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Reader Writing Contest, see page 4



# Punch Hard, But Don't Get Hit

Pierre Marchand is soaked in sweat. He stands before a full-length mirror in an East San Diego gym and throws jabs, hooks, and uppercuts at his own reflection. Six feet, four inches tall, 210 pounds, and classically handsome, he studies the movement of his body in the mirror. He is in the fourth month of training for his first professional fight.



and in twenty-five days he will climb into a ring at the Sports Arena to square off with another man before a mob of clamoring fans. For the moment, Marchand prepares. Eyes intense, arms and shoulders pumping, he is getting ready—like 10,000 boxers before him - to punch his way to the top. He is a blue-eyed Adonis from Montreal, and people who should know say there's nothing that can stop him.

#### The Meeting

"Four months ago he knew nothing about boxing," says Dan Hamel, Marchand's manager and architect of the tenenty-five-year-old Canadian's career. It is short and powerfully built. In the gymotody, he wear a yellow Mickey Mouse T-shirt. "I met him at the Perfect Racquest in Mission Valley," "Hamel continues. "He was lifting weights, and he had a perfect body, if my mind were in that body, boy, could I do something, I went up and acked him what he did." "Famen as the country of the perfect body. If my mind were in that body, boy, could I do something, I went up and acked him what he did." "Famen acked him what he did." "Fame the said, I do joo-tee." I atted if he was any good at judo and he said he was unwher two or three in the world or something.

"How much does that pay?" I said, and he said no money, just a lot of travel." Hamel had an idea. "I said to him, Listen, as long as you'r interested in physical contact..." Marchand resisted Hamel's of the port and as unwillingness to get beat up. Hamel persisted. "I didn't have when his worked out. If Just show up at the same times and we would talk. I showed him how to throw a punch, gave him a little insight. I told him to think it over and gave him my card. About two months later we were talking in the gym and he said. 'Okay, where do I come? ! Ill be there tomornow."

By Bill Owens

# City Lights



#### Nothing To Pier But Pier Itself

There is an island off the coast of Imperial Beach that should not be there. It was once should not be intered. It was once the crossbar section of the municipal T-shaped fishing pier, but fierce storms last winter destroyed the south half of the crossbar and washed the debris into the main stem of the pier, ripping out a 150-foot

The seabound part of the pier The seabound part of the pier became more than an unsightly nuisance last month when young beach-goers began targeting the pier for vandalism. Specifically, the pier concession stand, marconed on the island, was habeted the wireful for makers. marooned on the island, was plagued by mischief makers who broke windows, tampered with the cash registers, and allegedly threw a bicycle into the ocean.

Teen-agers swam out to the pix"'s end and clambered up to the top on crossbeams of the pire legs. The kids amused themselves by jumping off the

themselves by jumping off the pier twenty feet into the sea;

ohers amused themselves by painting the letters KKK in white paint, eight feet high, on one wall of the concession stand.

One lifeguard said that the end of the pier has become a party hangour for many of the local youths. "I noticed a couple of people swimming out there this one day floating one-gallon containers in front one-gallon containers in front of them," he said. "The next thing I know there's about exactly the same thing — a damn flotilla. They were swimming out there with their beer and even their lawn chair and having a good old time on

the pier."

The lifeguard said although the areas where the pier is broken are dangerous, the free-standing section is actually pretty secure. "Most of the people who go out there swim

out," he said. "I've only seen one or two people with their boards paddling out there." The vandalism began only last month; prior to that time the beach was quarantined because of sewage contamination. After the beach was reconsed, the hooliganism

about the possibility of putting a security guard on the isolated

lifeguards are now supposed to report vandalism to the police, just as before. Although the diseases are contained as a support of the contained as the contained as a support of the cont because of swage contamination. After the beach was reopened, the hooliganism on the pist commerced. By the most of the pist commerced By the pist of the pist commerced By the pist of the pist commerced By the pist of the

and Palmer nailed more wood over the stand openings, and Bilbray used a roller brush to paint over the KKK letters. Even before the men stand word, though, they were forced to classe a may flour year. The city council wanted something more decisive than after-the-fact repairs, so the council members approved an ordinance making it an offense to swim within 150 feet of the damaged pier, police officers booth to possibility of potting about the possibility of potting about the possibility of potting the policy of the

# Judged By Their Covers

Jake Zeitlin, who is regarded as the greatest living bookseller west of the Mississippi, drove down from Los Angeles this past weekend to attend San pass weeken to attend an Diego's first antiquarian book fair. About five o'clock Saturday afternoon he could be found in one of the farthest pooths set up in the Town and Country Convention Center

pier to discourage vandals, but that idea was abandoned, as was a plan for special two-man beachside patrols consisting of reserve policemen. Instead, lifeguards are now supposed to report vandalism to the police, just as before. seventies, dressed in a rumpled blue suit, and distinguished by blue suit, and distinguished by snowy, tousled hair and blue eyes framed in puffy wrinkles. Zeitlin has a smile of great warmth, and he was smiling as he commented gently, "A book fair means an area has come of age culturally. I think this is a real symbol for San

Diego."
Zeitlin opened his own first book store fifty-two years ago in downtown Los Angeles and has sold rare books and

has sold rare books and manuscripts ever since; two years ago he handled the largest single sale of rare books ever made, the Honeyman collection of great books in the history of science, purchased for four million doilars by Sotheby's, the auction house. "Book fairs have been part of the book scene since the

the book scene since the
Fifteenth Century," he
declared. "They're one of the
most important ways for
rare-book collectors to come
together. Dealers save up and

nogether. Dealers save up and bring their very beer books to the fairs." For the Sas Diego exposition, his firm, Zeillia of Ver Bruge, was featuring the wood engraving of a book illustrator named Paul Landacer (now doceased), who started working in San Diego in the late Twenties. In a booth across the aisle, an unerwised proof copy of For Whom the Bell Tolls was priced at \$2500, while on the other side of the hall an Orange County dealer was asking five dollars for a letter written in 1898 by San Diego community leader

Diego community leader George Marston to a school-teacher applying for a job. At booth number thirty-two Larry

McGilvery had this to say

about the meaning of "antiquarian": "The difference between used and

antiquarian books is like the difference between food and

disaster runds from the receral Emergency Management Agency, according to George Field, acting city manager. "The trouble is," Field said this week, "we feel it's going to cost just over a million dollars to repair the pier." Field is preparing to accept bids on the repair within thr weeks.

He is a big man in his late

example, and a cheap reading copy of it might cost a dollar o two. A first edition in pristin condition would cost several thousand dollars A lot of literary value, any truly great when you get up to the very top of the antiquarian price structure do you have a merging again of literary value with material value." McGilvery and his wife

intrinsic value beyond the value of its text. You might

have one of the greatest books ever written, Moby Dick for

out-of-print art books; they work out of a private office in La Jolla. To the fair they brought such gems as Das Werk Ernst Ludwig Kirchn a 1926 volume (priced at \$450) containing five original woodcuts by Kirchner, one of nost German nists. McGilvery was the foremost German expressionsists. McGilvery was one of the fair's main organizers. Afterward, he expressed mild shock at the turnout. "We had fifty-five different dealers, including the best in the region. Zeitlin & Ver Brugge and Dawson's [also from Lox Angeles]. I really didn't think all those records would come."

people would come."

A few, like Jane Shurtleff, traveled some distance. The buyer for Cosmic Aeroplane Books of Salt Lake City, Shurtleff displayed about 250 volumes. "We mostly brought books about Utah and the Mormons, because that it our books about Ulan and the Mormons, bocause that's our specialty." She reached into the glass case in front of her and proudly pulled out a large leather volume faded to warm, red-orange tones, a first edition (1830) of the Book of edition (1830) of the Book of Mormon. The \$5500 price reflected both the volume's rarity and its good condition, according to Shurtleff. "Usually these books have red rot, which is the last stage of leather deterioration. But this

nas only a little. She pointed to a few scattered darker spots marring the color. "Just the acids on your hands will create that much. Also, the foxing. . ." Shurtleff flipped the book open and indicated the

the book open and indicated brown spots staining the pages
"... isn't very bad. There is a tiny worm hole in the binding," she added apologetically.

Shurtleff had other versions

of the Mormon holy book: the first Swedish edition (\$200); the first Italian (\$450); the first Danish edition, which also was the first edition in any foreign language (\$750); and a Samoar first edition (O le Tusi a Momona) which was very rare by Shurtleff's assurance deal with a lot of private collectors, 'she said, 'and they'll try to get as many different editions, as many different languages as

In the booth next to her,

# City Lights

Deborah and Ralph Cook of Atticus Books echoed her words. About three years ago the Cooks opened a used bookstore in El Cajon. When it failed, the couple decided to run a mail-order business out of their home in Mira Mesa; today most of their customers live outside San Diego. The Cooks also specialize. "There are only about three bookstores in the country that concentrate on beat generation literature," said Deborah. "There's a guy in Santa Barbara called Joseph in santa Barbara called Joseph the Provider, and there's Jeffrey Weinberg, who lives in Lowell, Massachusetts, where Kerouac grew up. And there's

Not surprisingly, the Cooks

were showcasing such titles as the 1953 Ace paperback, Junkie, the first edition of the first novel written by William S. Burroughs under the pseudonym of William Lee, A pseudonym of William Lee. A signed and inscribed copy of the luridly decorated paperback was priced at \$125, while a hardbound first edition of hardbound first edition of Burroughs 'most famous work, Naked Lunch — signed and inscribed by both Burroughs and "Assistant Sub-Editor" Allen Ginsberg — was priced at just one hundred dollars. (Good copies of the paperback are rarer, Deborah explained.) Similarly, the Cooks wanted \$175 for a first edition of Jack Keroug's On the Road. ac's On the Road but

were asking soot of a copy of the author's Mexico City Blues, one of only twenty-six autographed copies.

Besides the beat generation literature, the Cooks also carry modern first editions. "Here's where my knowledge of modern literature really helps." where my knowledge of modern literature really helps," said Deborah. "I know who's good and I can kind of keep an eye out for them." From one shelf, she pulled out a first edition copy of Childwold by Joyce Carol Oates. "I found this on a remainder table for \$1.98. We've got a price of ten dollars on it, which is not unreasonable," the bookseller maintained. She remembered ago in a new bookstore: a first edition copy of John Irving; in The World According to Garp, which the Cooks bought for fifteen dollars and immediately sold for thirty. And today the success of a book like Garp can drastically affect the prices of other books by the same author—such as first edition copies of Irving's first novel. Sering Free the Bears, in 1988 it sold for \$5.95, last weekend the Cooks were saiden \$5.15 for the Theory of the Proposed Series and the Cooks were saiden \$5.15 for the Cooks were saiden. Cooks were asking \$150 for the

Other prices were even more startling; for instance, the murder mysteries and science fiction arrayed in front of the booth occupied by Santa Barbara bookseller Maurice Neville. "These are early classics of the genres," he insisted, gesturing to titles like The Hound of the Baskervilles (\$400) and Brave New World (\$225). "The early books in dust jackets are quite sough after. Science fiction and shot up in the last five year



so." As an example, he showed off one first edition copy of Ray Bradbury's first book, *Dark Carnival*. Five years ago it commanded about \$175; today the price has just about doubled.

about doubled.

If the high-priced Agatha
Christies and Ian Flemings
mocked the antiquarian
designation, scattered dealers
such as Franklin Spellman
salvaged the meaning of the
word. Spellman's specialty is
'the ancient world, the
Pensistence and the Middle "the ancient world, the Assissance, and the Middle Ages... Well, I cheat a bit," amended the bookseller. "I do handle things up to 1800. After 1800, I have no interest at all," is stated unequivocally. Spellman is an enormously rotund and hairy young man with a doctorate in Medieval English literature who opened his bookstore in Westwood about there were are or after than bookstore in Westwood about three years ago rather than teach "half-literate people to spell." Saturday afternoon he was smiling, he had just sold to another dealer a copy of Machiavelli's The Prince, which had been owned by Madame Pompidour. But he retained bibliographic treasures such as a two-volume first edition set of the collected works of Alexander Pope multibade in 1717 and 1737. published in 1717 and 1737.
"Furthermore, this is the fit published in 1717 and 1737.

"Furthermore, this is the first state of the first edition, meaning that it was one of the first copies of the edition printed." Spellman gestured with a half-smoked, unlit eigar to the title page. "See, this says, "Printed by W. Bowyer, for Bernard Lintot." Well, the

for Bernard Lintot. Well, the second 'state of the first edition (copies printed after a change in the title page had been made] would, say, mention Bowyer. Lintot, and Jacob Tonson, who was another printer who got into the act at some point. Evidence of Spelman's Evidence of Spelman's could be seen on the shift below the Pope volumes. A below the Pope volumes. A Syrian seal dated c. 2500 B.C., hardly the oddest items represented. Just down the represented. Just down to aisle, a collection of min ooks competed for that hon



the Gutenberg Bible!" Swingle was selling three Ku Klux Klan pamphlets from around 1924 for one hundred dollars, but one also could buy a red "Sinchar Dollar" (a political attack dating back to Upton Sinclair's 1934 campaign for governor of California) for fifteen dollars. Swingle pawed through his well-organized

fifteen dollars. Swingle pawed through his well-organized boxes gleefully. 'Here's a little pamplate handed out visitors at Ellis Island in 1911, when they had up to 5000 immigrants a day! Here's a piece of paper made of copper. It's just a sort of oddball thing. Here's a 'shape book,' This is in the shape of a buffalo, but I've had 'em shaped like pears, like all sorts of things.'

like all sorts of things."

His booth seemed a haven
for the fair's casual visitors, the

browsers gaped through a magnifying glass at the likes of Tom Jones, Ivanhoe, and Little Women reproduced in volume less than one inch square. And around the corner, in booth number six, John Swingle showed off boxes of other contenders, items which the booksellers call "antiquarian ephemera."
"These are things that were

meant to be throw, a way —
pamphlets, broadsides, things
like that, "explained Swingle,
the owner of the Alta
California Bookstore in Laguna
Beach. "They're scarcer than

But the fair also attracted a steady stream of serious impler folk like Rose Tisdel, a ousewife from Alhambra Tisdel's hair is frizzily

embers of the curious public

permed; she fastens the bangs back with bobby pins. Saturday, the slight, stoop-shouldered we win ged eyeglasses, coral lipstick, and a polyester pant ensemble. She also clutched a ensemble. She also clutched a black shopping bag triumphantly. She had gotten lucky; found a copy of Recent Ideals in Italian Painting (published about 1885) for just thirty dellars Such finds for Tisdel are

increasingly rare. She's almos been priced out of the market for the books on Victorian art which she has collected for seventeen years. A passionate art lover, she started collecting when she discovered that such books were beautiful, but when major book dealers had no interest in them. Throughout the Sixties, her husband (who enjoys driving) took her all over the West. "I wanted to preserve like a little slice of art. . . . Only the small art. . . . Only the small booksellers had Victorian art books then. . . You could get a book full of steel engravings for ten to fifty dollars." Today the same book would cost ter the same book would cost ten times as much, a price inflatio which began in the early Seventies. Plus, Tisdel mourns, "Many books have already disappeared from the market. Like John Muir's market. Like John Muir's
Picturesque California, which
has reproductions of paintings
and original etchings. One of
the most expensive formats is
ten portfolios on India paper. ten portfolios on India paper. Well, the last time I saw a price on that was in the early Seventies. Sotheby's had it for about \$450. And I haven't even seen it in any catalogue for

seen it in any catalogue for about five years!"

She scurried off to join her husband, who was sleeping in the Town and Country Hotel. As the afternoon drew to a close, George Allen compared the première event with the comparable fairs which have been staged in Los Angeles for about twenty-five years. Allen, the proprietor of

Allen, the proprietor of Bennett and Marshall Booksellers in Los Angeles, has run the last two of those biennial L.A. fairs, the most recent of which drew 115 exhibitors, including no less than four of London's larges booksellers, 'really major, major firms,' in Allen's words. In contrast, he judged the San Diego affair to be "more of a regional fair. You see a lot of second-hand and specialty books, but not many dealing with real rarities.... The man who collects really fine illustrated fifteenth-century books is not



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

The Reader (USPS 336 730) is published weekly every. Thursday except the first and fast Thursday of the year. The entire contents of the San Diego Brader are copyright 1980, James Hollman, All rights reserved.

