Loma Portal. 224-8262: Brambie, country western. Wednesday through Sunday: Richie Gary and Sundown, country, Monday and Tuesday.

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

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

Ocean View Room, Hotel Del Corondo, 1500 Orange Avenue, Coronado, 435-6411 Temy Wellow and One Plus One, contemporary Tuesday through Safurday, Jim Donohue Tin, contemporary, Sunday and Monday,

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Ri Country, variety and blues, Friday and Saturday.

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

Old Time Cafe, 1464 North Highway 101, Laucadia, 436-4030; Steven Freeight and Fineds, solar music. Thusday: Ed Lange and Ensique Rhesos, South American folia music. Friday: the Otton Duo, classical guitar. Safutday; Menage, mythm and blues, Sunday: Supte, Wednesday.

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

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

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

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

Pellkan Pub, 7828 Broadway, Lemno Grove 464 9284. Jeff Wise, country western, Wednesday and Thusday: Honky Tork Rosh, country western, Friday, Jeff Bradley, contemporary folk. Salurday: open mike. Sunday and Monday: Jeff Bradley, contemporary folk. Tuesday.

The Triton Restaurant

The Best in Live Jazz ve Jazz Entertainment (Wednesday and Thursday 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—Percussion

September 17-20 Wednesday-Saturday

The Bob Magnusson Quartet

Jim Plank-Percussion, Bill Mays-Piano, Peter Sprague-Guitar

September 24-27 Wednesday-Saturday

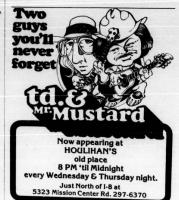
Peter Sprague

The Triton



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wishes to thank everyone who helped make our grand opening weekend a totaled success.

Friday-Saturday Live music by

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TUESDAY Ladies' Night Drinks \$1.00

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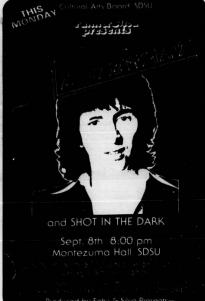


\$599 -ALL THE TIME->









SEPTEMBER 4, 1980 19

ches Monday—Saturday 11—4 ner Tuesday—Saturday 5—10 Sunday Brunch 10—2

Prophet Vegetarian Restauran 4461 University Avenue, East San Diego. 283-7448; Lori Bell and Pam Soper, meillow jazz, Lori Bell and Carl Cranfield, classical flute duets, Thursday, Saturday, and

ery other Sunday: Melissa Morgan, harp, Tuesday, Orion, guilar duo, Wednesday, Friday, and every other Sunday, Melissa Morgan, harp, Friday offernoon,

JERRY RIOPELLE

Fri. Sept. 12

THUMPER

Sat. Sept. 13

JACK TEMPCHIN

Two shows—8 and 11 p.m. Tickets \$4.00 (Good for one show only)

To ensure good seating, only a limited number of tickets will be available. Advance tickets are recommended and available at the

Belly Up. 143 So. Cedros Ave. Solana Beach 481-9022 You must be 21.

DANCE TO THE KING OF ARIZONA over includes the whole night with Jerry and his

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island: 291-1880. John Campbell and Conspiracy, confemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island

The Magic If. Up to their old tricks again.

At the Sundowner Lounge.

Come see The Magic If, before they disappear.

At the Sheraton Harbor Island Hotel.

Phone 291-2900

Tuesday through Saturday 9 p.m. to 1:00 a.m.

Three shows nightly.

291-5030: Jim Hawley and Marac Gitlin, contemporary, Tuesday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Clairemont. 278-7373: Larry Rathburn, contemporary, Tuesday through Saturday.

Rib Cage, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937: Homefolk, contemporary, Thursday through Saturday.

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

Brudy Garcia's, 1433 Gamet Steet, Pacific Beach, 270-953; Douglas Gates and the Dual Tones, contemporary, Saturday, David Cheney, flamenco, Sunda Douglas Gates and the Dual Tones, contemporary, Manday; Harmanica John with Jumping Gultar Whitaker, contemporary, Tuesday.

Sandpiper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400: Portland Makoi, contemporary rock, Thursday through Saturday.

Santa Fe Bar and Grill, 656 First Street, Encinitas, 753-2578; Rusty Spurs, country western, Thursday; Russ Klipatrick and Favorite Son, rock and roll delivered with Dixie soul, Friday and Saturday, talent night, Wednesday.

Shepherd Cafe, 1126 South Highway 101, Encinitias 753-1124. Highway 101, Encinitias 753-1124. Peter Sprangue, 1022, Satharday and Sunday mamings: Poul Johnson, Mondolin, Monday maming: Cathy Curlis, country and contemporary, Lessday, Thusday, and Friday maming: Beef Olinger, costy listering, Wednesday work listerings: Johathan, dinner music and Resides; Insectory and

Show Biz, 1421 University Avenue Hillcrest, 291-1551: Female

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170: Disco, Monday through Saturday; disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Darm, Mendre

Swan Song, 4287 Mission

Stratford Restaurant, 1660 Coast Boulevard, Del Mar. 755-2002: Rick Fagan, contemporary guitant and vocalist, Tuesday through Saturday.

Su Casa Restaurante, 6738 La Jolla Bautevard, La Jolla, 454-4369: Esteban Raman, guitar, Paraguayan harp, and flute. Tuesday through Sunday (accompanied by Christina Raman, guitar, Friday through Sunday).

272-7802: Call club for

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

That Pizza Place, 2622-8 El Camino Real, Carisbad. 434-3171: Call club for information.

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

Tom Ham's Lighthouse, 2150
Harbor Istand Drive, Harbor Istan 201-910; Dusty, contemporary, Wednesday; Dusty and Melissa, contemporary, Wednesday mough Safurday; Dusty, contemporary, Sunday; Donna Cote, contemporary, Tuesday or Wednesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: Joe Marillo Quintet, Jazz, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Ram Band, rock and roll, Thursday through Sunday; rock and roll, Monday and Tuesday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Stallion. rock, Wednesday through

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

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

Los Angeles Clubs

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

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615: Don Randi and Quest, Thursday

Concerts By The Sea. Fisherman's Wharf. Redondo Beach. (213) 379-4998: Norma Connors, Thursday through

Madame Wong's, 949 Sun Muy Way, Chinatown, (213) 624-5346

The Resistors, Blue, and Four Eyes, Thursday; Naughty Sweeties and Roach, Friday; Oingo Boingo and Resistors, Saturday,

Madame Wong's West, 2000 Wilshire, Santa Monica. (213) 829-7362: Bullet Boys, Squadron One, and John Q. Public, Thursday: John Hiatt and Twisters

McCabe's, Pico at 31st Street. Santa Monica. (213) 828-4497: Rock and roll. Friday and Saturday.

Pasquale's, 22724 Pacific Coast Highway, Molibu. (213) 456-2007. Ruth Price, Thursday; Jack Sheldon, Friday and Saturday; Millia Rabo, Suprice and Monday.

BAR & GRILL

JANTA FE

RUSTY SPURS

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TALENT NITE

TONY ANN KANPMANN

STEPHANE GRAPPELLI

QUARTET DAVID GRISMAN

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BACCHANAL

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and FAVORITE SON

Whisky a Go Go, Sunset Strip. (213) 652-4202: The Vapors and Quincy, Thursday; X, Friday and Saturday, Felony, Sneaker, and Bullet Boys, Monday; Blasters and Falcons, Wednesday.

Concerts AC/DC and Nantucket: Long Beach Arena, Thursday.



Thunderbolt the Wondercolt

Tall Cotton

Murray's Rhythm Method

Tuesday & Wednesday, rock & roll with

Buddy Faith

4302 Mission Blvd., Pacific Beach Never a cover. 270-3220



Hollywood Fats Band

Monday Night NFL

Dallas at Washington Happy Hour 5-6 p.m. 35c Hotdogs

Cheapshot



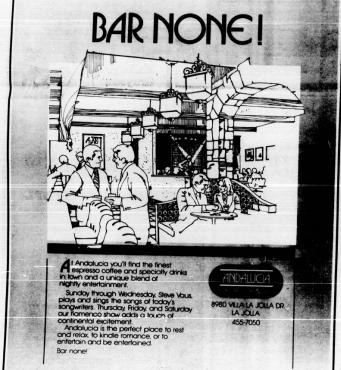
Jerry Riopelle with Thumper Dance show-one cover good for both shows

Sat., Sept. 12

Jerry Riopello with Thumper
and very special guest Jack Tempchin

Concert seating, two shows, 8 & 11 PM

Call 481,9022 for current program inform Featuring fresh sandwiches nighth 143 S. Cedros, Solana Beach 481-9022



September 4: 7:30 p.m. (213) 520-9111

Melissa Manchester: Universal Amphitheatre, Thursday, September 11 through Saturday,

George Benson Sept. 27 (early show)

Al Stewart Kinks Oct. 11

POSTER EMPORIUM

Bonnie Raitt and Sipple Wallace: Universal Amphitheatre Wednesday, September 17 and Thursday, September 18, 8 p.m., Universal City. (213) 980-9421.