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#### Tough Way To Make A Burger

A Burger

The letter is the ference on the barbon for the control of the control

Stuart Anderson's commodious acres), artificial insemination injections of growth hormones diet of chemicals, and in a few short years, up the ramp to have their skull bashed in or a slug through the brain. In fear and stark

challenger. You will now see the matador execute a variety of beautiful passes using his cape to deflect the bull's charge, his stance never altering. At the end of the first third the two picadors enter on horseback. As this is one of the first passes of the proof of the proof of the proof of the proof. The proof of cruelty, a word of explanation is necessary. The fighting bulls of Spain; selected ingring burs of spain, serected only for his traits of ferocity and intelligence. No cooped-up space for this wild beast. He is free to roam his ranch at will. He will roam his ranch at will. He will remain here for three or four years. (Your "hamburger" bit the dust when he/she was two years old or less.) He never sees the matadors or the capes until he is in the arena, mature and ready to fight. This is or the opes suffi he is in the areas, mature and ready to fight. This is his time and his purpose. He is his time and his purpose. He is he is the control of the property of

# Letters

maiador is guiding the built toward the peador's padded hones. You will know immediately when the built see the horse; he will charge the built see the horse; he will charge lance and pierce the thick neck of the buil. The lance point is sharp but it cannot pentrate deeply. Thus is the material deeply. Thus is the material well and the season of the material well and the season of the material well and the season of begin as the buggle sounds. The Segma such buggle sounds. The Segma such buggle sounds. The James well well and the season of the interest of the animal, the the best muscle of the animal, the These may be "placed" only sheet of the season of the season of the season of the the buggle well and the season of the the season of the season of the season of the the season of the season of the season of the the season of the

charge and fight each man as he enters, his fighting spirit not

diminished. The bulls are not like any animal within our Anglo frame of reference. This bull desires to kill. If the matador feels the bull will become too weakened or dispirited he will request that some of the banderillas not be "placed. Now is the last tercio, the faena

The uninformed believe the anima

o be half dead after lance and to be half dead after lance and bandenillas. Newever, if this build is "represed," his neck will be be added to the service of banderillas. However, if this bull

(continued on page 13)

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4 days of 100

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# Straight from the Hip

You got to help me get a message to John. Belushi. Any hints would be helpful. San Diev

I thank you for writing to me and am happy to provide you with an answer, however unworthy it may be. But this is the last time I muck around with the address of a piddly celebrity, hear? From now on, if you want to get in touch with a star, call the art and music section of the downtown public library (236-5810) and ask the librarian to look up the address in the Motion Picture Academy's annual talthe Motion Picture Academy's annual tar-ent listing, or in another of the books kept in the section for that purpose. The address-es of enduringly famous people can usu-ally be obtained through the library's his-tory desk (236-5820), which disposes of a number of Who: Whos. Like many of the current big names in entertainment, Belushi's is not listed in reference books, and the library recommends writing to the studio that made the star's latest nicture: in this case, Universal Studios Inc., Universal City, CA 91608.

Dear Matthew Alice: Dear Matthew Alice: In 1959 a World War II B-24, Lady Be Good, was discovered intact in the Libyan Sahara. None of the crew was found. What has developed in this matter since 1959?

D.B. Newhouse

Exondido In 1960 explorers for British Petroleum found the bodies of five U.S. airmen in a field of dunes seventy-five miles northwest of the wreckage of Lauly Be Good. Within a few months, the bodies of two more airmen were found further north; the body of the ninth member of the crew has not been discovered. Returning from a



bombing mission on Naples harbor around midnight of April 4, 1943, the craft apparently was flying noo high to pick up the faint radio beacon of its base at Soluch, near the Libyan coast. The pilot overshot his target by hundreds of miles, and with too little fuel to return, ditched the bomber in the desert. The bombardier was instantly liked when his professor was not an extended to the control of the contr plane, and set out for Soluch, 450 miles away. "Tired all out, we can hardly walk our 4th day out." wrote Sgt. Harold S. Ripslinger-in the diary found near his body. "Can't hold out much longer without aid. Pray. 5th day out and we all thought water gone. All wanted to die during noon it was not. Marched. Nite olay. 2 drops of water. Walked all day & night. Suggested Guy, Moore & I make

Desert can be ready for immediate use even after prolonged storage. In the case of intercontinental ballistic missiles ... this knowledge could well be of tremendous significance to the United States."

People who collect coins, stamps, books and the like can readily find others of their and the like can readily find others of their kind, but what about us who accumulate old newspapers? I have a fairly large col-lection of historical newspapers that I have eathered over many years. They cover most of the famous events of the Twentieth Being new to Southern California, I want to know if there are any local dealers,

Pacific Beach

By joining the International Newspaper Collector Club (Box 7271, Phoenix, Collector Club (Box 7271, Phoenix, Arizona 8501) you would likely learn the names of San Diegans who share your interest. I know of no local newspaper-collecting club, but I suggest you then hone a few of the used book atores and ask for names and contents. The San Diego Bookscliers' Association publishes a handy brochers that lists and susgential to the state of the

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



# Punch Hard

Marchand gets set to spar as Hamel wat-thes from bleachers near the ring. Along with several other fighters managed by Hamel, Marchand trains at Dr. Michael Hamel, Marchand trains at Dr. Michael Dean's Boxing Club of America, Inc., a former square-dance hall on Fairmount Avenue in East San Diego once named the V-Z Barn. Black spray-painted graffiti mars the walls outside. Inside, fighters spar and skip rope and pound the heavy bags to the loud, thumping bean of taped soul and discor music. An alarm sounds cover these minutes as used. Efforce in the cover these minutes as used. Efforce in the soul and disco music. An alarm sounds every three minutes to signal fighters in the ring, which is stained and sags in the middle. Another fighter helps Marchand slip into his red, sixteen-ounce boxing gloves and protective headgear. "He calls the headgear his hat," laught Hamel. Marchand begins to spar warily with a black light-heavyweight named Jesse Island, an ex-Marine from Missistippi who once account of the state of the stat chand closely. Alert for error, he makes a mental note of each blow, every move and

"See where Pierre's hands countermove. "See where Pierre's hands are?" he asks. "You wanna protect your temples and your chin; that's where you get knocked out. And the body. Jesse used to kill Pierre with body punches, but Pierre's not giving up that body anymore. He used to walk into a lot of hands."

He walks into a lot of nands.

He walks into at least one more — a jarring Island left hook that knocks Marchand's hat askew. "You cannot make those kind of mistakes with Jesse." Hamel says, shaking his head. "He's got some-thing for you if you do." The music plays on. "It relaxes you." Hamel says of it. "Gets those shoulders going." He looks across the ring at Marchand, who is handacross the ring at Marchand, who is hand-ing the red gloves to another man. Hamel claims that, for all his ring knowledge, he never did much boxing himself. "I was very good at weightlifting and surfing," he says. "All those sports that don't pay any money. There was always a little bit of regret in my mind. I feel I was not advised properly.

ally," Hamel continues, nodding toward Marchand. "A white heavyweight— every manager and trainer's dream. Just imagine: This guy walks into a predom-

inantly black gym, puts down his bag, and says, "Teach me to box. He took his lumps, believe me. People weren't holdin' back at all." At the mirror, Marchand surback at all. At the filling, statemand surveys the damage to his face. A reddish-purple bruise has begin to spread under his left eye. Hamel asks his brother Ray to get a bag of ice, and excuses himself to make a phone call about a real estate deal. Prancing the ring and cooling down like a prize ing the ring and cooling down like a prize racchorse, Marchand slowly unravels the gauze wrapping from his hands, Dan' Hamel returns to examine his fighter's eye. "It's okay," says Marchand. "I don't feel it." His grin exposes a white wall of perfect teeth. "It just happened. You run into something sometimes."

#### The Fighter

It is ten o'clock on a sunny Saturday morning, eighteen days before the fight, and Dr. Dean's gym is a ballet of glisten-ing bodies. Jesse Island rhythmically pummels a heavy bag, which answers each blow with a quick hiss of air. Close by, Marchand works on another bag. The alarm jangles. Backlit by sunshine, a knot of wide-eyed boys has formed in the door-

of wide-syed boys has formed in the doorway near a wall poster of Muhammad Aliposing in white satin Everlast trunks.
Beneath a row of framed photographs of 
local boxers, Island advises a teen-age boy 
father watches apprehensively. "Don't 
stand there and slug," says Island. "Jost 
box. Slow down. Use your jab. Relax. 
Later, Island again faces Marchand, who 
takes several solid punches in the brief 
session, then paces the floor, mumbling. 
He stops to talk with Island. "I was dropting my hands there." "Yeah, the right hand, Pierre. And you 
didn't step into your right when you threw

Teath, the right hand, Flette, And you didn't step into your right when you threw it. Plus, you were tense. "Marchand lowers his head in disgust. "You can't expect to be good every day," says Island.

Marchand sits on a bench below the

pictures on the wall, his dark hair matted against the smooth skin of his face. He breathes hard and sweat drips onto the

says. "It's still fairly new to me. I been boxing for only four months. My goal is to reach the top ten in two or three years. I'm in pretty good shape, if I can get to relax up. But I have to be realistic, too. I said to myself before I started. I have to be really good or else I'm not gonna do it." He says good or else I m not gonna do it. "He say-he is looking forward to the might lights and noisy arenas. "As far as facing a crowd, it pumps me up. But sure, I'm nervous. The guy I'm going to be boxing has been fighting for many years. Am I going to run into a punch? If you're over-nervous before a competition, you'll screw it up very often. But I've been exposed to orneon-one contact before. one-on-one contact before."

He began to learn the techniques of judo He began to learn the techniques of judo at the age of nine in Quebec, where he was born. Over the years, Marchand gripped and flipped his way to the Canadian championship, and by 1973 he was rated third in the world in judo. The following year he gained a berth on the Canadian Olympic judo team, but discoated a shoulder before getting a chance to compete. "I was really looking flow and to the Olympics." He says a service of the competition of th you cannot live on prestige. I was majoring in criminology at Quebec University and in the meantime I got married. "He says he soon realized that a career in criminology was not what he really wanted, and, along was not what he really wanted, and, along with his American wife Barbara, quit Canada in 1977. The couple headed for San Diego, where Barbara's sister-in-law had a home. But the Marchands themselves had little money, few prospects, and, at the time, Pierre spoke no English. and, at the time, Pierre spoke no English.
"I decided the fastest way to learn English
was to become a salesman," he says. "So
I sold Kirby vacuum cleaners here and in L.A. It was hard when I started. I was L.A. It was hard when I started. I was knocking on doors and people couldn't even understand me. The first month I worked sixteen hours a day, six days a week — but no money." Marchand leans back against the wall. The sharp smack of leather across skin echoes in the eym







600 Broadway

### Punch Hard

petitive spirit. I couldn't stand the idea of starting something and not finishing it. He soon broke through, he says, and not only sold plenty of vacuum cleaners, but gained his own distributorship. He left the business six months ago, however, blam ing a dismal American economy

They're just too hard to sell now."

Marchand, his wife, and their two young boys currently live in an apartment in Kearny Mesa and get by on money he in Kearly steed and get by on money he receives from his manager. "Dan is willing to take care of the needs of my family. They do take care of me pretty good financials."

"Let's just say he works for Hamel's says Dan when asked about the stipend arrangement
Marchand was never a fan of boxing.

"Didn't like it at all," he says, dabbing beads of perspiration from his forehead. "Didn't like the purpose of it. It's a brutal have nothing going for them; they're mostly black. I do think there's a lot of money, if I'm good. "He admits that his projected rewards for absorbing pain and punches go beyond money, and even beyond the heavyweight crown. "I hope zis will all lead to movies and commercials will all lead to movies and commercials. Boxing would be a good tool for me to turn that around. Eve already had speaking parts in several French movies. If I can even reach the top ten as a boxer, if I can get exposure. I feel the opportunity will

#### Mr. Island

Though it is only midmorning, most of the fighters have already left the gym this Saturday, ten days before the fight. Marchand is alone in the ring, moving, throw-ing punches, bending, stretching, Jesse Island watches from the bleachers. He is

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solidly built, thick-lipped, and his face fits his avocation. Island speaks in a low, Mis-sissippi drawl, and is no one's idea of a movie star. When he was a teen-ager in the Marine Corps, he married a Mexican girl and they now live in Tijuana with their son and Jesse's mother-in-law. He rides the bus and jogs every day from the border to the gym for his workouts. "I been boxin' for a long time." he says. "Fought four years in t e Marine Corps and two years pro. I can fight six, eight, ten, twelve rounds. I won one and lost three profes-

Island quiets and looks out at Marchand.
"He comin' along good. Good fighter. I feel that he could beat any four-round heavyweight right now. He's good people, period. We been sparrin' five months now. I won't spar with him no more. He hit too hard and he hit right. He been trainin' hard. I know he's gonna win." Marchand does sit-ups in the ring. "It kinda bothered me." Island goes on. "to see if he could

take a punch. Pierre's never been hit like he's gonna get hit this time. They be usin' lighter gloves. Four rounds a long time when you gettin' hit. But he have the heart to get in the ring and box anybody. I feel that Pierre can beat Scott LeDoux; he just don't have the experience."

There is no music today. Marchand

pumps out a series of push-ups in the quiet building, then — as a leg-strengthening exercise — lopes around the ring like an ape. Island, who is scheduled to fight on the same card as Marchand, turns sullen the same card as Marchand, turns sullen when asked about his own upcoming bout. "I don't know if I'm gonna fight or not." It says, citing money and other problems with promoter Lou Lake. "Lou told me he don't need me to fight. I know he do. I'm not gonna fight for no chump change; I m not gonna fight for no chump change; I m not no chump! been workin in the gym three months belgin people out. Now he may be the control to the change of the change in the change of the change "I like to be right with everybody." he ays. 'I like to be true and be right.''
The talk returns to Marchand. 'But

want to be at his fight. All these guys fight want to be at his fight. All these guys fight harder if I'm there! want to see Firere win and knock that guy out. I just pray that he can make it But a white fighter got every-commoney. Average black fighter got room, the knows he got to fight hard to make it. These black fighters and the Mexicans, they're gonna be after Firers. But if they move him right—get him easy fights; get him reavity four-round wins and then let him go ten rounds—he could be makin! \$200,000 a fight. My, card it he do it? Supposed to be the great white hope. I shad sit up and points his finger at Managed the state of the s harder if I'm there. I want to see Pierre wir

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#### The Plan

"One of the things that makes Pierre such a sellable product is that French accent," says Dan Hamel over the telephone. "And those blue eyes. He's a good-looking man, a real loverboy. We want to appeal to the women." Hamel says that plans for the Marchand campaign have already been drawn up. "We'd like to get wide. After six fights, we go to his hometown. This 'Il be like one of their gladiator coming home. We have eighteen fights. town. This 'll be like one of their gladiators coming home. We have eighten flights — at least one a month — then he 'll be in line for a shot at the title. Then we'll start him on endorsements, and then on into the movie scene. There are people interested in him now, 'l be conflicts, though he decilients or reveal details.

Hamel has ex.titing news, Format light-heavyweight champion and San Diego resident Archie Moore has talked of

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joining the Marchand boxing venture. "I saw him at the sportscasters luncheon today," reports Hamel. "He's very interested in coming into our organization as a trainer. There's a real aura around Archie Moore. He's sixty-seven, and when you shake hands with him it's like grabbing a brick. He told me once that if you ever

brick. He told me once that if you ever made it to the championship of the world, you'd need trucks to carry the money. And the should know form or a precedent for success of Ken Norton as a precedent for work for CBS, "Hamel says of Norton, "then did movies. So it's not a dream. It can be done. Plus, it's easier to do it with white man than a black man." But first things first. He says Mar-chand's scheduled opponent is a black fighter named Zenous (see-no) Thompson from Luot Angeles. Hamel says that from Luot Angeles. Hamel says that from Luot Angeles. Hamel says that

hand, it is suggested, could shatter the grand scheme at any time. "If Pierre loses," Hamel responds, "we'll look to see what went wrong. There's always that little fear. Remember, Pierre's never even ittle tear. Remember, Pierre's never even had a single amateur fight. So in the event that he doesn't do it anywhere along the line, it won't be the end of the world; just a kind of fizzling out of a dream. But it would be nice if he'd win this first one by a knockout." The fight is six days away.

## Suffering

Marchand never stops moving. He provis the gym like a giant wind-up toy, mechanically flailing at the air. A black fighter named Big John Phillips works with him this morning, three days before his boxing debut. Phillips, who looks more like a Sumo westler than a boxer, once fought the notorious Eddie "Animal" Lopez to a draw. Each man, legend has it, knocked the other down three times.

"Keep movin"," says Phillips, circling Marchand like a ring referee. "When you're tired, that's when you're going to get hurt. Work it, work it." He braces the heavy bae as Marchand hammers it with neavy bag as starchand nammers it win rights and lefts, grunting at each effort. Phillips grabs a towel and wipes the sweat from Marchand's arms and chest. "Even when you're relaxin', " he counsels, "you're always thinkin' about it. The one

"you re always thinkin' about it. The one that puts the most work into it usually wins the fight."
Side by side, the two men jump rope. "Try to do it on your toes," "asys Phillips." Get on your tippytoes. Get your rhythm down just like a choo-choo train," Phillips. makes locomotive noises as he skips. "On the toes, on the toes." Marchand performs his ritual of exer-

cises in the ring, and that done, he trots cises in the ring, and that done, he trots around the gym, passing a group of exhausted, sweating men on the bench. "Suffering." he says with a wink, as he passes. The men look up at him blankly. "I run four miles a day," he says later. "I can run forever. I can run a marathon. I'm

mal. "But I'm ready," he says, fists clenched, big arms raised above his head. "Gimme [World Boxing Council champion] Larry Holmes so I can make my money. I wouldn't mind Holmes. To me, there's not that much difference. It's whoever has the most desire. I have a vibration that I had when I was in judo. I was win that I had when I was in judo. I was win the most ofference. It's whoever has the most desire. I have a vibration that I had when I was in judo. I was win win the most ofference in the most of ning before the match even started, even it ning before the match even started, even if the opponent was larger and stronger." Jesse Island, not training today, lounges near the Ali poster and talks. Big John Phillips, toting a canvas equipment bag, walks by Marchand on his way to the door. "Monsieur Pierre," he says with a mock bow, "bon voyage."

#### The Weigh-In

At noon on the day of the fight, Mar-chand looks quizzically at his contract in the dim light of the Sports Arena. Lou



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### **Punch Hard**

sight. Shit is my fighter sign is con-tract. Where is he 'I'd like to see him — psyche him our.' He throws a flurry of punches. Poised over a form, a bailding official questions him about his judo background. "Was you rated?" the man

"I was rated a black belt in judo. " Mar chand wheels his shoulders, feints, hops up and down. Circles of sweat darken his gray T-shirt at the armpits. 'It is necessary for you to have zis information for me to be fighting professionally?"
"Right," says the official, not looking up from the form.

Jesse Island huddles in a dark corner

with several men. Lake spots him and shouts. "You fightin"."
"I dunno," comes the answer. "Gimme a couple of minutes."

A tall, dusty Detecto scale stands in the doorway of a large room. Fighters strip to their shorts and step on the scale at the direction of a boxing commissioner with a clipboard. A bearded man, the ring doctor, stands nearby with a stethoscope around his neck. Seated at tables inside the room managers scrutinize contracts, bicker over money and weight, shake hands and sign. Dr. Michael Dean, hypnotist, Tribune columnist, and boxing devotee, sits in arbi-tration with local matchmaker Ernie tration with local matchmaker Ernie Fuentes. Dean is as pale as a cadaver. "Okay, okay," says a man in a windbreaker, "we'll take the fight." Ray Harmel, his face red with rage, stomps into the room. Jesse Island has just bothed from

the Hamel stable and signed with another manager. The Hamel group's time and ex-pense in training him for the past six months will now show them no return. "I will never forget it," promoter Hamel fumes. "Somebody fucks me, I never

turnes. "Somebody fucks me, I never forget it."
"You're gonna come in at 203, Mar-chand," says the man with the clipboard. "What color trunks you want?"

"I don't know," he says, stepping from the scale, "Red? Okay? I can go now?"

#### The Big Cut The small dressing room is thick with tension; sweat and liniment scent the air.

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'Marchan'? Let's go.'' Hamel helps him a white dinner jacket, introduces the fightinto a plain blue terry-cloth robe. "Well," says the fighter, releasing a long breath.

Dan Hamel talks in fatherly tones to Marchand, who towers over him. "Protect yourself at all times," he says. "If you knock him down, go to a neutral corner. Watch the ref at all times. Don't give anything away. I have your mouthpiece right here." he says, patting the pocket of his jeans. "And I have an extra one in case

you lose it."

Down the hall, Zenous Thompson, in white satin trunks, is visible through a doorway. He looks trim and dangerous. even at a distance, flicking perfect left jabs at his handler's open palm. A boxing commissioner rushes in and inspects the tape and gauze on Marchand's hands. Hamel laces his fighter's gloves and talks on, recounting the lessons of five months. "Heyyyy!" Marchand cries suddenly, smacking himself in the head twice. Lou Lake enters wearing a three-piece suit.
"Okay," he says to Marchand, "you know what you got to do now. Get a sweat goin Just be relaxed. What happens when you get hit?" He grabs Marchand in a clinch and moves him in a small circle "Just until your head clears. And protect yourself when you break; body behind the jab."

women rise from their seats and shout for a knockout blow. A dark figure walks from the shadows toward Marchand. It is Jesse Island, menacing and Vaderesque in a black, hooded robe. "Good lack, big man." he says, extending a taped hand. "Don't take any of those two together." Hamel warns a photographer. "Jesse's not with us anymore."

'that's the real thing now, huh?" Hamel

who will work the corner, slings a towel over his shoulder and picks up a green plastic bucket. He, Lake, and Marchand walk along the corridors toward the rising

noise of the crowd and stop before a huge curtain, beyond which is the arena, the

curtain. beyond which is the arena, the spectators, and the future. The first fight of the evening is nearly finished. Marchand, as always, is in constant motion. Grim and silent, he sweats through the heavy robe. Hamel parts the curtains to look at the ring. The two young fighters in it are launching their final-second barrages as men and women rise from their seats and shout for a knockout blow. A door fine finel-second barrages.

with us anymore."
It is time. The Marchand entourage files down the aisle to their corner of the ring, and Marchand climbs up and steps nimbly through the ropes. The ring announcer, in

a white dinner jacket, introduces the fight-ers to the people who paid to see them fight. Marchand and Thompson meet in the center of the ring for the referee's in-structions and glare at one another like sworn enemies before a death struggle. When the bell rings, the fighters charge. "Jump in there, white boy!" shouts a voice near the ring. Marchand presses his attack at once, but pays for his unsophist-statik at the control of the pays of the pays stiff jabs which took the pays of the pays back, spraying sweat like water shaken aggression. Intermopens occors when the back spraying sweat like usager shaken from a mop. "Cower up. Pierre!" yells back spraying sweat like usager shaken from a mop. "Cower up. Pierre!" yells Hamel. The bell ends round one. In the second round, Marchand again pursues Thompson, and is again met with punishing jabs. The black man is the better boxer. Thompson, and's bull-like style and down. The men grapple near a ring post and exchange close-in blows. When the referee separates the fighters, a long gash servealed on Thompson's forchead. Blood runs down along the side of his revealed on Thompson's forchead. Blood runs down along the side of his now. The referee interrupts the bout and now. The referee interrupts the bout and the fight rest the wound. He rules that the fight rest the wound. He rules that the fight rest the world.

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trunks; this time the fight is stopped. The victorious Marchand is led from the arena to a mixed chorus of cheers and boos. A short time later Jesse Island will knock out

short time later lesse Island will knock out his opponent in two minutes and sixteen seconds of the first round.

Flanked by Luke and Dan Hamel, Marchand sits in the dressing room and answers reporters' questions. "I did feel survey for the state of th

A television news crew storms into the A television news crew storms into the come with a minicam and powerful lights. Marchand keeps talking, Lake abrupted announces. "Here's Mister Moore." Archie Moore enters in a gray jumpsuit, and he newsmen swing their camera and lights toward him, leaving Marchand in shadow. "I think," say the former champion. "you will have a contender here in short order. This gay is got a lot of gust. He's got

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what the people like. Things look good for Pierre. He's one of those rare prospects that comes along. He's what the game needs now."

needs now."
Zenous Thompson needs several
stitches. He stands outside the Marchand
dressing room, uninterviewed and bleeding. He claims that Marchand's head, not
his hand, did the damage. "It was a but,"
he says. "I definitely want a rematch."

#### The Search

"In 1976 Archie Moore told us if we could find a good, strong white kid, he'd only have to be a fairly good boxer, and we

0

He's under contract with me, and I get a percentage of every purse. "He explains that boxing contracts are regulated by the state athletic commission and that as Mar-chand's manager, the largest cut the law allows him is one-third." But, 'he adds, 'l'm no tellin' you that's what I get. "His brother and Lou Lale, as promoters, share whatever profit the Sports Arena gate brings in, which, he admiss, has not been rings in, which, he admiss, has not been rings in, which, he admiss, has not been rings in which, he admiss, has not been rings in which, he admiss, has not been grown between the state of the state of the state of the proposition of the state of the state of the state of the proposition of the state of the state of the state of the proposition of the state of the sta He's under contract with me, and I get a

sys of HameULake, Inc., "is in bringing pro boxing back to San Diego, because it sort of died here for a while. Pierre is sort of a springboard for all this."

(What life there had been in San Diego boxing took its sustenance from the San Diego Coliseum, an amiable bleachers and-beer areas on the southwest corner of Fifteenth and E streets, downtown. From November of 1924 to Desember of last only have to be a fairly good boxer, and vectorial state of the condition of the condition of money," says Ray Hamel. "We had here in the weight of more and a truckfolar for alize them that we'd go brough a truckfolad of our own money and the strength of the control of the con

filming of 4 Force of One, a karate spectacular starting Chuck Nortis]. The end came when Navarra, whose retail store is adjacent to the Coliseum, determined that he was losing money by not using the space for storage of his furniture, which he had been keeping in rented warehouses too be the color of t elsewhere in the city. Since its closing nine eisewhere in the city Since to closing immorths ago, there have been only three evenings of boxing in San Diego, all of them organized by Ray Hamel and Lou Lake and held at the Sports Arena.)

Nurturing Marchand's career has up to

now shown a "negative cash value," Hamel says. "Listen, we don't need to do this. I do pretty well over at Loma Realty. But I'm an avid fight fan and a businessman. I don't have a drinking habit; I'm not into coke and marijuana. I'm into not into coke and marijuana. I'm into boxing. Something can develop from this. We're only talkin' eighteen months before there's a good deal of monory floatin' around. As our group gets goin', people are gonna start comin' out of the wood-

work."

For the time being, however, the money is spread rather thin, according to Hamel, and big paydays are yet to come. Marchand, Island, and Thompson, for example, each received around 1519 for their recent night's work. "Listen," says Dan, "I've got 800,000 in insurance bonds out, I've got my property in hock, I've even got my brother's Jag in hock. Everybody's got any brother's Jag in hock. Everybody's got my brother's Jag in hock. Everyhody's got their hand out. I've even got to buy the boxing gloves. But we're like these fightens. After a white, you get a little bit of compassion for these guys. Most of 'em don't have a goddamne car. They're takin' a bus to the gym. But we're just lookin' for the opportunity to get one crack at it. All we're saying to the general public is bey. by a five dollar ticket. Watch these athletes work. And if you want to watch a champion develope, come and watch champion develop, come and watch

Pierre."

Jesse Island is mentioned. "I was furi-

Jesse Island is mentioned. "I was furisus at the weigh-in," says Ray, "It was a
chickenshit thing. I thought he was more
of a man than that."

Dan interrupts. "We don't want to
knock anybody. The man was very dedicated to the sport, but let's just say! think
he made a mistake. We had a plan to clean
up Jesse's record by getting rematches
a disagreement. Jesse was supposed to get
down to 170 pounds for this last fight, and
he told me he wouldn't, I cannot let a fighter
dictate to me. But Island's abrupt departure is re:1y a mystery to ss. I really can't ture is really a mystery to us. I really can't tell you what the hell happened. Nobody (continued on page 12)

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**Punch Hard** 

really knows. There's only about four fight managers in town, and so fur, Jesse's run the gauntlet through all of 'em.'' Island and Hamel operated on an oral-contract basis only, he says. "We gave him a lot of support. I really love the man. Before his support. I really love the man. Before his last fight in L.A., I let him sleep in my waterbed. He's just a misled young man." Dan prefers to write off the Island matter as a bad experience and a failed business venture. "Moneywise," he says, "Jesse

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#### Puzzle Pieces

Lou Lake, arms folded across his chest, sits on a low table at Dr. Dean's gym. Lake, the former director of Archie Moore's ABC (Any Boy Can) Club — a Moore's ABC (Any Boy Can) Club—a late-Sixties program for wayward San Diego youth—cites an extensive boxing background. He says that after training fighters for a number of years, he got a promoter's license in 1970 and arranged for several of heavyweight Ken Norton's fights, including the famous 1973 jaw-

breaker bout with Muhammad Ali. "I saw that in order to have a good shot, a fighter needs to have a promoter workin' in his behalf, "he says. He also claims to have introduced the wild-haired and controversial promoter Don King to the world of

stal promoter Don King to the world of professional Doxing.

Lake sees great things in store for Pierre Marchand, who, since his victory, has been training under the tutelage of Archie Moore. "I guarantee you," Lake says, "Pierre's gonna have skill. Archie Moore is in my opinion, one of the best trainers in the world. But we won't bring him along. too fast. I believe in progressive develop-ment of a fighter. When Pierre gets in the ment of a lighter. When herrie ges in the ring, he 'll be able to fight at whatever level he is in. We hope we don't get losses, but he's gonna be in there with topflight people so he can learn — no rollover guys you pull off the street. This will establish him as a good-quality heavyweight con-

Lake, a black man, says that a smart promoter must capitalize on the racial as-pects of prizefighting. "There's always been a great white hope. It goes back to the days of Jack Johnson. Everything is built on racial confrontation. You can sell it. That's what boxing is built upon, whether you like it or not. It's what I call promotional room for doubt."

He admits to having doubted that Mar-

chand was a solid boxing prospect and not just a glamour boy with visions of Gucci loafers and Beverly Hills. "I was workin' with Pierre for over a month and a half

before I made an evaluation. Then I said to Danny, you know that expression, never put all your eggs into one basket? Forget it. this is the basket right here."

this is the basker right here."

But the patina of hype cannot be ignored, Future heavyweight champions are simply not placked — at twenty-five—from reaquetball courts. It would seem that only hardened veterans of the ring wars ever get to wear the championship belt. Lake does not agree. He asserts that, first, Marchand's age is not crucial because heavyweights do not "mature" until the age of wenty-eight or so. "And this would be a pipe dream with people who were not be a pipe dream with people who were not that Archie is. I've been to the top of it. I have ever within need to know and all the know everything I need to know and all the people I need to know to get Pierre where I want. We have all the contacts to do want. We have all the contacts to do-cerything we need to do in boxing. It's like this big puzzle." he says, with the wicked grin of a young boy at the cookie jar. "It know the various people to fit into the puzzle at certain times. Like I say, I been there before. It's just a fortunate thing that Pierre an into Dan Hamel, a very good friend of mine." He sees few obstacles between here and

the top of the heavyweight heap, and con-siders time and work expended on the Marchand project a sound investment. "Right now, Ray and Dan and all of us are sort of takin' care of Pierre. It's on the come, I guess you'd say. But if he don't die and I don't die, one day soon Pierre will pay us all."

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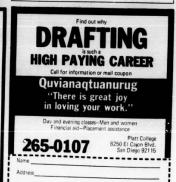
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# City Lights

going to show up at this fair because he's going to know they're not going to be available.

fair," Allen added hastily The point of a book fair is to educate the public about the varieties of antiquarian and rare books that are available, things they can own." He pulled out one example of a "real rarity," a historical encyclopedia printed in 1500, hand-colored and priced at \$3750. "When I go to the Huntington and see a book like this, I can't open it and flip through the pages. Here people can actually touch such books."