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



Peregrin Monday Country & Western Manzanita

Purl New Tuxedo Jazz Band

Bruce Cameron Qui

PROFESSIONAL BALLET

San Diego

578-SNOW

The Academy Dance Arts

Lynda Yourth Valentina Tseitlin 297-5735

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San Diego's best sounds in one of Playboy's

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OUTSTANDING

THE FRIDAY EVENING CONCERT from SDSU



Sept. 5
Charles McPherson, jazz saxophone
Sept. 12 (taped)
Edwin Harkins, trumpet and
Philip Larson, voice
Sept. 19
Silver Gate Ensemble
Peter Rofe, Director
Sept. 26

oct. 3
ERA Trio
Oct. 10
Aulos Wind Quintet Ali Akbar Khan, saroo Oct. 31

Nev. 7
Cleve Genzlinger, baritone
Nev. 14
Robert Black, plano
Suzanne Black, plano
Suzanne Black, plano
Jesus Strano
Jesus Strano
Jesus Strano
Jesus Strano
Jesus Strano
Salarit Strano
Salarit Strano
Salarit Strano
Dec. 12
The Early Music Consort,
Lewis Peterman, Director
SDSU Chamber Singers

Broadcast of THE FRIDAY EVENING CONCERT is made possible by a grant from PACIFIC SOUTHWEST AIRLINES



CURRENT MOVIES

rplane! — A takeoff (peculiarly ap-opriate term in this context, al-usupt the implication of getting off ground makes it a misnomer after) on the AIRPORT series of disaster s. Several flashbacks allow it to e off on other tacks as well, and deed it seems constitutionally unitims, goverall flashbacks allow it to appen of nor filter flashs as well, and appen of nor filter flashs as well, and appen of the property of the property of the southern of the property of the top of the property of property of

and Justice for All — This case gainst the American legal system is b-prepared andi-presented that it upht never have been brought to our. Add to that the whinpering lib-uor. Add to that the whinpering lib-rour. Add to that the whinpering lib-ve uginess of the image, and you we sufficient cause to slap it with a onlempt citation. John Forsythe, sck Warden. Gleected by Norman lives. Warden. Gleected by Norman (ken. 94)

Bear Island — Lots of action, of vari-ous types, on a barren island in the Barents Sea (no bears, even, on this Bear Island), used during World War II as a U-boat base and now the center of some mysterious neo-Nazi activity some mysterious nec-Nazi activity of as clever at concealing the vil-ns identities as some of the better istair MacLean stories, although ere is still a late surprise up the



sleeve (not very well concealed, that, either), and a far-cially amusing a control of the state of the state

yard (wn 1)

The Blue Legoon — Two shipwrecked children of opposite seves
come of age als by themselves in an
occure of age als by themselves in an
of Edon the ferrale proves to be the
of the sevent of the control of the control
of the control of the control
of the control of sunsets,
surf, exotic animal file, and such with
any greater sensitivity than the selecthe control of the control
of the control of the control
of the determinable age and exorded of determinable age and ex(El Camino B, Lome, Rancho Bernardo 6)

The Bluss Brothers — Dan Aykroyd and John Belushi, as a couple of Chicago white boys fund to a rightm-and-blues wavelength, exand the moscale at they unrelied on tleavier moscale at they unrelied on tleavier they are the second to the secon skid-rowhotel for transients, a Holiday Inn lounge, a fancy French restaurant, a redneck bar called Bob's Country Bunker, and more. The sensitivity to cultural discord often results in something quite touching, like the sight of these two white Negroes en-closed in an elevator and showered

with a Muzaik rendition of "The Girl from Ipanema". Ayknyd and Belsotin colo. well and move well in their colo. well and move well in their colo. well and move well in their colo. Which are the color of the color of their color of

ley, Flower Hill Cinema 3)

Chddyshaek. — Comedy out of the better-slob-than-snob school But then, if harsh much to be anobbin about its main boasting bornt is in the short of the short o

La Cage sux Folles — The homosex-ual proprietor of a homosexual night-club, and long-time lover of his star drag queen, learns that the son he sired twenty years earlier in a mad moment of heterosexual experimen-tation is engaged to be married. Complications, as you would guess.

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MENT LONG MAND HUNTER ... ART CARNET ALICE COOPER BLONDE ROY ORBISON HANK WILLIAMS , R

1. "A Film about Jimi Hendrix" 2. "Roadie"

"Rocky Horror Picture Show"
 "A Film About Jimi Hendrix"
 "Roadie"

(CUTITED)

ensue This is French sex farce of a hype that could reasonably expect a life everlating on the American tile everlating on the American tile everlating on the American equipped by Educard Michigan with a Lozzy soft, powerlay-order may petu pole in piece doubt the direction en-phonoreusal angle does not excitor; the the transfer pole of the properties of the standard plot machinations as does allord tup Topiazzi and Michiel Serraid a pair of roles they can truly soft their fragments and Their Service of the standard service of the standard service of the standard service of the service of service ser

Caligula — Ancient vices re-enacted under the auspices of Penthouse Magazine, with Malcolm McDowell, Teresa Arin Savoy, and Peter O'Toole, directed by Tinto Brass. (Roxy)

Cheech and Chong's Next Movie — Surely the title ought to have been seen to be applicable only during production, and immediately upon production, and immediately upon release should have been altered to CHEECH AND CHONG'S NEW MOVIE, thus creating the world's lirst evolutionary movie site, luming into CHEECH AND CHONG'S LATEM MOVIE on the second-un-circuit, then into their LAST MOVIE as they lorge ahead with their caterars, then their LAST MOVIE PLUS ONE, before finally coming to rest in movie refer-hally coming to rest in movie reference books, without ever having lost is alphatetical place, as CHECOM is alphatetical place, as CHECOM is alphatetical place, and the second one has a much wider range of referents than these first, the company of th





THE HOLV GRAIL

Monty Python dives back into the Middle Ages to wreak more havoc in inmitable style. (1977)

plus The Pink Panther (cartoon)

Mann's University Towne Centre 6 Theatres La Jolla Village Drive & Genesee 452-7766

22 SEPTEMBER 4 1980

CURRENT MOVIES

fice. Directed by Tommy Chong.

Circle of Iron — Oriental mysticism, original story by Bruce Lee, James Coburn, and Stirling Silliphant, screenplay by Siliphant and Stanley screenjay by Siliphard and Starley Man, eminerii mysisc severy one Cord, the Seeber (acted by a concered Muscle Beach type narreal received Muscle Beach type narreal beaching to Zeton, the Keeper of the Book. David Carradine pops you along the way in various guises, the first berging bird marial stit master has hollow walking stick as if it were a fluid, and dispersion such missing such as file were a fluid, and dispersion such missing such as file were a fluid, and dispersion through such as file was not to the such as the such

Close Encounters of the Third Kind

— Steven Spielberg surpasses all of
his sci-fi forerunners in the only way he
knows how — in material things. He

CARRER

effects, including some really won-derful nightime slees, the has bigger and brighter spaceships, the has louder sound effects and background music, and he has the largest number of world-renovation characteristic and of world-renovation consists of credits (six in at — Virnos Zaigmond, William Fraker, Douglas Siscombe, Laszi-Kovacs, John Alonzo, and Frank Kovacs, John Alonzo, and Frank Salvey) But baseally his move is just a jerrybuil 1909-siyle invaders from space story. A RD PLANET and provide put a jerrybuil 1909-siyle invaders from space story. A RD PLANET are provided to the provided pro

Dersu Uzala — Alongside Akira Kurosawa's customarily virile and athletic work, this slow, contemplative movie is apt to be seen all the more



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clearly as an old man's move a move made with a reduced puter rate and a renacous, almost desperate afternation of the contractions are supported to the contraction of the century and having to do with a seperity leading a geological expedition through the unchared lorests of the contraction of the century and having to do with a seperity leading a geological expedition through the unchared lorests of the contraction of the con

croscopic vantage point of a spider. The pantheism of this movie is not something worn only on the outside, like an ecology bumper sticker, but is inscribed into the movie's every shot. 1976.