They are becoming rarer and rarer, Allen said. Incredulously, he recalled one rare-book dealer who compiled a catalogue in the Thirties which listed at least 1500 "incunables," books published in the first fifty years after printing was invented. "It would be impossible for a dealer today to put together a catalogue with anywhere near that many! Maybe a really rich dealer might have a hundred or 200. I have five in this case. I rarely have more than ten all told." Many such books have been tied up by the universities and museums; plus, there are simply more booksellers dividing up a limited supply. Allen says speculators have begun to tie up some of "the big, big, important books; art

books done in the Twenties and Thirties by the French Impressionists, that sort of thing." But he says speculation hasn't infected rare-book collection the way it plagues an and diamond collectors.

Who collects rare books? "Very often it's the stockbrokers, the wealthy stockbrokers, the wealthy lawyers and doctors, professional people, "says Allen. "People who spend all their time dealing with things other than the intellectual world. They spend their money on books, works of art. The nouveau riche - to use a phrase that's not in favor - the -J.D

- Jeannette DeWyze and Mark Orwoll

#### Letters

The moment of truth has arrived. The matador must kill the bull with his curved sword. He must maneuver the bull to a stance in which his front legs wil! be close toughter the popular the shoulder. in which his front legs will be cloegother, thus opening the should blades. Now the matador will thrust the sword onto this sonal threat the sword onto this sonal threat the sword of swell place. If the sword is well placed the animal will drop almost immediately. Sometimes the summediately Sometimes that his point the matador will utilize a sword with a short blade mounted on the end to severe the spiral coul. Death is permitted that he suffer or wait overlong for death.

death.

The matador will now receive rewards of the arena. The judges

(autoridad) will award him an ear or both, perhaps a tail or hold if he's been exceptional. The reward for omissions, messy and unperioded cape sort, and a sloppy kill is nothing. Will be the control of the control final sword this aimned should still be full of vigor and, literally, the blood has for which he was bred he may be extended trarely) the indulto, or pation, and may live to proceed with the consor of his He has lived at full file on the

He has lived a full life on the He has lived a full life on the ranch, his purpose, as was that of his sires, has been fulfilled. He fought to live, and lived to fight. To say these glorious animals builtight is an understatement. After his moments of bravery he will go the way of most other bovines; providing hamburger and seek.

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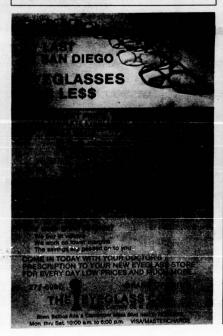
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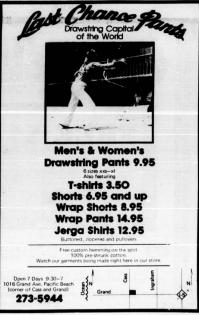
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# **Duty Sings**



JONATHAN SAVILLE

Mezzo-soprano Regina Resnik, who will be directing the San Diego Öpera's production of Richard Strauss's Elektra and singing Orlovsky in their Die Fleder-maus, is a woman of great composure and self-control, having nothing in common with the stereotypical image of the tem-peramental opera star. Throughout the thirty-six years of her career, she has won numerous friends among her colleagues by her cooperativeness and amiability. The one thing that arouses her profescional temper is ignorance. "I pride myself on the fact that I respect other colleagues"

ntentions and their knowledge," she rementions and their knowledge," she re-marks, "and if a thing has really gone against my grain — not because I'm not having my own way (I'm extremely flexible), but because somebody out of sheer ignorance is being difficult — sometimes I

lose my temper."

I asked her to cite a particular incident in which she had been outraged by this ignorance. At first she was reluctant to do so. "It's so silly to name people — most of those things are petty and stupid, and they happen at a time where a moment can't go by, because it's either a rehearsal or a ormance. There are far more inte ing things to talk about." But when I told her that I was not concerned with gossip but rather with finding out more spe-cifically what her attitudes toward her profession were, she spoke about a re-heared of Lichtra in which she, Leonie Rysanck, and Bright Vilsson were the prin-cipal sugers, and the conductor had never conducted the opera before. This partie ular trie had supplied likely a topefor all over the world for a decade, and their interpra-tation of their tooles had been perfective to the control of their tope of the control of their tope of the second of their topes had been perfective. long experience. In the first three-quarters of an hour, the conductor attempted to make a dozen major corrections in the way the singers were performing their roles. "We all took it very politely, and then

Rysanek decided to make a mistake. He the conductor corrected the mistake, and then she did it again — which made him very happy. Nilsson and I were glancing at each other, not saying a word but thinking that if it happened once again we would all three crupt and he would have a real Elektra on his hands (that is, a bloodthi Elektra on his hands (that is, a bloodthirsty tigress). Rysanek looked at the conductor and said, 'Maestro, you might as well get used to it. I make that mistake on stage every night, and you'll have to cope with it. He never knew that the whole thing was untrue and that she had never made that mistake in her life. It was her way of cutting short that sills fifty minutes of his cutting short that silly fifty minutes of his nicking on the three most experienced the very first time has a lot to learn from any colleague who has been there and has done it before."

Mis. Resnik's account of this incident reveals a great deal about her. This was, first of all, the only opera anecdote she told in a lengthy interview, and she told it only in a lengthy interview, and she told it only because I presend ber. Her understanding of opera, of particular works, and of her own career tends to be expressed in a detailed, analytical style of thought; she has no interest in reducing her ideas and experiences to the rigid and trivializing form of the anecolot ("When does the next of the anecolot ("When does the exit operatic chitchat. Nor does she care to experience that might injure another musician's reputation — petty malicious-

ity. The themes of this anecdote are pro fessional solidarity - her sense of unity with the two other singers whose work she had shared for so long — and a firm con-viction about musical competence as the only criterion for determining who is to be in control. The point is not that the famous singers threw their weight around in makon the knowledge acquired by living with a score over a long span of time. It is noteworthy, too, that the heroine of the anecdote, as Miss Resnik tells it, is not Miss Resnik herself but her colleague Miss

Rysanek; it is the principle that counts, not any kind of smug self-display. This is not to say that Regina Resnik is diffident about her own achievements. She is quite comfortably aware - though without any vainglory — that she has been generally recognized as one of the finest operatic singers of her generation. She has done some eighty roles, at the Metropolitan and in Europe, and a number of them have been so fully realized, so dramatic, and so vocally stunning that they have seemed to many to be definitive performances: Carmen, Mistress Quickly in Falstaff, the Countess in The Queen of Spades, the Old Baroness in Vanessa, Ul-rica in Masked Ball, Klytemnestra in Elektra. There have been only two major Eletra. There have been only two major crises in a carer which has otherwise moved along with an air of serene inevita-bility. The first was her transformation, in the early Filties, from soprano to mezo-change brought about by the increased darkening of her voice and her recognition that the exploitation of her rich and pow-erful chest register was incompatible with her continuing to sing the higher roles. She was helped through this difficult period a ranation, which required her to readjust don virtually her entire repertoire, by the eminent bartione Glusspep Danise, who was at that time her teacher. The other reisis — a protrated one, about which she crisis — a protrated one, about which she crisis — a protrated one, about which she during twenty-two years of her career there, seemed unable to give her abilities their just due. For years she had to go oil to prove herself, and at the Met shi abroad to prove herself, and at the Met she often had to accept uncongenial roles; it was not until 1968, for example, that Bing allowed her to sing Carmen at her resident - a role for which she had lone on famous elsewhere

One of the most impressive characteris-es of Miss Resnik's singing has always seen her intensely dramatic and emotional ality, and I was curious to find out what the source of this emotionalism might be. Had she had a tumultuous childhood? Not externally, at least. The details of her early ife - the Russian-Jewish family where Russian was commonly spoken around the house, the Bronx, her singing studies, James Monroe High School, Hunter College (where she graduated at eighteen), her rious stage debut as Lady Macheth be ore she had reached the age of twenty — hese are by no means humdrum (the pre ociousness is striking), but they scarcely xplain the pathos of Miss Resnik's Prin ss Eboli, the compelling mixture of agic willfulness and languid seduction in her Carmen, or the gigantic monstrousness of her Klytemnestra. Where does she find

these feelings? "I must tell you that I can't analyze them for you because I've never analyzed them for myself. They're there. I think that I'm an instinctive creature of the stage. If I I'm an instinctive creature of the stage. If I had not sung, I probably would have been an actress anyway. I'm an interpreter of the things I say and the things I sing. I'm a disciplined human being in life, and controlled—discipline in the theater makes you do a great deal—but I am a turbulent human being, always have been, and I think I must always have been even as a child became whet came out on stane. think I must always have been even as a child, because what came out on stage couldn't have come out if I were passive. What is it in me or in my background that could have made me transform myself to what I was on stage? I don't have the answers to that. Being a good actor have the answers to that. Being a good actor have the answers to that being a good actor have the stage. Though my intrinsic hazure is com-stage, though my intrinsic hazure is com-

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plicated and colorful. I'm not a simple person, but I'm not the violent person! on stage, and I don't think one rily has anything to do with the

do think that there are people who study by method, and you can se process in them because it is so h studied, but it was never highly studied with me. What I studied a lot was music But I think once the music was in my system, the rest of it was like os system, the rest of it was like osmosis, it came in and out of my pores. What I al-ways did, and what I still do, is learn the music first. Hearn the music and the text. I've always done a lot of reading and background study, and most of the time I've thrown it away. What times out of me on stage that's me, or that has made my interpretation perhaps more creative, or creative in my own way, or given it my own stamp, I cannot analyze. I know that it comes out of me, and I know that it doesn't take very much for me to turn the faucet One might gather from this that Miss

Resnik's convincing characterizations are the result entirely of intuition — and it is true enough that no amount of intellectua dissection of her roles could give them that startling air of reality that is typical of her performances. Nevertheless, when she speaks of a role such as Klytemnestra, with which she has had so long a relationship both as performer and director, she exhibits a remarkably fine analytical intel exhibits a remarkably line analytical intel-ligence, as well as great articulateness. "I played Klytemnestra young — I never played her old. She's not feeble; she's sick, emotionally sick, crazy. She has the sick, emotionally sick, crazy. She has the obsession that hes sill, what is tearing at her is the murder of Agamemnon (Klytemenstra's busband, whom she and her love Aegisthus killed upon Agamemshe's a woman perfectly capable of being in bed every night with Aegisthus; people all, about her sexual appetite, not about her liver being sick. Only her nightmares made her sick. She's between forty-five and fifty and physically capable. When she makes her appearance, it's in the next half hour that she's going to be destroyed — by Elektra [her daughter]. If she comes out destroyed, she has no place to go.

The only thing Strauss said about her was that her eyes were heavy-lidded couldn't sleep nights, and it's difficult for her not to look like a somnambulist. Yet the tings she says are all lucid, as monstrous is they are. What she can't take is what she hears in the next half hour. She wants she hears in the next half hour. She wants to hear that she's forgiven, but she doesn't get that. It's a powerful lady—she's not feeble at all, not feeble-minded, not sick, and not old. How can she be an old lady She was very young when Iphigenia [another daughter] was killed; Iphigenia was sacrificed when she was about four she was the youngest of the children Klytemnestra and her sister [Helen] were two beautiful Greek aucens, two sisters married to two brothers [Agamemnon and Menelaus] — they were both incredibly beautiful women. This is a destroyed beauty, but the remnants of that beauty have come out somehow in something Klytemnestra does and says at the

beginning."

This acute understanding of the character of Klytemnestra, along with her exceptional musical and dramatic intuitions normal musical and dramatic intuitions, inform Miss Resnik's recording of the opera (London 1269) — one of the most sensational of all operatic recordings, and high among the singer's own favorites. In the hall hour of her seene with Elektra, the the hall hour of her scene with Elektra, the daughter who hates her, toys with her, rages at her, and eagerly awaits her de-struction. Klytemnestra goes through a series of emotional metamorphoses unique in the operatte literature: malicious rein the operatic literature: manicous re-sentment against Elektra, fretful complaint to the gods, a fit of petitshness toward her servants, contempt, mockery, hysteria, a longing for relief from her suffering, an eerie description of her anguished dreams, a mad obsession with animal sacrifices, a a mad obsession with animal sacrinces, a pathetic pleading with her daughter for help and advice, arrogant resolution, anger, terror, and finally — when she re-ceives a report that the enemy she fears

Miss Resnik's performance of this nerve wracking scene is incomparably orilliant. Moment by moment, again and again, she brings out - in tone color and in articulation of the text - the intricate flow of contradictory feelings, giving dynamic inner structure of emotions to it dividual phrases, words, even sylfables What cunningly artful use she makes of that stupendous lower register that re soprano? Her varied deployment of chest voice and of the mixture of chest and head. in that range where both kinds of vocal production are possible, could in itself provide a complete course of instruction in the way technique can be put in the service of expressiveness. Along with the drama, giving it the titanic grandiosity tha dramatic action can possess only in opera, one hears the amazing power, richness, warmth, and luster of Miss Resnik's voice, an extraordinary instrument that good training and innate intelligence have enabled her to make the fullest use of.

And all these elements of her singing the intense emotionalism, the constan-close attention to the meaning of the words, the sensual beauty of the vocal efin no way interfere with her faithful adherence to the score. They are what Strauss himself intended to say Aside from its own hair-raising impact, this recorded scene (with Birgit Nilsson as Elektra and Georg Solti conducting) is a supreme model of what operatic perform-

ance ought to be.

It had originally been announced that
Miss Resnik would sing Klytemnestra in the San Diego Opera production this fall, in addition to directing it. She finally de-cided, however, that if she were to sing the role, she would not be able to devote her full energies to her directing duties, espe-cially since immediately afterward she would be starting rehearsals for Die Fledermaus (in which she will be per-





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#### **Duty Sings**

from the past 15th and come vignette as the Russian Prince Orlossky). Thoughte imputing Klytennestra to Swedish mezzo Kerstin Meyer, Miss Resnik is oy means giving up the role, the way she quietly stopped singing Carmen a few years ago.

years ago.

Still, she is a realist, with too much respect for herself and for her art to refuse to recognize that as she gets older she must modify her repertore. The aging process affects singers more programly than it and affects singers more programly than it are amount of courage and swidom for a singer she she she refully achie with edge the appropriateness of a gradual change in her career. "If think I was wise enough to relinquish the things which I did were will all the time and to leave them as a surface of the singer she will be she will be sufficient to the single she her and the single she will be sufficient to the single she should be sufficient to the she should be sufficient to the she should be sufficient to the single she should be sufficient to the she should

Her directing career, which began in 1971, has been matter of knote rather than necessity. "If you can still sing a role, then with you sing it and take some fee, why direct someone clear in it instead and great way everything you've learned all your life—unless that what you really want to do?" She has found that her highest challenge in directing is not the stars, who are already experienced performers and who usually know how to project their own interpretations. She has practically one cause I've seen that a great many young people who are very giffed are not really versed in the rudiments of stage work. They're not ready when they come to you, and therefore they learn a great deal from a director; interpretation, moving on the stage, understanding the text."

stage, understanding the text.

In a sense, this attitude toward younger reproduces some of the most ferrouse reproduces some of the most ferrouse the sense of the most ferrouse the benefit of tremendous musical relationships at the beginning of my career. Even the other laws never protected with money. I was protected with love, and I was protected with great musical knowledge—people who would speak the truth to me, and from whom I took the truth to me, and from whom I took the truth

because I respected them and they respected my talent. I had a great many people who cared. There were people in the opera house, even at the Met, to whom I could go and say, "Maybe I'm going too I can be a proper to the could be a completed and they were people who would instean to me." 'As a person who believes that human and they were people who would instean to me." 'As a person who believes that human and to art. Miss. Remix keems to be trying, to pass on this heritage of concern, of teaching, of responsibility and kindness both in her directing work and in the masre classes she has recently been giving to young professionals.

when I assed regima results what she thought her contribution to the operation of the contribution of the operation of the contribution of the con

Here I must take issue with this other-

Fledermans may be an entertainment, but an opera like Flederm — with Huge von Hofmannstlan's devastating depiction of familial love, hate, jealousy, eruelty, and revenge; and Strauss's inventive, impassioned, consummately fascinating score — constitutes an artistic experience of which entertainment is only a minor combined to the constitution of the properties of o

which entertainment is only a mimor component. Like all great art, it reveals us to ourselves and makes us aware, in the depths of our emotional like, of the irremediable contradictions of the human condition. Anyone who participates in condition. Anyone who participates in the least of the limit of the



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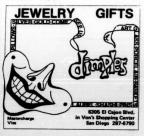


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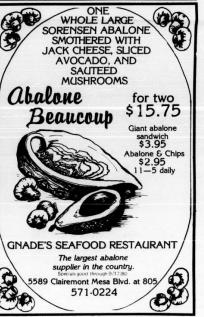
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# INSTANTS



Circa 1944 (black and white

#### ALBERTO LAU

Helen Levitt is engaged in a wrestling match with time. It is all too easy to predict that time's garganusun Goliah will win against Levit's firefly David. Yet her photographs are small but significant victories, stolen out of time's unrelenting rush. She defeats time for fractions of a second, freezing it in the act of cascading down its course. But no sooner has an down its course. But no sooner has an image been fixed on film than it becomes part of all things being dragged along by old river time. This is the more ironic and poignant because the current exhibition of her images at the Grossmont College Art Gallery, which runs through September 19, shows two cycles of her work a gener-shows two cycles of her work a generation apart. The first cycle is from the

Forties, in black and white. Some of these Forties, in black and white. Some of these images were published in 1965 in the book A Way Of Seeing, with an essay by James Agee (written in 1946). Age selegant and insightful essay should be required reading for anyone viewing these photographs, and it is available at the gallery in fac-simile. The second cycle for from the Seventies, in color, including some dye-transfer noise, althous the selection of the second cycle of the second cycle in the second cycle Seventies, in color, including some dys-transfer prints, although you! If have to guess which ones those are because all the images in the show are unlabeled, it being the photographer's wish that all her work remain untitled. Her subjects, way back and just now, are people, mainly children, on the streets of New York's Spanish Har-lem. Both cycles also share the same ap-proach of stealthily capturing life as it files by.

Helen Levitt was born in New York City. Colin Westerbeck, Jr., who visited

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her for Art Forum earlier this year, has provided most of what is known about her. He describes her as "quiet, cautious, re-tiring about her work...a petite, hand-some woman, with clear features and quick, nervous eyes." She decided not to become a photojournalist after a trip to Mexico in 1941. The rewards of traveling were not worth the hassle. She stayed in New York and had many shows at the Museum of Modern Art in the late Forties. In the Fifties she worked as a film director and a film editor. She admits that she did and a film editor. She admits that she du virtually no still photography from 1950 to 1970, undertaking only one project in 1959 and 1960 with a Guggenhoim grant, but her slides were stolen. In the Sixties she was frequently ill. She regards herself as a per-son with a low energy level, a paradox because her photographs show just the op-posite, as Westerbeck pointed out. Fortu-

nately, the Seventies have seen a renately, the Seventies have seen a re-surgence of her work. She received agrant from the National Endowment of the Arts in 1976 and she has shown at the Sidney Janis Gallery in New York and the Coro-ran in Washington, D.C. The black-said-white pictures from the Forties are concerned with innocence, and

Forties are concerned with innocence, and mystery. In a way, they are more interesting than the recent color shots because the moments they depict are so completely inaccessible, time having sealed them with absolute finality. In this regard, we can better understand time 's complex relationship with photography as both adversary and collaborator. In a universe without a collaborator in a universe without property and collaborator in a universe without property and collaborator. In a universe without property and the possible, the collaborator in the possible, the collaborator in the possible property of the proper

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final arbiter of quality. Helen Levitt's photographs from the Forties are very good indeed, and none is better than the one reproduced here. The photograph is rich in symbolic and associational connotations. A just-broken mirror provides the vehicle for the themes of in vehicle for the themes of innocence and mystery, which pervade all of Levitt's images and which receive their most powerful expression in this photograph. Here is the mystery of the mirror, partially revealed. Here is reality, the shattered image of reality, and its replacement. Two boys pick up the broken framement, micros of the middle of the middl pick up the broken fragments — pieces of dreams and of nightmares, of real and idealized images of ourselves. On this side of the mirror, a black boy with a threadbare shirt personifies poverty and innocence; on the other side, a man in suit, tie, and straw the other side, a man in suit, ite, and straw hat seemingly personifies the opposite. Children gather around the frame of the mirror as though it possessed mysterious and magical powers. And it does, for without its mirror, it has been transformed jamos that took tine e jassical columns and a lintel that signals, in the shorthand of a child's fantfay, a triumphal arch. Here is the way to the other side of the mirror, through the looking glass, out of mystery into knowledge, to a boy on a tricycle (happiness) and a baby in its carriage (in-prospects again). In Walter Quay's nocence again), to . . . Walter Quay's Hand Laundry!

nocence again), to ... waiter Quay's Hand Laundy! The newer color photographs are brighter and more superficially appealing. The old work looks notsalige and sad by comparison. Chef the analysis of the comparison of the deal of the comparison of the comparis

meditative, more intellectual posture. Her new work is Apollonian, her old work Dionysian, but only by comparison. The color imbues her new photographs with an environmental warmth, whereas the black-and-white pictures had an emotional warmth in a chilly milieu. In color, the street does not seem such a forbidding place to live. It can even be a living room with richly textured walls in which to watch TV. Levitt was always interested in design, and now color forces a new attentiveness to materials and their texture. Her color quietly resonates in the same way a musical tone finds its sympathetic vibra-tions in other materials. The colors in a child's flowered dress are the same as the child's flowered dress are the same as the bananas and peaches in a window. A green, peeling poster is similar to the green frame of a billboard, and everything is tied together by a boy's green T-shirt.

As other critics have pointed out.

photographs break down the distinctions between people and things, between what is moving and what is still, and between what is deep and what is flat. This can sometimes result in very funny and un-flattering comparisons, as in the fat boy who, simultaneously and improbably, looks like the white poodle nearby and like the white swan in a window. All we need to make this connection is to look at the boy's white shoes and socks and at his

to make this connection is to food at all the boy's white shoes and socks and at his obey's white shoes and led a chornographer, but his appellation is inaccurate because it implies that she has control over her subjects' movements and gestures. In fact, she is working with unknown forces in a truly aleatory mode. Her photography is an art unknown to her subjects, signaling new meanings by viture of being associated within the same photographic image. It is not of unstablement doments, machine disciplina. A catalogue containing twenty-three color photographs is available at the galley for ten dollars each, a bargain considering that only 1500 copies were printed.



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summer. In June she enrolled in a Jazzer-cise class and was summarily asked to leave because she was more than twenty-five pounds overweight; the instructress could not accept responsibility for what the heated-up dance sessions would do to Aunt Bertha's heart. "I just don't understand how she even noticed me." Aunt Bertha confided mournfully. "There we were, we have been a substantial toward bodies — If it in perfectly, I even wore leotards. What, was she an an-tifeminist or something? I have a good mind to report her to the ERA. After all, his should be legislated, that fay people should be first in exercise classes because we need the workout and not sometone who, we have the substantial to the control of the took lots and lots of beautiful. It took lots and lots of beautiful eatine to Bertha's heart. "I just don't understand took lots and lots of beautiful eating to make this fat, and who ever said that less is more? What I say is that more is more and I have plenty of it. Why did she pick on

me?"
What Aunt Bertha fails to mention is that she looked like a pumpkin from Hallowens past, dressed in orange tights and a bilious green Danskin that barely covered her copious natural endowment. Moreover, she refused to wear her glasses and must have been one-two-threeing when everyone else was five, six.

And that brings us to July, when Aunt Bertha had to break down and get her bifocals. She obtained her prescription in January and kept it in her pursual it the edges were as tattered as a prophet's robe.
Whenever we went into a store, she would whip off her distance glasses and whip on her reading glasses, and what with one thing or another. I would spend half my time reading the prices for her, or hunting for one or the other pair in a dressing room. So when Aunt Bertha finally got her bifo-cals, she told me in a shaky whisper that



her flaming youth was over, and that the horizontal line across her glasses meant she was no longer X-rated. However, since she could now read and

However, since she could now read and look up without changing glasses, she took to studying the Racing Form, and doped out a hot tip on a horse called Esploded. Also, she liked the name — Exploded, it surely was a good omen, signifying a light like a catherine wheel. She gave her neighbor, an investreate horse player who attends the Del Mar met every day, five diffusion to the control of the short her. However, came of first however, the horse won, came in first, but her neighbor forgot to place the bet. Though he insisted on paying her as if he were the bookie, she swept the money off the table and on to the floor — she wouldn't fight destiny, her star just wasn't in ascendancy. Later, she picked up the money and put it with all of her winning money, which she saves until the next sea-

money, which she saves until the next sea-son for good luck.

Still, having lived through this saga of deprivation and her receding powers. I didn't have the heart to refuse her when she called and suggested that we do a "swinging number" during the Friday night happy hour at Who-song and Larry's

contemplative mood, there's a mo Cantina, a La Jolla franchise of El Torito restaurant.

Not that I wasn't reticent, because I was. Shortly after Who-Song opened (a pun on Hussong's in Ensenada?), we had gone there one Friday evening only to discover that the wait to get in was more than an hour. While Aunt Bertha was game for the wait. I was not and we direct

cyc. Beyond the bar is a patio, invariably crowded.

By 4.45 people start arriving, and they can up the steps, fearful of missing a moment. The young hostesses wear buttons that say Who-Song and Larry's, but the men waiters, some of them in straw bats, have buttons on their aprons that read 'I Tecate My Body,' or 'I was born to relief. Lt. 'Immediately,' Aum Bertha saked HELL.' 'Immediately,' Aum Bertha saked Who-Song?''

"It's a new concept.' replied the

"It's a new concept," replied the hostess.
"What does that mean, a new concept" asked Aunt Bertha.
"It's something different, "said the hostes." It's a new concept."

A new wave of people swept us forward, and Aunt Bertha in her feathers grabbed the one remaining seat at the bar, A night eman, dressed in white shorts, felt the brush of her coat, turned to see who it was, and quistly turned away. We ordered we still couldn't find a table, let alone an inch of standing space even in the patio, and we departed. This second time around Aunt Bertha assured me that we would get seats at the bar. She wasn't kidding. She set the date for 4:30 p.m. and she added as wearing her Birkenstocks, a summer dress, and what she referred to as her "feathers" — this meant a goose-down

the air clear, and flowers rioted under a faultless sky. Outside the restaurant, designed like a hacienda, were enormous Aunt Bertha why she was wearing her bulky jacket. "No bra," she answered huskily, and we made our way up the

steps.
Who-Song and Larry's is divided into several rooms. There are three dining areas, one of which is dominated by a giant areas, one of which is dominated by a giant communal table, the center of which is planted with flowers. This is the most dramatic room. The others boast stained-glass windows, Mexican-style chairs, wrought iron chandleiers, and tiles used in great abundance. But the heart of Wob-Song is the bar, happily called the Cantina. It's spacious and handsome, has been considered to the state of the care of er is heard in the land: strawberry, peach, and bannan Margaritas are the house specialties. In addition to the bar, there's a 'taco stand' where you can purchase appetizers. As if the loud music were not enough, the bartenders ring a cowbell whenever anyone orders the forty-five-ounce Margarita, called Outrageous Margarita. Most of the signs are in outrageous fluorescent colors, and in case you be in a

"It's a new concept," replied the

was, and quickly turned away. We ordered one strawberry Margarita, and at the bar tender's suggestion that we "try some thing different," I had a peach Margarita

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### "feathers" — this meant a goose-down jacket that made her look like the Michelin tire logo. The late afternoon was balmy, "CARPET" DYE

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an nour. While Aunt Bertna was game for the wait, I was not, and we dined elsewhere. However, the noise, the lights, the crush of bodies played on her nerves like a who-song, and to satisfy her, we returned. Though it was after 10:00 p.m., we still couldn't find a table, let alone an

a fillip, "And let's dress for the occa-sion." I should have been suspicious, but

When she came to pick me up, she was

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Aunt Bertha tasted the peach. "This tastes like shoe polish," she remarked aptly, and hefore I could stop her, she signaled to the bartender. "Is this made from fresh peaches?" she asked. "No, it's made from canned peaches."

There's something artificial in here.

"Maybe it's peach brandy. Yeah, that's it. It's peach brandy."
"There's no peach anything in this drink," she declared. In the heat of this discussion. Aunt Bertha flung open her jacket. "My friend can't drink this," she asserted. "You taste it. It's awful."

The bartender shuddered at the prospect

of tasting the drink, made a face as he tumped it out, but made no attempt to give

Aunt Bertha was in her glory Audin Gertial was in her gibry —
Madame Chutzpah, Queen of the Justified, Indignant Complaint. "Where is
our fresh drink?" she demanded. Literally
ten minutes later, the bartender bestirred
himself. It was now 5:00 p.m. and bar
drinks such as Scotch, bourbon, and so on, were two-for-one — that is, you got a
double shot for the regular price. Men in
three-piece suits, men in T-shirts, men in
short sleeves, long sleeves, short pants, long pants, blue jeans, surveyed the crowd of young women who arrived in twos and threes in three-piece suits, T-shirts, short sleeves, long sleeves, and jeans.

openers, "Thank God it's Friday," and received such replies as, "This isn't Fri-day's; it's Who-Song," Carrying our drinks, we made our way to the dininfrom. The only ones in the dining room at that hour were seniors and families with children. Aunt Bertha threw caution to the happy hour and took off her jacket. She asked the Mexican waiter what he ate here. He answered, "Ljust work here, I don't eat here." He smiled in a friendly manner, as if to tell us something, but we sailed into the menu, which contained such pithy

statements as "Tacos to a Mexican are In all fairness, our waiter tried to steer us away from the bacon and cheese skins (\$3.75), in fact, from any potato skins, but

(33.73), in fact, from any potato skins, but Aunt Bertha loved the advertising slogan: "These might just be the best drinking appetizers on the menu." So we ordered potato skins and a chicken quesadilla (\$2.95). Aunt Bertha was fascinated by the Mexico City-style enchilada, which was stacked instead of rolled, but the waiter told us we would do better with the chicker

told us we would do better with the chicken tostada (54.25).

As soon as the quesadilla arrived, I knew we were in trouble, but I let Aunt Bertha make the discovery for herself. The quesadilla was cold, the cheese inside scarcely melted, and the so-called chicken was either canned or had been processed in such a way as to make it unlike any foul. such a way as to make it unlike any fowl

we had ever tasted or cast our eyes upon We picked out the filling, ate a mouthful left the rest. Aunt Bertha summoned the waiter. "I only work here, I don't eat here," he said. Then he added that many of the products were brought down here from Irvine. "Do you have a chef or is the stuff just assembled here?" Aunt Bertha asked Without answering he whisked away the plate with the leftover quesadilla and deposited our potato skins. We both gasped. They were the size of fifty-cent pieces, brown and hard as rocks. "This is

false advertising." Aunt Bertha cried.
"You don't say miniature skins. Where can you find potatoes so small? And the price of \$3.75 for six or eight tiny skins is outrageous. I don't believe it

"I don't eat here, I only work here," the

At that moment a waiter in a Planet of the Apes mask drove out of a vestibule on a bicycle and raced through the various rooms. Another waiter came out with balloons, which he distributed to the younger

loons, which he distributed to the younger people. Then the cowhelf rang. Then the music blared. We pushed aside our potato skins. They were inedible. Our waiter brought over the taco, with its gorgeous, Buted conch shell. The shell was oily and stale. The same chicken which had unhappily disgraced our questadilla now lay in a bank of cold beans. The shredded lettuce was fresh. Aunt

Bertha plunged her fork into her mouth and said, "I can't eat this. This is the worst meal I've ever tasted. Our waiter shook his head and sent for

Our waiter shook his head and sent for another waiter, possibly an assistant man-ager. Aunt Bertha said, "This is awful. The beans are cold. The shell is stale. It's dreadful chicken. We couldn't eat the quesadila or the potato skins." The sec-ond waiter shook his head and sent for the manager. Aunt Bertha said, "This has to be the worst Mexican meal I've had anywhere in my life." The manager shook his head. "This is garbage." Aunt Bertha added. "How does anyone eat it?" "No charge," declared the manager, "there will be no charge for this meal."

Aunt Bertha nodded to our waiter, to the

assistant manager, to the manager. "It's not your fault," she added benignly. "These people who come here don't seem to care."

to care."

Everyone silently agreed. Aunt Bertha left a handsome tip. We swept out as a fresh surge of singles ran up the steps. A young man who works at the restaurant stood at the door and asked, "Why are you leaving so early? Wasn't there enough excitement for you?" citement for you?"

Aunt Bertha tossed back her head and said flirtatiously, "I know you work here but let me give you some advice. Don't ea here." Then she turned to me and asked, "Wasn't that a swinging evening?"