(Ken, 9/9)

Dressed or Still — Microphy paced brilling, or just because of the slow-ness and distension of every individ-ual scene, but also because of the hydromachemists placement of many participation of the properties of gets off on the wrong loot with a Dall gets off on the wrong loot with a Dall scap wet dress (Angle Dickinson steaming up the shower by fording as were yet bad match for her face and date of birth), and it soon goes irrecover-subject to the properties of the very bad match for her face and date of birth), and it soon goes irrecover-subject to the steaming out as the intended picker-upper and ending up as the vork at museum, with the starving Dickinson starting out as the intended picker-upper and ending up as the vork of the starving vork of the vork of the vork of the starving vork of the vork of vork of the vork of the vork of v

razor slasher outside the elevator seem amost an anti-cimax. The vorlars in the back-ground keep imploring
the state of the state of

Onemais Dr. No — First in the firm series employing law Flemmig's James Bond. Series and Series and Series Series and Series Parlangs at life swifer and learner (Sean Conney conspousually sol) than the Judopel Wiseman is cipid, even at this stage. Unsul Andiese is belong, blooph Wiseman is santicial hands and a scheme to take over the world from its missile base series that the series of series

The Emplor Strikes Back — Whorsin we learn a life something more about Interference and a big something more about Luke Skywelker's parentage. The Force and a big something more about Luke Skywelker's parentage, the groundwork for another STAR WARS sequel rather than make any real headway. The moviembar's real headway. The moviembar's grants, Halsween costumes, model spaceolists, and by moretiser— one arranged, Halsween costumes, model spaceolists, and by moretiser— one mastodom, would be writh the price of admissional by faelf, if the price were mastodom, would be writh the price of admissional by faelf, if the price were mastodom, would be writh the price of admissional by faelf, if the price were mastodom, would be writh the price of admissional by faelf, if the price were mastodom, would be writh the price of admissional by faelf, if the price were mastodom would be writh the price of admissional by faelf, if the price were mastodom would be writh the price of admissional by faelf, if the price were mastodom would be written to the price of admissional by faelf, if the price were mastodom would be written to the price of admissional by faelf, if the price were mastodom would be written to the price of admissional by faelf, if the price were mastodom would be written to the price of admissional by faelf, if the price were masterial by the price were manufactured by the

is no escuse for the viewer to at back, dut, and as to the fier's credit that dut, and as to the fier's credit that to pursue privately in the horror story, at once pretentious and lowbrow, about an agrossic, affective that the provide that desire the provide stars desired duspiter. For a while, at the start, the move maritains may be a start, the move maritains an appealing state of chaos, with its unidentified characters, and fragments of beand nastiness. But once the demon tables charge of the little that the provide stars of the provide stars desired to the provide stars desired to the movie, the action becomes as notine as it is were discussed to the provide stars and the provide stars and the provide stars and the provide stars. The private desired that the provide stars as shower of guacamote vorst, maintain which are comits, etc. This girl knows a bit of tricks. Linda Blarc owes a chart darce, but the can't star, can't darce, but the can pass, can pleasy Bladder's novel, directed by William Friedon, 1973. "(Pazza Twn 1)

** (Pizza Twin 1)

**Fame — From Freshman auditions to Senior graduation. Alan Parker chaptiones one entire class through New York City's prestigious triging the Work City's prestigious triging or lack of the properties of the properties of the properties of the properties of the substitution of the common of the provise and the aspiring-artist movie, and not the aspiring-artist movie, and not the aspiring-artist movie, and not mecassarily the best of both words the aspiring-artist movie, and not mecassarily the best of both words the aspiring-artist movie, and not mecassarily the best of both words who promises standom in return the properties and properties and properties of the proper

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ampus Drive In, 6147 El Cajon Blvd. (562-1717) The Final Countdown and Live and Let De These 2 for the form of the fo

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and Mr. Act York St.

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The dig Breat and Error the Chapter, trong as Twense, 217 No. Coassade (1722-2155).
Grote of loss. Presentation, and Rober Boogle. Brough Semporars Selection, 27 Vineyard Twin Clinesses, 1529-22 East Valley Parkwey, Econodid; (154-1522).
Thesiar 1 dear states Thesiar 2 The Empire Drives Back.

CURRENT MOVIES

ROR PICTURE SHOW cult, but only the faithful will be satisfied with his easy acceptance of it as a means of Dionysiac liberation. Eddie Barth, Irene Cara, Lee Curreri, Laura Dean. 1980. *(Fashion Valley)

*Frashon Valley)

The Flendish Piot of Dr. Fu Menchu
— Peter Bellers' final film, released
positiumously in these circumtion of the control of the control of the control
d not exactly humon, for him to take on
the role of an enterlibed Fu Menchu,
managed to conquer the world and is
now gathering the scoret ingredients
to a youth-restoring size value, as
to enterlibed to the control of the control
film of of the control

Cinemas, from 95°. Sports Avera ()
The Final Countries on The USS
Nemiz, on routine manequeurs in the
Pacific, encounters a bit of time
furbulence, so to call it, and emerges
on the open size of the countries of the
new of the countries of the countries of the
new of the countries of the countries of the
managements and a chance to rewrite
amazing possibilities' one of the time
travelers observes. None of the time
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NIGHT OF THE LIVING DEAD In et al single proposition horror movies in which the action proceeds at top speed and in a straggil ren. Illea a single proposition to the single proposition to the single proposition here. Isda out in a campiter recitation the process of the single proposition here. Isda out in a campiter recitation to the single process of the single properties of the single process in a tumnescent foot cerns a crew of ghostly mainters coming ashore in a lumnescent foot gaster and single process of the single p

A Force of One — Members of the crack nasocials sham being human purp dead, with their windpipes perplexingly crushed, and one of their surviving learnwrises theories, well-dead, with their surviving learnwrises theories, well-dead, well-dead A Force of One - Members of the

French Postcards — Gloria Katz and Willard Huyck produced and di-rected, respectively, their own origi-nal screenplay; with Marie-France

(Strand, 9:10 and 11)
From Russia, With Love — The second of the Bonds, Islanbul, a gypty even a horde of rate in a dank underground passage, and so forth. The man event is the close quarters, in adjoining train compartments, in adjoining train compartments, between Sean Conney and Robert Shaw, his hair dyed Nazi blond. Shaw cheeker Sean the tone of the strain of

Gone With the Wind — The most beloved movie ever made from a beloved movie ever made from a beloved movie ever made from a fine the control of the control o

The Goodbye Girl — Two Marnhattan subbisses meet, fight, and finally fall for other amounts of the control of t

real-life wife, is an upstanding repre-sentative of middle-clasmess, and Quern Cummong, an owless fille gift, Quern Cummong, an owless fille gift, upwernie) There seems to be a tot of knowinghess compressed not on knowinghess compressed not on ways a kind of hurry to change the ways a kind of hurry to change the subject, which acts as a disclaimer, a dismissal. Simon likes to hit and run treadmill working conditions of a TV series, if only there were enough money in a Unicceld by Herbert in (La Jola Village)

Heart Best — Somewhere it has been said that this is an insul to Jack Kerouse. But except for that, there is not a lot to recombrem the month of the recombrem the point if one could be surer that Jack Kerouse would have been pervious to insult. The nota-lot that is in fact recommendable includes several sociated bits which, if one is willing to isolated bits which, if one is willing to forget or not be bithered by who and how avant-garde these characters are supposed to be, are deeply submand atoop shouldered fatalism. John Heard, Nick Note, and Sissy Spacek play, respectively, Kerouac, Neal Cassady, and wife. Wristen and directed by John Byrum. 1979.

(Nen, 910)

He Knows You're Alone — Lady-in-distress thriller with Don Scardino and Catilin O'Hearey, directed by Armand Mastrolanni. (Camino Cinema 4: College: Fiesta Twin; Frontier Drive In; Harbor Drive In; La Jolla Village; Santee Drive In)

Honeysuckie Rose — The INTER-MEZZO musical triangle relocated in country-western country, and making a prized sax object out of Willia Nei-son, that easy alliance between the rednack and the hippie, whose physical attributes might have been thought to make him a closer cousin

to Gabby Hayes than to Lestie Howard. The firstly narrative is resistly desirable from the standard state of the standard state of the standard state of the standard state of the standard standard state of the standard standard

The Hunter — Stevé McQueen as a modern, urban version of Josh Randall, the Old West bounty hunter he played on TV in the late Fifties. Some played on TV in the late Fiftees. Some cecentric characterization modelled on real-life skip-tracer Raiph "Papa" Thorson, but he move finally energy and long on ac-tion scenes that give a very indicated in the vocation someone gives in an address, he pays a call, and all hell breaks loose. Directed by Buzz Kulki 1960.