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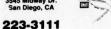
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# The Stamps Act



JEFF SMITH

Novelist Thomas Pynchon once said. Novelist Thomas Pynchon once said, with reference to the bureaucratic labyrinths that abound in present-day life. "If there is a life force operating in Nature, still there is nothing so analogous in a bureaucracy." Although supportive examples for this statement are legion, the reclusive author of Gravity's Rainbow could have rested his case had he over could have rested his case had he over-heard the following example of the bureaucrat's dilemma in the main library of the University of California at San Diego. On the second floor of the building, Diego. On the second floor of the building, two flustered librarians were busy reshelving books. One turned to the other and said, wistfully, "You know, this would be a great job and a well-run operation if people didn't always go around checking out all these darn buoks."

George Weinberg-Harter's play Golden Trash Stamps: A Bureaucratic Tragedy, which opened last Friday night at the Marquis Gallery Theater, focuses on one day in the life of Fred C. Bloggs, a "simple benefits determination caseworker" for benefits determination caseworker" for the welfare department. His dilemma, a distant cousin of that of the two librarians, is a huge caseload that has been increased

by a new governmental program, at the center of which are "Golden Trash Stamps" and a plethora of red tape. The program is so intricate that no one has any idea how to administer it, and even the prospect of a future training session doesn't fill Fred with much hope. The result is a brief, often funny dama— though doesn't fill Fred with much hope. The re-sult is a brief, forten funny drama—though there are times when Archie Bunker-like recial slurs make you wonder if you should be laughing — in which Bloggs meets with four different "cases," balling from all over the globe. The last of these is a group of Oppsies who force Bloggs ("You can't get away with this. I'm a county official to defend the Golden Trash Stamp pro-to defend the Golden Trash Stamp pro-

gram with his life.

Embedded in the structure of Weinberg-Harter's play are a set of thinly disguised allusions to B. Traven's classic disguised allusions to B. Iraven's classic tale of human greed. The Treasure of the Sierra Madre. But instead of having bags of gold that strip away all pretenses of friendship, we have golden stamps, which are discovered, ironically, in a trash can. Instead of being located high in the mountains of central Mexico, we find ourselves in a welfare office somewhere in San Diego. And instead of Humphrey Bogart's visceral portrayal of Fred C. Dobbs in the movie, we have his compartmentalized progeny, Fred C. Bloggs, a man whose

only friend is a turtle named Elmo, to whose picture Bloggs complains of his fate. Weinberg-Harter derives a lot of comic mileage from the interplay between the Traven epic and his own — by contrast humble — scene.

The play is based on a simple progres-

The play is based on a simple progression from helpless sympathy to open hostility. The first case Bloggs must contend with is that of the Ngugunguns (Duc Quac and Suan Song — the names being either funny or cruel, depending on how you've tuned your ear). Duc Quac, formerly a tuned your ear). Due Quae, formerly a brain surgeon who has lost all twelve chil-dren on his perilous journey to the U.S., requests aid from the Golden Trash Stamp requests aid from the Golden Frash Stamp program, and the harried Bloggs ("I'm a caseworker, not a social worker") gives them some forms (around eighty) to fill out, knowing the whole procedure will be useless. The next pair, Refugio Sal-sipuedes and his wife Maria de la Luz de Gundalune, are two South Americans who Guadalupe, are two South Americans who duadatupe, are two south Americans who have come only to warn Bloggs that the stamp program has attracted the attention of a band of Gypsies. But a language bar-rier inhibits communication of the mesof a band of Cypsies. But a language bar-rier inhibits communication of the mes-sage, and Refugio (an astrophysicist at homein and his wife leave the office, in-sured that the state of the control of the state of the control of the control of the state of the control of the control of the state of the control of the control of the state of the control of the control of the spot and that of the control of the control of the program at the same tigs. The last group is the Cypsies themselves, whose of the program at the same tigs. The last group is the Cypsies themselves, whose of the program at the same tigs. The last group is the Cypsies themselves, whose the B. Taven novel and raises fluggs and his meager office to tragicomic stature. Aside from some witty lines and the hilarious tragicomic conclusion, what fills the play consistently with vitality is the performance of Alan Goya and of Janine the office. Their various parts are so well researched and well played that it is dif-ficult to select a single favorite, though their versions of the Kafiristan rev-olutionaries hold a slight edge; the vol-atile, abusive Akmed and the defant, machine-gus-toting Aerospholos freneti-

atile, abusive Akmed and the defiant, machine-gun-toning Xenophobia fraenti-cally roaming around the room while, in effect, begging for financial aid. Each role, in itself, does not seem all that demanding. But their doing all four parts, and having to up their emotional amperage each time, demonstrates emphatically the vesticatility and talent of these two insurable control of the control of

alone makes the play worth seeing.

Stamps moves at a much slower pace. John Lux is competent as the inept, bewildered, vet finally martyred Bloggs, and he is sometimes likeable. But it is difficult to empathize completely with someone who shares his most intimate thoughts only with a turtle and whose initial compassion gives way on occasion to a covey of indeli cate epithets indicting the non-Aryan members of the human race. But when, near the end of the play, he nobly declares that "nobody puts anything over on Fred C. Bloggs"—a declaration echoing the words of his undaunted fictional counterpart — a portion of one's sympathy returns to Lux's characterization of the lowly

functionary whose office is about to be-come a desperate field of honor.

With the main exception of a long, slow scene in which Bloggs and Paul L. Nolan's Hodge (played, without relief, as a stereotypically lazy office worker) read the newspaper and utter clichés about bureau-cratic employment, Marlan Warren's di-rection is brisk and efficient. And Fred rection is brisk and efficient. And Fred Schoepke's set, with the usual slogans on the wall — including a list of regularious that reads more like the right suparanteed to criminals by the Miranda Act — is both functional and unobrrusive. Tragedy is Googe Weinberg-Hanter's first stage work, the material for which he drew from his caperiences (and maybe his

from his experiences (and maybe his nightmares) as an employee of the San Diego County Welfare Department. The heir and relatively undemanding play has some gaps, and its plot is episodic. But it also has many violidy constructed scenes, an emotional progression skillfully uniting the various episodes, and a tot of gentanely strates not only promise but achievement as well.

strates not only promise but achievement as well.

In the middle of Golden Trash Stamps, Bloggs says he would like to write a play about his experiences working for the welfare department, but he dismises the idea, concluding that no one would believe it. Well, as an experiment, I aivaide two friends of mine to attend the play with a Boh are social workers, and one almost read to the state of parts of the play are a lot closer to reality than any "outsider" would ever

# Off the Cuff

How did you quit smoking?



Frank Riodriguez
Fireman
Hillerest
1 qui 'cause I couldn't stand
the smell. Whew! Clothes the
next morning. I started to do a
lot of exercise and you can't
smole, exercise, and feel
good. I just quit. At first it was
harder to resist, especially
when you have a couple of
drinks. I smoked a few times
but after awhile it tasted
trials. I smoked in Times to the
gripts are new I might say,
"Mind blowing it the other
way?" My ex-wife went
through one of those licensive
quit-smoking courses. She still
smokes, twice as much now.
You have to make up your own
mind or you're not going to do
it.

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Technical Illustration



I must have started about 1937. I was running around with a crowd that was a little older than I was. I thought it made me look sophisticated. I smoked filtered, unfiltered you name it. I had had angina symptoms for a couple of years. Then my sister, who was forty-seven, died suddenly of a heart attack. She smoked a heart attack. She smoked a pack and a half a day. My doctor said! I was heading down the same road and told me to stop smoking. It scared me. I stopped immediately. I still have angina, but I might be dead if I hadn't stopped when I did. I think it's just as bad to inhale smoke as it is to do the inhale smoke as it is to do the smoking. People are sensitive. You have to be sensitive about

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Patty Hart
Bartendress
Ocean Beach
I'd been smoking on and off
since junion high—ten, fifteen
years. Some friends of mine
and I had a three-way bet going
for one hundred dollars. If any
smoking, we'd split the
money. That didn't keep us
from smoking, We just kept
paying each other off. I started
to digust myself. I realized I
couldn't do it. I fell I lwas
losing my self-control and will
power. I shook me up. 1 got it
in my head that I would do it.
I'm not even tempted, even
working in a bur where people
under gorcasionally, but it just
gives me a bead rush. I haven't
smoked in four years.



# Beth Turner Exercise Instructor La Mesa How I quit is — I started

studying the Bible. I found out that one of God's requirements is to be clean. Besides morally clean it includes physical cleanliness. And I started thinking about what cigarettes do to you. They cause cancer. It's a dirty habit. I was always a little embarrassed to do it in a little embarrassed to do it in public. I just quit, just like that. Stopped. I couldn't have done it without Jehovah's help. I quit a lot of other things, too, more than smoking. Now when someone lights up, it bothers me. You should read the Romans, chapter twelve, verse one. It talks about presenting your bodies as a clean sacrifice.



Bob Browning
Tow Truck Driver
Clairemont
I started smoking when I was
twelve years old. The rest of
the guys smoked and I thought
it looked cool. I forged a note
up at the liquor store. "Please
give Bobby a public cigareties." I spelled cigareties."
is polled cigareties." I spelled cigareties.
I spelled cigareties. "I spelled cigareties."
I spelled cigareties. The cool of the spelled cigareties. The spelled cigareties. The spelled cigareties. I spelled cigareties. The spelled cigareties. The spelled cigareties. The spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled cigareties was not spelled cigareties was not spelled cigareties. The spelled The hardest to give up is the first eigarette in the morning or after dinner. You get a craving. I was off for three months then one night I went out and really tied one on with the boys. Afte drinkin' a few beers, you gotta have a cigarette. I woke up the next morning with a pack next to my bed.

- by Lin Jakary

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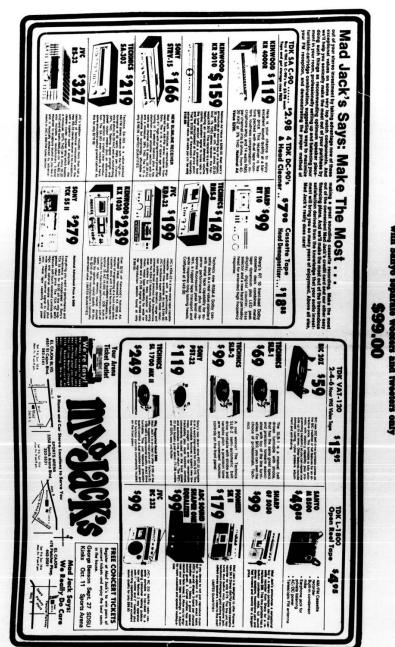
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**UCSD EXTENSION** 





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

#### Aztec Football '80

In 1979, the San Diego State University Azec football from had the opportunity to play the Brigham Korng University or Grant Football from San Grant Football from the San Football from the Grant Football from the San Football from the Grant Footb

OAMYO

STEREO/CASSETTE

two-legged creatures who were stilly enough to live in a place called Provo. build monuments to sea guils, and obtainarily refuse to drink whiskey! Courageous sentiments in the face of the conference of the conference of the properties of the conference of the weapons legally registered in weapons legally registered in Degan band not see all season. two-legged creatures who were Diegans had not seen all season. The final score of this championship game was 63-14,



ation and credentials, and reputation and credentials, and a will to win for Donny and Marie, the toothy twosome who had been booed at the Holiday Bowl in San Diego Stadium the previous December when they grinned their way out to the fifty-yard line to sing the national anthem. Bowl officials national anthem. Bowl officials later attempted to soothe bruised feelings by explaining that the local fans had not been jeering the Osmonds but rather the custodian who had inadvertently left the key in Donny's back after winding him up. But BYU would have none of it; they went away angry and returned that way.

For their part, the Aztecs were For their part, the Astees were weak from injuries to their defense, but they had high hopes: they were the ants and the Cougars were the rubber treplantation and carted. What, after all and damn the statistics, did they have to fear from these

and SDSU was not the champion. So devastating and demoralizing was the BYU assault that most Aztec fans learned the final score from their

San Diego State learned several things from this game, and they made some changes. The first lesson was not to underestimate the avenging wrath of people whose idols have idols have idols are made by Mattel. They also learned how valuable defense is to a football team, and a new defensive coordinator. a new defensive coordinator, Frank Falks, has been hired to Frank Falks, has been hired to insure that defense will never again be in short supply. Finally, they learned that when BYU left. San Diego after the game, they carried among their luggage the identity of SDSU as a respectable football team. A continued an ones 4, co.l. 2)



# An Evening Of Percussion & Dance

Modern dance is a special means of expression. It uses the barrier of the property of the prop

connected with the Partch Ensemble, as well as with the San Diego Symphony, he is the composer of most of the pieces as a support of most of the pieces to the pieces of the pieces as being one of their performent. Jiacoletti's dance "If Looks Could Kill" is described as a very personal expression, made up of manual innovernees and the manual properties of the pieces of the masterial score involves just drum riffs and silence. Whose looks could kill whom! The choreographed and control is a could be the pieces of the pieces of the country of the pieces of the pieces of the thoroughput of the pieces of the pieces of the thoroughput of the pieces of the pieces of the thoroughput of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the thoroughput of the pieces of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the thoroughput of the pieces of the pieces of the pieces of the pieces of the thoroughput of the pieces of th

#### Photos Of The Rodeo

The legend of the American cowboy started at the same time that his way of life ended. Barbed wire fenced in the open range, and railroad trains made the long cartle drives unnecessary. But even as the last chack wagon rolled down that the wagon rolled down that the wagon rolled down that the wagon rolled wagon rolled down that the wagon wagon wagon rolled wagon wagon rolled wagon. The cowboy will live forever, in our hearts and in our minds — and

within the magic ring of the

within the magic ring of the rodeo.

The rodeo has been around since there were still con towns the control of the rodeo of the rodeo.

The rodeo has been around since there were still con towns and rodeo of the r



# READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be consid-red for publication. Please do not phone. The Events Edinor reserves the opin to deal unitaristic. Send com-plete information and photons to: Republication of the Control of the Sender of the Send

# Dance

Classical Dances and Songs from the People's Republic of China will be presented by the Chinese Youth Goodwill Mission, Thursday, September 11, 8 p.m., Monteruma Hall, SDSU. 265-6947.

"Evening of Percussion and Dance" will be presented by M.M. Jiacoletti and Jon Stanto and sponsored by Chorcographer's En-cemble, Friday, September 12 and Saturday, September 12 and Saturday, September 13, 8 p.m., Women's Gym Studio/Theatre, SDSU, 265-6821.

Danceathon aerobic-style will be held by Shirley Boyle to benefit the American Heart Association, Saturday, September 13, 8:30 a.m. to 4 p.m., Veterans War Memorial Building, Balboa Park. 239-1129.

Ballet Performance by Ballet Pacifica will feature "Rococo Vari-ations," "Carnival Tutu," and "Moldavian Dances," Saturday, September 13, 8:15 p.m., La Jolla Dance Center, 7855 Fay Avenue, La Jolla, 459-5744.

Dance Jam for everyone who loves to dance will be held by dance therapisty-feromer Judith Greer Essex and improvisational musi-cian Jonathan Glasier, every Friday at 9 p.m., Interval Foundation, 800 Third Avenue, downtown. 239-1713.

#### Film

Children's Films will include an hour of Disney animation. Thursday, September 11, 3-30 p.m.; and L's a Mile from Here w Glay, the story of a disturbed teen-ager on a track team, Monday, September 15, 3-30 p.m., National City Public Library, 200 East 12th Street, National City, Free. 474-8211.

Underwater Film Festival will put in its stateenth annual appearance with film and alide shows of coxtic diving spots around the world. Friday, September 12 and Saturday, September 13, 8 p.m., Civic Theatte, downtown. 236-6540 or 273-1224.

"Our Vanishing Land," a Smith-sonian film about the institution's conservation projects in Korea. Africa, the Galapago Islands, and the U.S., will be shown Saurday, September 13 and Sunday. Sep-

Jananese Films, Vami, No Kairude Japanese Films, Yami-No Kairudo, a story of late eighteenth-century Japan under the reign of the tenth shogun, and Oretachine Kolyugaku. a film about factory workers who sing Beethoven's Ninth Symphony, will be shown Sunday, September 14. 1 p.m., Ken Cinema, 4061 Adams Avenue, San Diego.

"Behind Closed Doors," a film about battered women and the battering syndrume, will be shown with a discussion, Wednesday, September 17, 7.p.m. Bay General Community Hospital Health In-formation Center, suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

"Mount St. Helena," the world's largest newtreel: Comic Forces, a mixed-media presentation about the influences of cosmic energies on our lives; and Visu Bajo, an Omnimax film with an aerial survey of the Bajo Peninsula, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park, 278-1239.

#### Lectures

"Women's Changing Roles in China Today" will be the topic of a lecture by Mei Yu of Beijing Uni-venity and Husel Xu of Huan-zhong Institute of Technology. Thursday, Speember II. 10 a.m., Bard Hall, First Unitarian Church of San Diego, 4190 Front Street, Hillcrest, 298-0880.

Financia: 290-0000.

Focal Point suck-lunch session of the San Diego Chamber of Commerce will feature Donald M. Cameton, chief agent of the U.Sa. Border Patrol in San Diego, Fidel, Sander Patrol in San Diego, Fidel, Sander Patrol in San Diego, Fidel, Sander Sander, Sander San

Sports Medicine Clinic will con-tinue with "Soft Tissue Injuries" Bone Injuries of the Upper Ex-tremittes, "percented by orthopodic surgeon Earl Basses, Searchdy, Sprember 3, 9 a.m., By Central Community Houpital Health In-commation Centre, usine C-5, 180 Third Avenue, Chula Vista. Free. 420-9827.

Deadly Dust, asbestos and how it kills, and what workers can do about it, will be discussed by attor-neys Toodal & Casares, and spon-sored by the health and safety committee of Iron Workers Local 627. Saturday, September 13, 10 a.m., 590 Parkway, Chula Vista. Free. 233-6581.

Opers Previews with Vere Wolf will begin with Richard Strauss's

Elektra, Soturday, September 13, 10 a.m., Del Mar Shores School, 9th Street and Stratford Court, Del Mar. 481-5531.

Poetry Reading by poet, photogra-pher, and printmaker Harry Pol-kinhorn will take place Saturday, September 13, 7:30 p.m., Com-munity Arts Gallery, 870 Third Avenue, downtown, 239-8238.

"San Diego Three Million Years Ago: Whales and Other Fossils" will be considered in a lecture by museum paleountologist Tom De-mere, in conjunction with a Cove-luncheon, Tuesday, September 16, noon, Natural History Museum, Balboa Park. Reservations: 465-0539.

"All About Allergies" will be the topic of a lecture presented by Dr. J. Randall Miller and sponsored by Bay General Community Hospital. Tuesday, September 16, 7:30 p.m., Chula Vista Public Library, 365 F. Street, Chula Vista. Free. 420-9820.

"Exploring the Peruvian Andes and Machu Picchu" will be the theme of a slide locture by publisher and photographer Parne Johnson; no conjunction with the current Guiden Treasures of Peru exhibi-tion, Wednesday, September 1, 6 p.m., Copler Auditorium, San Diego Muneum of Art, Balboa Park, 232–2931.

Special

Park 212-7931.

Architecture Symposium for the current "Lare Entries to the Chicago Tribune Tower Competition" will be moderated by John Devention of the Oxfaques Times, and will include architecture Ericciand, and Stanley Tagerman, or anniero of the exhibition. Wednesday, September 17, 730 p.m., Sherwood Auditorium, La Jolla Matesoni of Corresponsity Art. 700 Mat

Song-Sign Competition will fea-ture interpreters for the deaf and a variety of muttal numbers accom-panied by sign language, mime, and dance, apponered by San Sci. Friday, September 12, 7 p.m., Montesuma Hall, SDSU, 234-6666.

Plano Festival, the thirty-second annual, will feature about 1000 planists, seven to seventeen years of age, playing Tchalkovsky, Sun-day, September 14, 2 p.m., Star-light Bowl, Balboa Park, Free. 565-2222.

Jazz Gultariet Al Di Meola will perform in concert, Monday, Sep-tember 15, 8 p.m., Montesuma Hall, SDSU. 265-6947.

"Hard Times Self-o-Thon" will be selling merchandles at a discount and giving away entertainment by Captain America Jones. Mariachi Verdugo, and Papa Sokol's Showtost 5, Satunday, September 13 and Sunday, September 14, 10 a.m. to 10 p.m. Sports Arena. 744-7440. Fall Chamber Music Series will begin with the Kensington Plano Quartet in a performance of Festivity Day will be Saturday,

center, featuring an exhibition and sale of Pa Dao needlework by the Hmong tribssomen of Laos. 11 a.m. to 3:30 p.m.; and a Javanese dance performance by UCSD's Harjito Denni, 3:30 p.m., SOFA Community Center, 7527 Cuvier Street, La Jolla. 454-6283.

Mexican Independence Day, will be commemorated in music, poetry, and speech, Tuesday, Sep-tember 16, II a.m., Educational Cultural Complex Theatre, 4343 Ocean - View Boulevard, San Diego, Free, 230-2846.

#### Music

Concert Series of Navy Band San Diego will continue Thursday, September 11, 7:30 p.m., Naval Air Station North Island Base Theater. Free. 225-3541.

Composet/Performer Team [THE]: trumpeter Edwin Harkins and battione Philip Larson, will present a concert in the spirit of avant-garde musical theater. Thursday, September 11, 8 p.m., Dramatic Arts Theater, SDSU. 265-6947.

"Mr. Hoosier Hot Shot," clarinetist Gabe Ward, will demonstrate his low register choruses and slip tongue accents. Friday, September 12, 7:30 and 9:30 p.m., Cold Time Care, 1464 North Highway 101, Leucadia. 436-4030.

Murlitzer Concert and Silent Movies will be combined by Chris Elliotr at the Mighty Wurlitzer and Harold Lloyd and Laurel 6. Hardy on the silver screen, Saturday, September 13, 7:30 p.m., California Theatre, Fourth Avenue and Street, downtown. 279-ATOS.

Summer Sunday Concert Series will feature the Kensington Plano Quartet, Sunday, September 14, 11:30 a.m., Marquis Public Thea-ter, 3717 India Street, San Diego. Free. 298-7674.

Promonade Concerts in the Park will conclude with Coronado United Council of Churches, Sun-day, September 14, 6 p.m., Spreckels Park, Seventh and Orange avenues, Coronado, Free.

Mozarr's Quartet no. 1 in G minor and Schumann's Quartet in E-flat, Tuesday, September 16, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free.

Piano Recital of music by Beethoven played by Fr. Nicolas Reveles will continue a series of informal concerts, Wednesday, September 17, 11 a.m., Performance Lab, Palomar College, San Marcos, Free. 744-1150 x349,

Chamber Music Series of Community Arts in conjunction with the Maryland Hotel will present the Low Frequency Consort and music from Corelli to Duke Elington, Wednesday, September 17, noon, Community Arts Gallery, 870 Third Avenue, downtown. Free: 223-0141.

Noontime Concerts will begin anew with cellist Marcia Zeavin, Wednesday, September 17, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4296.

Classical Guitarists Dan Grant and Fred Benedetti, the Orion Duo, will perform works of Bach, Brahms. Sor. Albeniz, de Falla, Scariatti, and others, Wednesday, September 17, 7:30 p.m., Carlsbad Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Caribbad, Free. 438-5614.

Spootts

Pro-Am Celebrity World Team
Tennis Marathon, the third annual, will be gonneed by Shapell Industries to benefit Social Advo-cate for South. Thunday, Spreamber J. 40 Tp.m., Serna High School gym. 5196 Santos Road vind final no Sunday, Spreamber J. 40 Tp.m., Serna High School gym. 5196 Santos Road vind final no Sunday, Spreamber J. 40 Tp.m. Small Shapel High School Creens, sustain Shapel High School Creens, sustain Shapel High School Creens, sustain Shapel High School Creens, Santon State State

Socker Soccer, the San Diego Sockers have advanced to the American Conference finals to play the Ft. Lauderdale Strikers, Thursday, September 11, 8 p.m., San Diego Stadium. 280-OOAL.

Fair Racing will be extended twelve more days by the Agricul-tural Association, Friday, Sep-tember 12 through Thursday, Sep-tember 25, first race at 12:30 p.m., Del Mar Fangrounds, 299-1340 or 755-1141.

Plahing Darby for boys and girls aged fifteen and under, with prises for the largest craffin, bass, unrifish, and trout, will be sponsored by San Diego Park G. Recreation Department and College Grove Shopping Center. Standay, September 13, 8 am. to 5 pan., Chollins Lake Park. 6350 College Grove Drive, San Diego, Free. 265-9853.

# TO LOCAL EVENTS

Run for Mental Health, the sec-ond annual 10K course to benefit the Mental Health Association and Parents of Adult Schizophrenics, the brenus.

Parents of Adult Schizophrenics, will take place Saturday, September 13, 8 a.m., starting between the Hilton Hotel and Visitors Center, Mission Bay. 277-9410 or 297-2861.

Volleyball, the fourth annual in-surance volleyball league tourna-ment will be contested by at least twenty-two teams and more than 300 players, Saturday, September 13, 9 a.m., De Anza Cove, Mission Bay, 236-1555.

Bay Fair Celebration on Mission Bay will begin with a thundertub regatta, Saturday, September 13, 11 a.m., Crown Point Shores; and national jet ski competition. Saturday, September 13 and Sun-day, September 14, 9 a.m., Fiesta Island. Free viewing, 692-4001.

Charger Football, the San Diego Chargers will kick off their regular season at home against the Oak-land Raiders, Sunday, September 14, 1 p.m., San Diego Stadium. 280-2111.

"Sidewalk History" will be theme of a Walkabout International walk, featuring the oldest and newest sidewalk dates in downtown San Diego, Sunday, September 14, 2 p.m., southeast corner of India and G streets, San Diego. Free. 293-7500.

"Golden Sword Corrida," to de-termine the sesson's outstanding matador, will close the regular season, will close the regular season, with matadors Manolo Martines. Antonio Lomelin, Rogelio Leduc, Marcos Ortegs. Miguel Espinosa, and Jorge Gutierrer, and bulls from the Tor-recilla ranch, Sunday, September

14. 4 p.m., El Toreo de Tijuana, downtown Tijuana. 293-3940.

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.

Manday Night Football will take place on Thursday with the Los Angeles Ram at the Tampa Bay Buccanners, Thursday, September 11, 6 p.m., and on Monday with the Houston Ollen at the Cleve Land Browns, Monday, September 15, 6 p.m., Channel 10 and KSDO 1130.

"Artec Football '80" series of insider-looks at how a top college football team functions, will be hosted by SDSU football coach Claude Oilbert and sportscatter Ron Reins, Thundsy, Spetember II. 7 and II p.m., Channel 15.

"50 Years of Country Music." will be presented by hosts Glen Campbell, Roy Clark, and Dolly Parton, and guests Johnny Cash, Ray Charles, and Loretta Lynn, at the Grand Ole Opry House in Nashville, Thuraday, September 11, 9 p.m., Channel 39.

Tennis, the Lipton World of Doubles will present thirty-two professional teams competing for a \$175,000 purse, sentifinals on Friday, September 12, 1 p.m.; finals on Saturday, September 13, 1 p.m., Channel 15.

Friday Evening Concert will fea-ture [THE], the composer/ performer team of Edwin Harkins and Philip Larson, on Thursday, with a broadcast Friday, September

"Campaign Journal" of Bill Moyers will look at the events, people, and issues in the 1980 elec-tions, in a nine-part series, begin-ning Friday, September 12, 9 p.m., Channel 15.

"Coast Watch '80," a TV town meeting on San Diego coastal land use and development, will be mod-erated by Harold Keen, Saturday, September 13, 9130 a.m. to 1 p.m., Southwestern Cable 16 and Mis-sion Cable 24.

Boston Symphony Orchestra will be conducted by Eugene Ormandy in an all-Beethoven program, Saturday, September 13, 3 p.m., KFSD-FM 94.1.

Padre Baseball, the San Diego Padres will be televised from the Atlanta Braves, Saturday, Sep-tember 13, 4:30 p.m., and Sunday, September 14, 11 a.m.; and from the Los Angeles Dodgen, Wednes-day, September 17, 7:30 p.m., Channel S.

Artec Football, the SDSU Artecs' season opener will be broadcast from the Btigham Young University Cougars in Provo, Utah, Saturday, September 13, 11 p.m., Channel 6; and Monday, September 15, 9 p.m., Cable Channel

Charger Football, the San Diego Chargers first home game of the regular season will be relevised live against the Oakland Ruiders, Sun-day, September 14, 1 p.m., Char nel 39.

Trearle's Piano Festival will be broadcast live from the Starlight Bowl in Balboa Park, Sunday, September 14, 6 p.m., Channel 10.

Harness Racing, the \$200,000 Kentucky Pacing Derby, third jewel in the two-year-old pacers' Triple Crown, will be televised from Louisville Downs, Sunday, September 14, 11:30 p.m., Chan-nel 15.

"The Adventures of Robin Hood," a 1938 film starring Errol Flynn as Robin Hood, Olivia de Havilland as Maid Marian, and Basil Rathbone as a baddie, will be screened Monday, September 15, 8 p.m., Channel 6.

Inaugural Concert of San Fran-cisco's new Symphony Hall will feature Edo De Wasar and Rudolph Serkin with the San Francisco Sym-phony, Tuesday, September 16, 9 p.m.; repeating Sunday, September 21, 1 pm. Channel 15 (simulcast with KPBS-Pth 69).

**Galleries** 

"Recent Work" of Richard Allen Morris, created from the remnants of razed buildings in downtown San Diego, will be exhibited, with a reception Thursday, September 11, 7 to 9 p. m., and continue through September 30, Art Gallery, Southwestern College, 900 Otsy Lakes Road, Chula Vista. 421-1180.

New Work by Russell Forester will be on display, with an opening re-ception Friday, September 12, 6 to 8 p.m., and continuing through October 8, Thomas Babeor Gal-lery, 7470 Girard Avenue, La Jolla. 454-0345.

Recent Works of four San Diego arrists. Lynn Schuette, Barbara Sexton, Dianne Mouratides, and Susan Venus Minnicks, will be ex-hibited at an opening reception Friday, September 12, 7 to 10 p.m..

and continue through October 12, Alternative Space Gallery, 534 Sixth Avenue, downtown. 233-1997 or 233-7888.

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

"Towers" by faculty member John Rogers will be exhibited through September 12, Masters Callery, Art Department, SDSU. 265-6511.

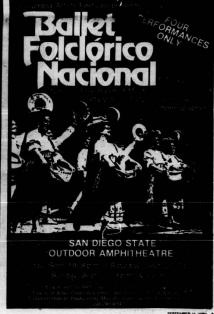
"Betty Riis Faces You," an exhibition of oil paintings by the artist, will be on display through September 44, San Diego Art Institute, 1449 El Prado, Balboa Park. 234-5946.

"The Art of Scientific Illustra-tion" will be exhibited in works from the Guild of Natural Science Illustrators, the Smithsonian In-stitution, and the museum's own historical collections, through September 16, Natural History Museum, Belboa Park. 232-3821.

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 College, 8800 Grossmont College Drive, El Cajon. 465-1709.





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# READER'S GUIDE TO LOCAL EVENTS

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

"Skilled Hands, Practiced Eye: The Development of American Quilts," a four-part show of American quilts from the Nineteenth Century to the present, will feature in part two later nineteenth centure." ent, win feature in part two fate interenth-century "Victoriana" quilts, baby and doll quilts, and Pennsylvania Durch calicos, through September 21, Villa Montecuma, 1925 K Street, Son Diego, 239-2211.

Blown Glass by Steven Correia will be exhibited through Sep-tember 25. Touch of Glass, 2491 San Diego Avenue, Old Town, 299-5184.

"Figures," an exhibition of recent screen prints by Joanne Sharp, will be on view through September 28, New Vistas Gallery, 500 South Santa Fe Avenue, Vista, 726-5051.

Recent Paintings by Agnes Mar-

BAUSCH & LOMB SOFLENS

(polymacon) Contact Lenses

Contemporary Art. 700 Prosp Street, La Jolla. 454-3541.