*(College, Pacific Drive In)

The Immortal Bachelor — A cast of abundant charm and taient, whether on not one agrees to court Gancario Giannin, can do little with this dim cromartic comedy in which a stap in the face acts as an infallible apricession and opportunities and produces or anything. Monica Vitt. Citudia Cardinale, and Vittorio Gassman, written and directed by Marcelo Frodelos. 1979.

Jabbarwocky — An almost unex-portable Engish comedy, one which takes its pleasure in the common schoolboy practice of fantasizing about the pigene conditions of life in the oldendays. Even for viewers who've received a proper English education in Arthurian legends, it is probably not evruly intelligible. In the slough of meety atmospherics and





CURRENT MOVIES

murky lighting, you have to fish around for the joxes, and what you dredge up otherer than not, is a handful of garbage, dung, or gote the furniest bits have to do with a countryside terrorizing dragon when has sprung out of a bottom-drawer Japanese monster move. Starring Michael Palin and directed by Terry Gilliam, both of the Monty Python group 1927. rsity Towne Centre, 9/5 and 6 midnight)

The Last Waltz. - Yes, yes, if a better processor than the average concert move, and its better recorded, and the music staff is on the concert move, and the second concert move, as opposed to a move move. A couple of borus numbers. The Weight and concert move, as opposed to a move move, a copiest of the concert move, as opposed to a move move. A couple of borus numbers. The Weight and a move move, as opposed to a move move and the same time show up the implainant onematic prosess at full files, and at the same time show up the implainant onematic prosess at full files, and at the same time show up the implainant the past of charter a sent-mentally lavished order. The sent-mentally lavished order. The singularity is a sent of the concert. The sent-mentally lavished order the sent of the mangath:

Aust You and Me, Kid. — Teenage
runaway to doddering oid vaudevilsian who has just suggested she go
up to fills bedforom and pick out
volume to the property of the property of the
volume not some kind of pervert?"
Doddering oid vaudevillam to teenstam nalsed but for a deflated inner
the "Just faste a look at me." Teenage runaway wher a long look giving
stam nalsed but for a deflated inner
to be "Just faste a look at me." Teenage runaway valume to be a look of the
"Doddering oid vaudevillam trying
boddering oid vaudevillam trying
printed." Blooke Shelds here seems
leady past fire age where she can
leady past fire age where she can aiready past the age where she can decently try to be cute. So where does that put George Burns? With

Live and Let Die — Roger Moore confiscates the James Bond role with no trace of apology or regret, he is smooth and pretity and unperturbed, and he acts as though always poised "NOTICE" all types of talent for a still photographer to snap his portrait. This Bond escapade — a

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Extras

Lorraine Gary, directed by Leo Stern 1979. * (Poway Playhouse, from 9:5)

American intelligence battling against upstart blacks — starts off rather well. The formularized pre-credits sequence of a sequence. arther well. The formulared pre-creds sequence of amutaneous silvergin in New York. New Orients, catchesis in the entire sense. The liquidity, strake-y titles and Paul back either affective titles and Paul back either, affective titles and Paul back either, affective titles and them On the other hand, the signation back either, affective the bond's survival continues to depend to heavily on the cherky of the air ers, and the guilbility of this sudden survival continues to depend to the properties of with Yapher Kotto and Jane Syythou, directed by Guy Hamilton. "Clampus Diver "Clampus Diver" "Clampus Diver". 1973. ** (Campus Drive In)

Middle-Age Crazy — Contemporary romantic cornedy inspired by the Jerry Lee Lewis song, with Bruce Dem and Ann-Margret, directed by John Trent. (El Camino 8, Fashion Valley, La Jolla Village; UA Cinema 2)

Village, U.K. Cinema 2)
Monthy Python and the Holy Grail—
Monthy Python's skids — sometimes
tunny, always skilly illustrations of
human stupicity — are string to
pether here into a more or less inead
grain of the picaresque illinerary
England. The picaresque illinerary
(ravelling lightly and quickly intrough
spots that are never returned to again,
atthough many of the jokes are
over and over) permits the Python
over and over) permits the Python. ingring () permits the Pyrno.

(Suital)

Rext Stop, Greenwich Village —
Paul Mazursky's recollection of his cidys, in the early 50s, as a struggling plants, or Greenwich village structures of Greenwich village structures of the places, rooms, halls, cates, even though the image, in the prevalent New York style, tends to be dark and blue; and there's a nice feel for the comradeship, tastes, and values in

group on any off-the-cuff inspiration, to tear off in any direction, some of which turn out to be profitable (the which turn out to be profitable (the which turn out to be profitable). The profit who won't concede defeat while he loses arms and legs, left and right — "It's only a feet in would" i, and order of command immation sequencies). Derected by Terry Jones and Terry Gilliams 1975.

(University Towne Centre, 95 and 6 middings)

My Bodyguard — Tony Bill's direc-torial debut, set in a tough Chicago high school, with Chris Makepeace, Ruth Gordon, Matt Dillon, and Adam Baldwin.
(El Camino 8; Fashion Valley; La Jolla Village; Parkway 2; Rancho Bernardo 6; South Bay Drive In)

South Bay Orive in The issue of "Williams of the search o

The accord once of assuming artistes. The days boths details some off more believably than the dramatic highlights. An acting studio exercise, no wisch his billion has the dramatic highlights. An acting studio exercise, no which has been accordant of the studies of the feet awaward about if, is one of the feet awaward awawaward awaward awaward awaward awaward awawaward awaward awaward awaward awaward awaward awaw

The Octagen — After more dily-dalying han-Hamilet to whom applier reference is made in the script, and reference is made in the script, and reference is made in the script, and compound of the secret Mena society, world-class little", american stated in the Central American praining, and world-class little", and dress them-selves cound the clock in lead-to-loc wave in thropical Central America, pan-haps, but these hispas are bears for discoption. The significant control of the compound of the present of the compound o





CURRENT MOVIES

Drive In; Frontier Drive In; New Valley Drive In; South Bay Drive In; Sports Arena 6: University Towne Centre)

101 Delmatians — The drawing is a little meager compared to the finest work of the Disney animators; also is afflicted with a bad case of the cutes. afficited with a bad case of the cutes but the storying picks up conspicu-ously within it moves beyond a couple when it moves beyond a couple and introduces several different breeds of dog, as well as sinchearted cal. The transition be-inchearted call to the several beautiful jumps in the call of the call jumps in the call of the call purps if thought be form of the propriet in a call propriet in the call propriet propriet in the call propriet propriet

Phentasm — Self-conscious and silly horror movie sets loose a Pan-dora's Box of evils—a blonde femme fatale who knifes her lovers in a dois's Bool devis—a blonde femme tatale who hinted her lovers in a latal who hinted her lovers in a tatale who hinted her lovers in a who waits in slow-motion, hooded dwarfs skittering around as if on skitebook's, a creepy-creely serv-sive state of the skitebook's and who waits in slow-motion, hooded wards skittering shows a proper pumps he blood out of human and the incomprehensible story is take press and suffered story is take press in an extra story is take part in an extra story in take part in an extra story take part in an extra story take part in a story take take story take take

Prests Invert, from 1907.

Jameson, having previously been assigned to retired a created affiresigned to retired a created affirefrom the ocean floor in AIRFORT 77.

and having handled the job none too
resurrecting the long-lost Stanic, and
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resurrecting the long-lost Stanic, and
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file. Oh, he gets the ship to New York at
griff— study—layers late, but he gets
hat floors, hampered on the last let go
the journey by one of throse horsities,

fate-of-the-world espionage plots. With Jason Roberds, Richard Jordan, David Selby, and Anne Archer. 1980. * (Valley Circle)

(Valley Circle)

Noter Boogle — As sily and sanitary a view of America's youth as any since the Franke Auto-Ameriate Function of the Franke Auto-Ameriate Function and the Franke Auto-Ameriate Function Bewrity Hills brat who ascends to the delirous primacel of winning a rofler-disco Trooph before the reagan her delirous primacel of winning a rofler-disco Trooph before the reagan term of the control of the state of the control of the state of th

Serpico — Sidney Lumet's search for sticky fingers in the NYPD is so blind-ered in its vision of police life (cops spend most of their working hours making collections, evidently), and Al Pacino's voyage into disillusionment. spiriti notacione eviding boris i versione provincia provincia provincia paccino si viviga e noi disiliusioment, hippie grooming, and institutional bout-nocking as so swift and smooth and nudged along by the lugulorius appears to have been rigord. In a movie that affects naturalism (the washed-out colors, the authentic dominance of virtuse over vices in pacino si pulm character seems awithly indulgent, especially along-acio the sich furuse who chievate dominance of virtuse over vices in patry bureaucrats are often fun-hough, and the portrayel of irelaci-tual differences, leading strugitisme; and provincia supplications of the significant provincia patry bureaucrats are often fun-hough, and the portrayel of irelaci-tual differences, leading strugitisme; and provincia to very entirely to very to very entirely entirely to very entirely e

The Blabage — The movie starts out as if it is going to be about the psychic powers of a title boy with an imaginary planniar is named. The property property is named to the property planniary is named to the property property in the property property in the property property in the property propert

least looks like a pretty ponny — and particularly one specifacular set-up of a snowdrift hard climbs two stones as showdrift hard climbs two stones peak directly beneath the window through which somebody happens to need ot secapo) that the horizor po-need ot secapo) that the horizor po-red to secapo) that the horizor po-sers or evening at all the climas by hav-ing a madman chase after he well-ing or character out of Frankenstein-moves. The easy instalate to be made about this move is to conclude that worthy of Kubrick. The truth is vice versa. With Shelley Duvall, Scalman Cridhes, and Danny Loyd. 1960.

(Strand, 810 and 11)
Smokey and the Barcelli R — If toly
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a baby elephant make you go
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(Cinema 21; El Camino 8; New Valley Drive In; Rancho Bernardo 6)

ley Drive in, Fancho Bernardo 6)
The Boog Remoins the Same— Led Zeppelin's Medison Square
Garden concerd (the distinct budge in lead singer Robert Plant's parts, on stage, Mapa in the ton being a farely-ductify image and high-quality quality image and high-quality cound. The problem of how to sub-cound. The problem of how to sub-cound. The problem of how to sub-cular tricks, with charges— see the sub-tion of the sub-backstage, and with fantary se-quences spollighting each band cases, himself as a knight errant, seed himself as a knight errant to rescue a timorous blonde damest to rescue a timorous blonde damest wreathed in golden canding(s)).

The problem of the sub-lems of their own. 1976.

(trium Arts, 95 and 6 midnight)

Size Crash - This Cirectita space
opera plays the same joke as George
Lucas's STARS WARS, and with many
of the same spaceships and costimes (plas a coupler of skimpy
been picked up at an 5-m specially
shop). But by making the joke more
transparent, it serves almost as a
periody or a criticum of the Lucia
punishment for any moviegore harkening after anniher STAR WARS. With
Caroline Marro, Marger Goriner, and
Curewis Coaless. 1979.

(Williago)

A Small Cites of Finends — A first feature by Rot Cohen about Harvard University studies carca 1970. With Brad Divers and Karen Allen.

Claima, Sir Gau and Charen Allen.

Claima, Sir Gau and Charen Allen.

Simologe and the Smedit — If bright control of the Common of

*(Strend, through 96)
*(Strend, through 96)
*(A trans oil worker (John Tracotta, who would not took out of place at a dude ranch) experiences desp emotional fulfilment with which the service of the s

Walkabout — Edward Bond's screenplay — two school children, accustomed to crisp uniforms and accusioned to crisp uniforms and transsitor radios and such things, find themselves marconed in the Austra-lian outback — possibly is more compilex in its desis about a cultural to matter. Nocials Roleg's bright, clear, any mages create a wonder-land of sureal encounters, andered perspectives, magnifications and demendions. Jenny Aguiter, Lucien ****(Ken, 9/9)

White Heat — One of the last good gasps for the Warner Brothers 1930s-style chronicle of a gangster's career. It has been updated somewhat with an apocalyptic ending suitable for the Nuclear Age and with able for the Nuclear Age and with some quirks of character to bring the thing into line with the Freudian psy-choanalytic standards of its contem-poraries, DARK PAST, HE WALKED BY NIGHT, etc. The quirks — Oedipal BY NIGHT, etc. The quirks — Oedipail endencies and epileptic fits — are quite exciting and Cagney handles hem beautifully Directed, with sharp jabs and nimble footwork, by Raoul Walsh, With Virginia Mayo, Steve Cochrane, and Edmund O'Brien 1949.

***** (Strand, 9/7 through 9)

Xanada - O' Invoyin 9)
Xanada - O' Jo Indonnosi musical of the lung where the ritervals between musical numbers are allow, unmorpored, felless, and bland, and where and o' Indone in the later are hardy made better here by the electric music on the psycholectric and of those hings and worse. And the later are hardy made better here by the electric music plant part of the psycholectric sequence. Olivia Newton-John is cased an no less a personage than of the psycholectric security of

Zomble — Italian horror movie star-ring Tisa Farrow and Richard John-son, directed by Lucio Fulci: (Casino, from 9/5; Frontier Drive In; New Valley Drive In, from 9/5; South Bay Drive In. Spring Valley; Vogue)





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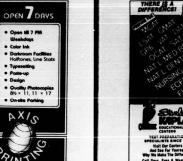
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National City - 477-5123 "Antiques at Realistic Prices"

ANTIQUE

SALE Cheep Antiques is back! New owner saved **Cheep Antiques** Lower Prices Better Quality Better Selection ★Many Prices from \$10.00★ * PRICED PREVIEW * Friday, Sept. 5 (10am-5pm) *SALE DATES* Saturday, Sept. 6 (10am-5pm) Sunday, Sept. 7 (10am-5pm) "Sunday is Make-Offer Day" **Cheep Antiques** 2626 Southport Way



6175 Balboa Ave. (next to Koby Shoes) 565-8411 Open 7 days

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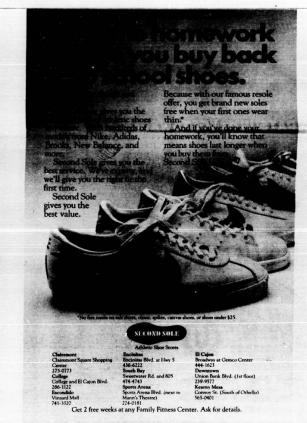
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SEMEL VOCAST Sees not and roll band or muscions interested in forming band Serous only. No park or new wave: Aule 748-9429 evenings.

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GALLIEN-KRUEGER 50-watt amp. \$275. Gibson SG gutar. \$200. Fender Champ amp. \$45. All in good condition. 275-3905.

REVOX 7-77 OPEN reel recorder, profession quality. Takes 7" or 10" reels. Excellent condition First 3400 takes it. 561-2129, Lakeside.

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WE NEED A VOCALST. Rock trio needs lead singer to start working. If you're dedicated and have good range, call us. Chuck 464-1387 or 881 274-4212.

DO electric guitar, mid-60s, 2 sups. Ibanez tunes. Badass sion. 1175. Serve 463-7647. escellent condition. 440-7942.

PANST needed for junior high ms. Moornings 8:45-10:45, Mon-lay, 54:10 per hout brigges Sep-te contact 457-2468.

LEAD GUTARST/keyboardist sought for re-cently formed new wive group. Covers/ signals. Showmarthip emphasized. North County, Michael 436-2483. Supplementation of the control of the county Michael 436-2483. Supplementation

PIGNOSE AMPURIER in good condition, great for practicing, good rock tone, 150, 262-7427.

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FREE SINGING WORKSHOP for vocal technique, musicianship, and performance. Any voice, any siyle will be improved. 3 locations, 583-0665. DRUMMERSI Excellent bargain. Black, 5-piece CB-700 drum set. New heads, 3 cymbals plus hardware. Excellent condition. 3475 or best offer. Emmanual 222-4319.

DRUMMER WANTED. Must sing back-up vocals minimum, lead vocal ability better. Must have transportation, equipment, including mikes. High energy, hardcore country, country rock band writing quickly. Tim 582-0449 7-11 pm.

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FEMALE ROOMMATE wanted to share nice 2 bedroom house with yard in Del Mar. \$250 month plus 1/2 utilities. Available now. Call 481-5054.

RESPONSIBLE professional person/graduate student. Share comfortable, quiet, egalitarian 2 bedroom home: safe neighborhood on north rim of Mission Valley. Important attributes include serse of humor, reasonably neat and not fanatical about anything. No tobacco. dogs. 10.163.50 plus 1/2 utilities. 569-0965. keep trying.

QUIET BUT FRENDLY, solvent, liberal non-smoker wanted to share 2 bedroom, Pacific Beach house with 24 year old male student, \$150 month, Bill Robboy 270-9131

ROOMMATE WANTED 3 bedroom house Clairemork, pool, laundy, HBO, 5140 plus 1/3 ubities. Share with 2 females & 2 kids, male or female. Jacque or Susie 277-4088. ROOM FOR REN' in Excondion not 4 bed. FEMALE ROOMMATE. Christian non-smoker noom 2 bath house with yard, looking for Share rest \$117.50 per month and 1/2 utilities. Trail-2-2/89.

FEMALE, 33, wishes place to live with others in North County. Please contact Margot 755-3420. might 486-0478.

ROOMMATE WANTED to share 2 bedroom KOOMMATE WANTED to share 2 bedroom condo in Mission Valley, Must be next and non-room Mission Hills house: Caryon view, quiet. 5166-66 plus, Nonsmoker, please. 291-7281 or 222-221.

HOUSEMATE WANTED: non-smoker please. One room and private bath, in 3 bedroom house by Mesa. Employed students fine: \$200 and 1/3 utilities. \$65-1449

MALE/FEMALE nousemates warred Share note
3 bedsoom Grown Four home. Considerate
with plan 1/3 united. Quart formates his monitoring of the plan 1/3 united. Quart formates his smooth plan 1/3 united ENCINITAS, ROOM to rent, lovely 3 bedroom house w/fireplace, ocean view, looking for third person to share our warm, friendly home. Evenings 436-5538, \$165.

MALE OR FEMALE to share 4 bedroom house in P.B. with pool, washer, diyer, 147.50, 483-0166.

FEMALE ROOMMATE wanted — \$212 includ-ing utilities. Share 2 bedroom apt. w/pool, jacuzzi, tennis. clubhouse, etc. No drugs, to-bacco. Available Oct. 1 st. 273-8265. Jan or Caesi. HOUSEMATE — FEMALE responsible, clean, nontriouser, share large two bedroom town-house. Own room and private bath. Hillcrest area. 3175 joins 1/2 the utilities. Pool and jacuzzi. 291-4102 eves.

EAST MISSION BAY. Need I nonsmoking, ma-ture adult to join 2 females and 1 male in a large 4 bedroom. 2-1/2 bath, family room house. \$200 plus utilities. 274-4144 or 273-1250.

WANTED: ROOMMATE to share 3 bedroom, 2 bath house. Large yard, quiet atmosphere. Must be student or working, \$150, 268-0523.

FEMALE ROOMMATE wanted for 2 bedroom 1-1/2 bath townhot *e in Solana Beach. Dish-washer, laundry, pool. \$200 month plus 1/2 utilities. Available Sept. 1, 481-6529 after 6:30.

FEMALE ROOMMATE WANTED. Large beautiful house with pool and view on Mt. Soledad. \$275 for room and large art studio. 272-3116 Lise or Rick.

WANTED: FEMALE roommate to share a to bedroom duplex in El Cajon, \$167.50 plus l' utilités and phone. Fenced large yard, washi facilités. Available Sept. 1st. 579-5340 Mary.

age, backyard, available the 16th, 3155, plus 1/4 utrities, \$155, deposit. Bitl P. \$69-0089.

evering.

ROOM NEEDED Oct 1st in Li Joils by hendly incommoning female. Det 30, state humon, wonder, co-discovery, py norumbing female. 28 into Human Psychology. Acuted 1190 per morte. Susan 483-2974. Codes Sectioded obto pool trees coay fires private 273-8215.

NEED TWO remale recomments to share large three bedroom house in La Mina wide male 24, includes 1 acre yaid organic garder, more 3150 Gooden Hills, 3115 plus 525 deposed and 7/4 understuff, Per conducted 4674401.

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ROOMMATE WANTED to share large, 4 bed-room house in hills above Mission Valley, Non-smoker, Easy access, 8ob 278-0610, 5170 per month and 1/4 upities.

SANTEE, close to Grossmont, Quiet, very nice house. Owner traveling, 2 months to 7 \$125 per month and half utilities. Completely furnished. Carl \$62-4399.

FEMALE ROOMMATE needed for large 4 bed-room home in Mira Mesa. Fireplace, washer/ dyer, small dog considered, 271-9262.

MALE SHAME WITH SAME my 2 bedroom. 2 share 2 bedroom 2 share 2 bedroom 3 but histide home. I 5 min-bath apartment. Many exists. Prefer 25-40. us short modewroom Sam Diego, 1350-1450 per serious. 1175 plus half usities. 279-2417.

SECONDATE INCOMENTS watered to their four department of the first state of the first stat

MISSION VALLEY. Female to share nice, 2 bed-room, 2 bash condo with fireplace, gatage, pool, jacuzzi, tennis courts and rec room. Must be neat, responsible, non-smoker, \$195, 571-6942, after 5:30.

oper small ang considered 277-282. After 1520. PERMALE OF CHIEF OF THE OFFICE OF THE O

OPENING FOR FEMALE nonsmoker in nice 4 bedroom, mixed household of healthy, active people, near North Clairemont Square. No kids or pets. \$175, 483-1508. RESPONSIBLE, EASYGOING male wanted to share Cardiff 2 bedroom condo with responsible fernale smoker. Platonic, \$225 plus 1/2 utilities and deposit. Oct. 1, 455-9043.

FOOMMATE for two bedroom apartment in Soura Beach. See 481-798.

HOUSEANTE FOR spaceous Solana Beach adoption. Sec. 1. 455-994.

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TELEVISON, NEWSMAN, Darly retaind lively study, wants to Statile living quarters, kitchen privilegis and beit Congenial straugic non-smoker Discriery 234-5166
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OPEN MINDED male wanted to share large 2 bedroom apartment in Hillcrest area. \$175 plus 1/2 utilities. 461-1736.

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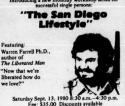
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NEW GIRLS NEEDED for extended photo \$300 WOMAN'S GOLD QUARTZ watch and AM/FM cassette car streep for answering machine. TV. pistol, sterep, or cash. 296-4542

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BABYSITTER needed for 8 month old baby. Starting as soon as possible. Approximately 20-30 hours per week. Anne or David 295-1168.

ARE YOU ATTRACTIVE like to meet people and interested in the advertising field? Local photo-grapher is looking for a representative/business manager. Business background helpful. 265-7499.

ASSSTANT PROGRAM Director, Vista Girb Club. 1425 a month, CETA II D eligible, contact Employment Development Department of Vista Girb Club, 724-2409.

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ON-THE-JOB TRAINING available for hard-working people Get paid while you learn Can Dego Community College District's SKIP Pro-gram 232-7585.

PART-TIME/FULL-TIME help warrant. Attractive.

TELEPHONE OPERATORS part time evenings, hand-working young lades to self-tons. Own carecessary with evenings/vectors. Make Wholar in commonster Making 270-8700. Wholar in commonster Making 270-8700. Bell DOWN TELEPHONE OF THE COURT OF THE COURT

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DESCRIPTION OF CASE 2006 X492.

BEE EXPERT BEQUIRED! Assistance is needed to remove been from extend house with 282-2946. Insperinge and found periods. May present and the price of 292-4277.

WELL STUFF ENVELOPES, address invisations, fine anything, dis beakkergen, plant bodgets. commission spall kind in a professional Menth (1888-1170). The Policy and otherwise of the professional spall invisation of the professional spall invisations. See more information call Hain at Dates in the professional spall in 278-1172.

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INTERIOR DECORATOR, seamstress, up-holaitere, bookkeeper for new custom furmisser.

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CREATIVE. GREGAROUS and determined male, age 26, seeks viable atternative to poverty. I have a 8.5 in business 8.3 years sales experience. Bud 453-1906.

453-1906.

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24" PEUGEOT PKN with Campi hubs and de-railers. Newly built clinchers, all alloy, clean bike. Brett 272-9121 mornings. \$400.

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BBLL TARA in retires (are 1-7/8, 150 22):27-705. MOTOSCICCULS 1964 Honda 160c. Needs visit sales 10-2 115 other miscralization (see condition 1175 time). In 177 WARMAN AS 60 missays; controlled to 175 time (100 177) and 177 WARMAN AS 60 missays; controlled to 175 time). The condition 177 WARMAN AS 60 missays; controlled to 175 time (100 177) and 177 WARMAN AS 60 missays; controlled to 175 time). The condition 177 WARMAN AS 60 missays; controlled to 175 time). The condition 177 WARMAN AS 60 missays; controlled to 175 time. The condition 177 WARMAN AS 60 missays; controlled to 175 time). The condition 177 WARMAN AS 60 missays; controlled to 175 time). The condition 177 WARMAN AS 60 missays; controlled to 175 time). Car 223 334 days 1 septem — good condition.

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WALKIE-ROLLIE roller skates, only worn twice. Sell for \$25, 463-9795 after 5pm.

BUMPER POOL table with all accessories. Older one that came from a bar. Own thirt, can be lite 4 coin operated. \$125, 282-9581.

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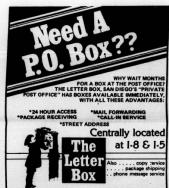
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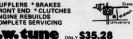






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resulent outcust Rhaal can be lind to gain you dealers in this. But "WHAT I'd like to know, is could a place in plus exist so broudful." Or do we have so find or wings and this away. To the vision in our mind.

FOXY BRONDE GIRL in Escandido's Mission Jack in time-Box Fieldy, Jiround 5, 1/2 morens ago You have a rose tattoo on your right shoul-der. Where are you now? Write back, Still look-ing.

FALLEN STAR. Meet me at the edge of Nevel, where the sky meets the land, where the stars bedeck the night, and dreams are held in the palm of your hand. Twyla:

Control Control Telegraphy with USA and Telegraphy with USA and Telegraphy and USA and Telegraphy and USA and Telegraphy and T SHORT PUNKER. Sheena/Ramona, stand up for what you believe in. Don't let these people push us around. Keep writing. Rat Trap.

170, 380 Midway Dine. San Dego, 72110
SEARCHASC III searching for someone who ill be true, who ill change my life for good. Wo all anient of golder national visit sea you. Who are you'll fearching with a spent of the control of the

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CAUCHINA Young Professionals Assessive

DEE, soon to be paid to rest in a veherland

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KATHY, I told you in person, now it's written too no more ads 'bill I get one from you! Barbara.

REALLY is Susan Sargent (or one of her friends) reading this? Please reply Myra.

MICHEAL I am faling in love with you I don't diversioned from the digney only a so-you laughed them away! True? MICHEAL I am faling in love with you I don't diversioner Germin.

BRAT: A liste too much of everything but love cost me dearly, nearly all. Road Stain rides no MAIA. THRESS are set for the Baser. Fallbrook is the piss. Come get me, Beddoom Byes. WHERE THE BLEEP is Sunglass City.

VITO. HOW'S your Rasin? Gotten any better
TRINA TIME: What is printed on the flower poss
after they've been turned around 1-99.

HONRY PUNK: Chicken & watermelon? Soul 15.P. NOW look I'm telling you for the last time. 1 don't want to sit in the swing!" Yeckil it's too close. Ziggy.

Johnsto som i med have been in an eatler life. So

LUMBACCENT LCC helpi heigi The later coantennase, innover a feeling, se were
quite ensmarely encheded What do jou survey
before me abacel Tool don't land on your feel.

VisiKious Vigo.

The Pad. SSQ REWARD FOR Ken Taft's new address and phone number. Used to live in Clairemons. Reply Shan. Box 26393, San Diego 92110. SIZZLER who gets the most girls? Miki. Joe. Paul or Louis? Who is the sex symbol of the Fast? Fast Fan.

Shin Bio Bazzi Shi Leepo and Control Membra Bazzi S

who biled another man? 3.4.

APE YOU KARMCALT in ture to a 34 poster woman working out garbage 8 growing? PO Had crossing to drink stelly!? Had Hall Shorty. Box 455 1/2016.

FF; YOU can't biae blame for your whole use. I If y not to see in terms of color either to be being standed in the model of nots withcrea and scala termson waint easy. Plance.

RENEGADE, I wish you the happiest of birth-days. Love, the Unicorn Lady. CRMSON GER. Your crimson hair has touched me. I find, and your memory won't leave m. I find, and your memory won't leave m. G. I said you had the most gorgeous hair fid ever seen. I so warned to speak, but did not want to seem flowald. I wish for a second chancel Please respond here. The Cut! BREZHNEV The working class in Poland is re-volting? Kosygin "You can say that again!" Morocco Mole

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Man 197 Ouezon Blvd. Quiago. Mania.

Philippines.

BAD GiRL Here's to another beginning of a naughty sweet year. So we'll put our fingers in the fire. You never can relief First Star. JOHN where are you? PJ.

CPRN where are you? P.J.

REGULAR RENNEE Fast What? Pays Where?

REPART: THE Boys tend to ramble on i try not to july much attention. But your alleged corners on was interesting. E.E.

Why? Not so later hele will be inauring to school soon was interesting. E.E.

23 YEAR OLO met: exploring possibility of buy-ing froute, condo with employed lemate firan-cult patters. Minimum 1 year obligation PO Box 7954, San Dega, CA 92107.

MYSTERY DANCE: You're so seldom seent He off-handedly stied to hide the exceener of your all. it's not such a severt anymore, supplied and instruction of the second of th

DOT IN WINTERS and cleared by lainer surviged to the proper flow WINTERS and Depth 2100 months and the proper flow WINTERS and Depth 2100 months and part of the proper flow will be proper flow with a proper flow flow of the proper flow of the prope

UNTAMED YOUTH: So fingers aren't very userred. So what? Aut cast them aside with the
rest. Their appearance doesn't warrant commeric Fataway (2014).

Asida Leaving September 14-20. Driving Write.
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MOR: YOU MAKE me laught Little Ronnie's only five undoubtedly older than you mentally. Probably knock your jive mouth out with his left jabl folio.

nusation 1980 I see, sunne.

POCK I ambrood spage width Mr. 7 il Viulai included process of the control of the

Dego, CA \$2109. Sagitarius.

COMPANION: UNFAMELIAR, hunni 118 tata variety strength grapher. But Statamister, if we were followed we're going to need help and lost of a soon. Alonda.

CHOL LET IT BE. You & me. Cause when I'm who su't easy to be me.

CINDY D. 25 free words or less is hard to get in trouble with but it can be done 5o how's this? Hi Bouble with but it can be done So how's this? He TOYKO BURESOUE, what's your problem? Sanny, handsome, wonderful & very, very na-row minded Boy, are your lessers Stay away from me! Burethy Lady.

KITTY'S BACK & badlands, so let's see 'em. Bruce & Clarence. hom mel Baterly Lady

ATTHECATIC MAIS countail is to mer tudy who
enjob the greet custions sports. 8 me duert
mente with somere special. M.A. P.O. Box
170003. San Diego. CA 92117.

The Billian
The B

LADY IN WATING First, whoever they are, stop internance to the second start stateming to your like restance to the second start stateming to your like restance. Then I get on my knees & pray, respond to Ocean Brezer Pig-Me.

NAUGHTY SWEETIES Transjour for making our NAUGHTY SWEETIES Transjour for making our NAUGHTY SWEETIES: Thankyou for making our anniversary so special. Here's to another year of going out of control. Mustang.

WOMANE EARLY THERES coming to know 4 love hereit seets were business accompanied man who is combitable with a warm, mide-precises woman also 7786. See Depth 97107 ... when there add write is tasted thought in will not the seed of the

MILES APART, has the end come? If so its been fun with these ads while it lasted, though I'm still continuing with them. TV. WINDSWEPT ARC-REALITY & Dreams, moonlit mist fading within morning light, incandescent shadings, lync wonder, growing & fading, leaving reverberations in my mind. Jasmine Lady. BEAT INFLATION, learn begging, free personal introductory instructions in hanglog demeanor, core begging deportment. Plat class orcheer begging deportment of the plat class orcheer begging deportment. Plat class orcheer begging deportment. Plat class orcheer begging deportment orcheer begging deportment. Plat class orcheer begging deportment orcheer begging deportment orcheer begging deportment. Plat class orcheer begging deportment orcheer begging deportment orcheer begging deportment. Plat class orcheer begging deport

because It is a proper of the property of the

HORRORTIES A toast to the Centure Twini And what your favorite radio station? We've got a new home! O. Dee.

tional, artistic non-conformist classical music lover for museum visits, etc. PO Box 80684, San Diego 92138.

RP STOP LIVING in a fantasy world. Have you been in the deep south lately? It's whites who are soll in the past. Vanessa. FRANK N FURTER 22 eyelets. Where do you see the British flag? Also, where do you see Moria-Lisa besides during Time Warp? Kinkey Mouse.

pome first in many absolute from
the state of the state

MALE MID-20's 5'9" nice looking, intelligent, relaxed humorous, caring looking for compati-ble female for intelligent, relevant conversation, and/or whatever. Jay E. Box 33413. San Diego 92103.

EVERYONE: Wift don't you let us best you to death? Easy to do, you're just like WBS. All talk before the seems lost my sense of humor. Thanks soon in Jews Assensing thanks again tow Too free for weight.

HAMEL'S BIKE SPECIAL

Remose chain and clean
Remose rear derailleur and clean
Adjust Irake.
Adjust Iront and rear derailleurs
Adjust Iront and rear derailleurs
Old where needed
Adjust all callets
Adjust all callets
Adjust wheel cones and bearing
WD-40 used as a rust preventative
Gear oil on the chain
Remose rust
HIGHEN SPOKES & TRUE WHEELS

\$15.95 with this ad Free safety check, free estimates, one day service Minor repairs while you walt (Sorry--persons and for \$10 Beach Bike Special no longer honored.)

Hamel's Bike Shop

704 Ventura Place, Mission Beach (across from Belmont Park Open 7 days

488-5050

Buy 1 blackwall tire—Get matching blackwall tire for ½ price! (with this ad)

BAUSCH & LOMB SOFLENS DR. TED F. MECKLEMBORG 1018 GRAND AVE. PACIFIC BEACH 9516 MIRAMAR RD. MIRA MESA



4315 Ocean Blvd.

Safety equipment free On the boardwalk at the foot of Grand Ave. (under T.D. Hays) Pacific Beach, 273-0171

272-6843

Corner of Case and Grand

MERLIN. FREEDOM exists, an idea for philosophers an ideal for aspirants a feeling for assists of all media, freedom is resolution of paradox. Coel of Sphaera.

ATTENTION PETITE attractive ladies! Guy 30, re-freshing vibrant, witty, considerate nomanisc, affectionate & sincere desires to meet you. P.O. Box 1604. Spring Valley, CA 92077.

CUTIE, 148 DAYS of diets, understanding to getherness, touching, laughter, tears, love friendship, thank you for making my life special, i love your Your Peach.

BRUCE CLABENCE Off in the distance the man-ble done reflects across the flustings. Seen "See YOU A FEEB? Do you dood when you bread? Do people vorini just at the sight of you? Nates" yet? Springsteen blows em all outs

GUARDIAN DEVIL (cute, huh?); have a wonder-ful legalizing bithdayi Can I help? You want soritial gifts? You've got them from me (forever)! Just a Kit.

beaches, exploiting, some metaphysical though people, sincerity, humor in everything, searchin similar males. Frank, Box 3020, San Diego 92103 ALL YOU GOTTA do is say "Hove you." and feel the joy of those words. Angel.

PERJUVIAN PIG BOY: Help! I've just uncover the Efferdent from our experimental campa We must dispose of the evidence or else Pigeongate! Tasmanian Jungle Stug.

EXPRESSIONS of the mind layed down on a sheet of sadness unknown to all save for the unconscious mind of the depressed. Noal Body.

WE DON'T TALK about my Datsun. I refuse to return with it! Soon colors may reflect new light, only then The Datsun Man will return.

\$140. INFLATION FIGHTER: 1 bedroom hous lods and pets welcome, all appliances. Lakesid shag carpets, new drapes. No. \$610R. Reneme 265-1266. Small fee.

\$300. WHAT RECESSION? 3 bedroom, 2 bath in Santre. Stone freplace, double garage, fericed grounds for lids and pets. No. 5881R. Renames 265-1266. Small fee.

5375 END OF THE RAINBOW 3 bedroom nouse in National City. Near schools, shops, buses. Very low deposit. 4643R. Rentimes 474-8977. Small fee.

5350 POCKET PLEASER 3 bedroom, 2 bath in nice San Diego, Section 8 accepted. Kids wel-come: All appliances. No. 2917R. Rentimes 226-8566. Small fee.

5275, MISSION HILLS Miracle, Missy Hills Chall

MISSION BEACH. 1700 square feet. 2 bedroom 2 bath, fireplace, family room, mezzanine, sun-deck, patio, ocean and bay views, \$650/month. 802 Portsmouth. 274-9319.

Dinner Special \$595

Prime Rib

Good during the month of September only.

And, of course, our full bakery service is always available.

Fresh breads baked daily



BAKER from the FOREST

4015 Goldfinch St. (Mission Hills) 299-4970

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DANCESPACE. LTD: Seeks professional tenants who desire a large open space to teach movement classes. Weekdays, some evenings, and Saturdays available. 435-4341

PACIFIC BEACH. Luxury ocean view studio con-dominium. Beautifully furnished newly deco-rated Bakony, breakfast bar, television. Security building, pool, sauria, recreation room, 5325. Lease required, 433-4578.

mining or late evening.

OCEAN-BAY FRONT Misson Beach. Studio. I and 2 bedroom apartments. Furnished no pets. Available September through June. \$275-550 month. 333. Bayside Wals. 3443 and 3460 Ceean Front Walk. Information. Tom 279-9672. 488-1995.

SDSU AREA trailer for rent. Same size as a or bedroom. Furnished. Quality quiet park. Bicycl ride to SDSU. \$215/month. 464-2369.

GARAGE OR BOOM with private entrance needed for quiet considerate artist's work space near downtown, Hillcrest or North Park, John 233-0330.

28 SEPTEMBER 4, 1980

at our Pacific Beach location only Forced to sell at a loss-entire stock.

First come, first served. Men's Men's

Slacks

Men's Shirts

Men's Men's Suits **OP** Shorts Reg. \$185 to \$230

\$1988 \$788 All sales final-merchandise subject to prior sale. Women's Women's Women's Women's Jeans Blouses Sweaters Dresses Slacks

Reg. \$28 to \$60 \$1400 From 1400 From 1700 The Clothing company

Reg. \$28 to \$38

1159 Garnet Ave. Pacific Beach Sale begins Fri. Sept. 5, 10 a.m.-hours 10-7

The

Jeans

Reg. \$26 to \$38

EMANDOU HABBS farascol Are tree any out there's ser less the army out there's ser less the army out to share into malour enrousant, et. Wate to find 17 Blox 2014 La Meau CA 45041.

WANTED 1 MATERIAL MA

WANTED. I INTELLIGENT, beautiful, loving Jewish lady for handsome Jewish man age 34, for permanent relationship. You won't be disap-pointed. Reply Box 26455, San Diego 92126. DOE'S RAY of sunshine gratefully acknowledged. Hope you're in the mood again soon. Can we pursue this more personally? Moody Blue.

LOVE TO LOVE: 2 human beings of opposing gender hold in common that which makes them human & occupy the same place from their own space. Can we? DAB.

NUMMY-NOO! Please call Greemoo!

Served daily 5 p.m.—9 p.m.



2 BEDBOOM ANATMENT, unfursible 1220 pering proughout, 1545, no deposit on approach, Liardy, store, infegrator, capies, oragen studies, freedly registromoto Near and Bio Trainfach Marie, E Capit 44-31, 2011.

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SEL CORDO FOR ELEMS at the base of Hearmy, or guide conjunct in the first of the selection of guide capier. A significant purising in manual to experience good purising in-manual to experience good purising interest professional parts. 188(50) will be select fill selection to select fluorest adult for open Available of the Selection Selection of the Selection Selecti



THE READER PUZZLE

By Don Rubin

By Don Rubin

First they gave us ON and OFF. And then, before we knew what hit us, UP and DOWN, LEFT and RIGHT came later, along with the recording industry. But by then, of course, things had already gotten out of hand. No one knew what was going on. In fact, by the early 1980s,

many of the buttons actually began pushing back! With what items are each of the following buttons, switches, knobs, or dials

©1980 Don Rubin

Rules of the Game Prizes for solving the Reader Puzzle will be Reader T-shirts.
 All entries in the Reader

Puzzle contest must be receive by the Reader (addressed to Reader Puzzle, P.O. Box Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be

accompanied by your name, address, and shirt size (S, M, L,

4. Employees of the Reader

and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.
7. One entry per person.

Winners of and Answers to Reader Puzzle #120, Read All About It
What is the world Qoming

We were shocked and stunned — well, mildly amused — at the number of people who responded to last week's puzzle and then inquired about the meaning of the first word in our beac QOM JUNKET QUIXOTIC

Qom (pronounced kom -Teheran province, west central Iran) just happens to be the burial site of Fatima al-Masuma, sister of Imam Riza, although we obviously chose the word as much for its

peculiar spelling as its current topicality.
With four of the headline's

component letters missing from the text — Q, J, K, and X the text — Q. J. K., and X — readers had to use a bit of deductive reasoning to figure things out. (Of course, that doesn't explain the WUNKETs and WINXes we discovered among the nearly 300 entries.) T-shirts to the following: 1. David L. Sieving, San

Diego 2. Richard W. Ernst, San

Richard W. Ernst, San Diego
 Doug Ranney, La Mesa
 Stephen J. Kuhl, Sr., Ocean Beach
 Randy Zack, Del Mar

\$5-\$1-\$-\$4\d-\$-\$45-\$2\bar{\$1-\$2} 14 Mar ivier of the Ħ **W**: 950-120-1255-1250-1250 **电子子电子的子子包括**数