San Diego Printmaker Invitational, an exhibition of print ranging in technique from tradi tional etchings and lithographs to collage, color Xerox transfer, em-bissing, collographs, and mono-prints, will continue through Sep-tember 28, Reutter Gallery, 645 G Street, downtown, 234-2595

Watermedia Words by Pauline Doblado will be exhibited through September 28, Art Center Gallery, 300 North Brandon, Fallbrook, 723-1330.

Kinetic Sculpture by George Rickey will be on view through Oc-tober 1, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach, 454-4414.

"Chicago Currents," an exhibi-"Chicago Currents," an exhibition of contemporary Chicago artists' works donated by the Kotller Foundation Collection to the Smithsonian Institution's National Collection of Fine Arts, will continue through October 4, University Gallery, SDSU, 265-6511.

"The Eye of the Tiger," an exhi-

\$7900

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Eyeglasses Most RX's

One Hour

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Zorawing, will continue through October 5. Minger International Museum of World Folk Arr, University Towne Centre, La Jolla-453-5300.

#### Aztecs '80

(continued from page 1) replacement had to be found. To that end, the 1980 Aztecs will wear new, brightly colored uniforms instead of the old, dark ones. And the new look will be ones. And the new look will be supported by a sophisticated propaganda program, a jazzed-up version of the old coaches' show, to be broadcast on the KPBS public television station every. Thursday before games in the upcoming season. The show will be called Actor. Football 80 and will be hosted by sportscaster Ron Reina and Arres head oach Claude Gilbert Producer/director David Craver and cinematographer/field producer Tom Karlow have cooked up what they feel will be a lively and somewhat unique format for this type of program, which, in the past and in othe cities, has been a simple showing of filmed highlights underscored by live comments from coaches followed by awkward interviews followed by awkward interviews with stage-frightened football players. The new KPBS show will still rely on filmed highlights of the previous week's games, but these will be packaged in advance with professional parration and bcomotive, contemporary background music. If this seems similar to NFL highlight films, there is a good reason: Tom

Karlow is an occasional contract cameraman for NFL Films. San Diego fans may have seen a particular segment of a Karlow film more often than they care to remember: the now-famous close-up sequence of the Oakland Raiders' 1978 Lot misure Immaculate. ast-minute Immaculate

and what they do instead of

and what they do instead of going to classes; alumni boosters and Las Vegas gamblers making cash payments to players; and recruiters shopping with players for expensive sports cars. Stay runed.)

tuned.)
Arte Football '80 premieres
tonight, Thursday, September
11, 7:00 p.m., and repeats at
11:00 p.m., on Channel 15.
The show already has an
unquestionable plus in its favorit will run for thirteen weeks
without commercial interruptus.
— Stephen Heffner

last-minute Immaculate
Deception against the Chargers.
Following the highlights will
be scouting reports on the
upcoming weekend's opponent,
complete with films of the
opponent underscored by
comments by Coach Gilbert;
coned objoine interviews with the taped phone interviews with the opposing coaches; interviews with the previous week's Aztec offensive and defensive oftensive and detensive outstanding players, taped during the week in low-pressure campus settings; and a segment called "Behind the Scenes." The last will be especially unique to this type of show. It is planned looking for something special, this is bound to be it. The Choreographer's as a magazine-type vignette, describing aspects of the college describing aspects of the college tootball program that the outsider rarely sees. This first week's inside look will show the Artec coaching staff in meetings and planning sessions preparing for the first game at BYU. (Later "Behind the Scenes" segments could show where the players go

The Choreographer's Ensemble's evening of percussion and dance will take place at 8:00 p.m. on Friday, September 12 and Saturday, September 13, Women's Gym Sudio'Theatter at San Diego State. For information and reservations, phone 265-6821 or 265-6824.

#### Rodeo Photos

and the state of t

being captured and preserved tor scrutiny.

Many of the photographs show details rather than whole images, and many of the details are of a cowboy's middle to lower torso area, front or back, with more bulge in the front than in the back. Susan Felter has said

photographs are exciting and languid, direct and mysterious, and uncommonly beautiful. Rodeo Work will be on view at s located at 3847 Fifth Avenue Hillcrest, Gallery hours are 10:00 a.m. to 6:00 p.m. Monday through Saturday. For further information call 295-3538

Percussion & Dance (continued from page 1) the dance is the dancer's own

the dance is the dancer's own self-assertiveness, and that it is her looks that would kill (if they could). "Some Birds Sing Twice," in contrast, is a pleasant and beautiful dance in which the sounds and movements represent and respond to a free flow of energy. The score is for mallet instruments. The third dance is a new composition by dance is a new composition by liacoletti and Szanto for Jiacoletti and Stanto for percussion, tape, and dancer. Developed out of improvisation, it juxtaposes fragmented impulses of movement against piled-up layers of sound. Among the pieces for instruments alone there will be Russell Peck's "Lift-Off," a composition for nine bass drums. Nine. If you are

- Thomas Arne

(continued from page 1)

his paraphernalia: plaid shirt, blue jeans, two-toned and fringed leather chaps, boots, spurs, hat. It's a flattened and archetypal picture that might

lower lip bite that is a self-conscious yet coy come-on. There are action shots. The action is dramatic — one hand up and back arched in midbuck or setting the self-dramatic — one hand up and back arched in midbuck Stetson ducking under a mil. Some of the action is created not yet the subject to but by the camera panning to it. Thus even the stationary subjects convey the stationary subjects convey the converse of the setting and preserved for scrutiny.

the back. Susan Felter has said she is interested in a "graceful sexiness." She achieves that, and more: a sensuality that is part eroticism, part exploitation. The myth of the cowboy has been altered somewhat, but it is still there. Susan Felter's rodeo

#### READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith: commentary is by Jonathan Swelle and Jeff Smith. Information is accurate according to material given us, but it is always use to phone the theater for any last mutuce hanges and to inquire about toked availability. Many theaters offer discounts to students, smith of the control of the freedom of the control of the method of the method of the smith of the method of the method of method method of method method of method of method m

at the box office.

ALAS AFMAEIN
AND registed work by the San
Deep Sevent Thesent. Also the Taigle
cathquake, a small band of lettered a develuence and the sevent to the sevent to agree in search of the Magic
Kingdom.
San Deep Steret Thesett, through
Spentmer 16. Fridge, Spetember 12.
Security Perich Bulding, Sandey,
September 16. Fridge, Spetember 12.
Security Perich Bulding, Sandey,
or performances at 12.15 pm. For information call 233-0141.

APNE:
The story of this extremely popular musical, as worked out by Thomas Mechan and Marcia Charein, does not derived directly that the course the process of derived directly that the course stop for monon-eyed dog Sandy start out already enercoined in the home and affections of labulous Billionaire Thodby Wellbucks), believed, it resteads that the story was all and mogal and cognitive the submission was fasted to story the certain start bring was far and mogal occupient, the submission have fallen backets of the submission of together, with earliers have flaser bose foliol and fairsy late. The desided fills is Herrigan, who overnees the opportunities of the herrigan, who overnees the opportunities of the herrigan, who overnees the opportunities of the herrigan of the late. The place of the whole despreaded way. Dadify Warbocks, with his casual claims of the late of the herrigan of the

Shepard's Pulitzer Prize **OPENS** Sept. 12 Thurs.—Sun. 8 p.m.

BURIED CHILD

Marquis Public Theate

"LINE"

Leave You. "Carneled." and "How to Handle s Woman." is directed by Marinon Schradt. Joyce Boowned is Marinon Schradt. Joyce Boowned is Ethibetins in the Chemography. Carnelot is the first production of the North County Commanity Theater is North County Commanity Theater is North County Commanity Theater is the new Wall Edersteinment Corter. 43 Wired Walle Wyllias, Fildey, Wall Edwin Walled. Finding and Salarding wit 800 pm. Makines Sunding, September 21 and September 28 at 200 pm. For information and Tab. Sept. 1 herself, acting with sweetness and naturalness, and belting out the music in the Broadway manner with a sophisticated sense of phrasing that makes her by far the most musical singer in the cast, irrespective of age, couple of good songs — "Tomorrow couple of good songs — "Tomorrow and "it's the Hard Knock Life" — and and "is the Hard Knock Life" — and a lot of inspid ones, book; excestive sets by David Metchelt and Annie's latiful dog Sandy, played (in this return of the production we saw last January) by Buttercup, (Sa.)
For Theatre, Hrough October 11;
Tuesday through Saturday at 8:30
p.m. Mattiness Wednesday, Saturday, and Sunday at 2:30 p.m.

THE FINAL BOW

BURIED CHILD

BUIRED CHELD
Sem Shepard, a young playwright
often compared to Hendel Phere and
Job Oftens wan Fulker Phies for his
1979 deman about a Midwester
Hendy whose "Alex pair is disturbed
by in Walter her for the Midwester
Hendy whose "Alex pair is disturbed
by in Walter her coming," in Municulation
and disdays with mythical
and demonic elements, as well as with
a chilling seme of humor. His
characters, he says, are a "composite
of mysteries," unable to share each
fings seme of humor. His
characters, he says, are a "composite
of mysteries," unable to share each
fings whose most recent work
includes productions of hoors and

THE FIRAL BOW An original dramatic cornedy in one act written and directed by Christy C. Covington-Lead Premaries a mineral control of the Christy C. Covington-Lead Premaries a mineral control of the Christy Christy C. Christy Christ Ross, whose most recent work includes productions of Nicon and And Nou There's Just the Three of U.S. directs the play, which opens the fall season at the Marquis Public. Theater, Elift Wiff of San Diego Street Theater fame), Bette Laws, and Bill Dunnam perform the lead roles, ISm.) Marquis Public Threater, Firld Worth Common and Public Threater, Friddy, September 12 through October 5; Thursday through Sunday at 8:00 p.m. p.m.

GOD'S FAVORITE

Ned Simon's contical salute to the
Book of Job. Propercia. Joe
Benjamin awakes to the blace of a
burgler allem in the post Long stated
marsion. When he investigates the
case, he recoverine is goldly more
case, he recoverine is goldly more
messenger from God — as concrete,
underniable proof of which he were a
sweetablist with a large "C" on it —
are to lest Job in heraction
impreciable taith in his Creator. Joe
becomes a modernia dy Job. It is a
becomes a modernia dy Job. It is

p.m.

CACTUS FLOWER

A comedy by Ale Burrows, based on

Flow de Cactus by Preme Breiter and

Jean-Flore Credy, in which a bachelor

before de Cactus by the Preme Breiter and

Jean-Flore Credy, in which a bachelor

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for children Marius Zirra

STEGE

announces

the opening of their

Professional

ance department

CAMELOT
The Larner and Lover musical sags of King Athur, the Kinghts of the Round
Table, Martin the Magician (who is level) packswards in time and who years for socious pop and modern commodes), the evil Mordred done of literature's month induce creeps), and the immortal though itsics affair between Siz Larneckia and Queen between Sir Lancelot and Queen Guenevere, based on T.H. White's book, The Ornce and Future Ring. Ball Raftery directs Dean Richardson as King Arthur, Tracey Thurn as Guenevere, and Ball Boatek as Lancelot. Frank Bowers plays Sir ESTELLE MAHY

234-4647

sandiego repertory theatre

**HURRY! FINAL WEEK** The Lady Cries Murder
By John
William See

What the Butler Saw By Joe Orton

1620 6th Avenue 231-3585

treated to celestial gossip (the devil looks like Robert Redford) and is subjected to the trails and tribulations of his Biblical counterpart. Bud Ogen is the potent look, and Gary Wright is in the potent look, and Gary Wright is the Ahmighty D. Larry Steckling Greects (Sm.) Coronado Playhouse, Friday, September 12 Strough October 25; Thursday through Sunday at 8:00 pm.

GOLDEN TRASH STAMPS: A BUREAUCRATIC TRAGEDY Reviewed this issue. Marquis Gallery Theater, through September 22: Friday, Saturday, and Monday at 800 p.m.; Sunday at 6:00

THE LADY CRIES MURDER
While this play leaves a strange tasts
the mouth of those expecting the
basic decencies of mystery — a
provocative puzzle and a satisfying
solution — it is nonetheless a notou pronocative pusies and a sinstyling solution— it is normetives a notion solution— it is normetives a notion solution— it is normetives a notion solution and it is not to convention. It is good when the convention is the solution and the convention is not to convention and the convention is not to convention and the solution is solved in the convention of the convention is solved in the convention of the convention is solved in the convention of the conventio

Casting

Cat Sloan **Theatrical** Casting Co.

now casting a non-union major motion picture. ocation: Dana Point/Lagur area. Suspense/thriller. November start date. All talent needed. Pay for principle roles (6) \$850.00 per week. Atmosphere players \$125.00 per day.

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#### Theater Directory

CALIFORNIA-PACIFIC THEATRE CARTER CENTRE STAGE Balboa Park 239-2255

CIMIC THEATRE 202 C Street, downtown 236-6510

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856 C.R.A. THEATRE 9115 Clairemont Mesa Boulevard. San

Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street. El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast Sc View Boulevard, Southeast San

Diego 263-7254 x33

GASLAMP GUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

403-1700 x410

JEWISH COMMUNITY CENTER
Front and Center Theater
4079 Fifty-fourth Street. San Diego
583-3300 x36

LAMB'S PLAYERS' THEATRE 500 E. Player Boulevard. National City 474-4542 LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Control

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 NORTH COUNTY COMMUNITY THEATRE PALOMAR COLLEGE Palomar College Theatre. San Marco 744-8860

OLD GLOBE THEATER Festival Stage, Balboa Park 239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082

746-6669
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive. Point Loma
222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Balboa Park Puppet Theater, San Diego 239-8355

SAN DIEGO REPERTORY THEATRE 1620 Such Avenue, downtown 231-3365 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Thea 265-6884 Open-air Amphtheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SPRECKELS THEATRE 121 Broadway, downtown 213-6541

UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10430 Pomerado Road, Scripps Rais 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO Theater John Mair Theater Stud

UNIVERSITY OF SAN DIEGO

Mutitar Steel radial Brake drum Brake rotor Pistons & liners Clutch set Monza exhaust Fan nelt Fan nelt New head Rebuilt case New carb New bumper Plug wires

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BULLFIEHTS

#### THEATER THEREADER'S GUIDE TO

unexpected twists, in the parlance of the underworld, the play is a "set up." Practically every leature of detective fiction is fair game for one of author John William See's Irlendly little warps. John William See's trendly little warps, in fact, the more commontable you feel with the genre of detective fiction, in particular with the witnings of Dashiel Hammet and Reymond Chandler, the more you are in for a supprise. ISm.)
San Diego Repertory Theate, through John Standby, September 14 at 8:10 pm. Matthews Lind Sandby, September 14 at 8:20 pm. Matthews Linds, September 14 at 8:20 pm. Matthews Linds, September 14 at 8:20 pm. Matthews Linds, September 14 at 8:20 pm.

LINE
The Israel Horowitz sastre about an everyday experience very few people can endure gracefully standing in line. Horowitz, whose other works include Shadou Play, Chiansocuro, and the award-winning film The Shadoubry Statement, casts a mock-socological even in the observations. Saterment, casts a mock-sociological yea on the phenoment of queuing, Some of the "key" issues he raises or "I stainforty in the art errotocular of the "key" issues he raises or complete the stainfort of the st

LOVE'S LABOUR'S LOST
Shakespeare's early comedy is about four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during that time avoiding all contact with women. The folly of this academic monasticism is shown up by the arrival of the Princess of France and her three gentlewomen; the four men at once fall in love with the four action for interpretations that but with a second of the base divises of the human heart repolly shafest the unrealistic utions of the interlect control of the interlect c

England also gives Mr. Kilty and his designers (Kent Dorsey and Deborah Dryden) the opportunity to indulige themselves in the playful riches of local color. Visually, this is surely the

eliminate the evil financiers, the Madwomen's solution is both a fitting and a funny piece of tidy peetical justice. Directed by Robert Smyth, who also designed the sets. Other members of the cast include Danny

was sceral inhearash way from competence the actor screed and other toget their lines the skalpin was unmargarater, and firmly as unmargarater, and firmly as a managarater, and firmly a face-beind apparamen by seasoned pro Jen Langham, as an aise table best on rescump file adaptive from a screen file adaptive from a screen file adaptive file and transplants, was able to give the above on re-examply exemination of the school of the competition of the school of

enformation call 765-1100.

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421-4615 or 422-1250.

\*\*THE PRILADIENS STORY
The production by Executable in Pasio
Playhouse focuses upon Tracy Lond.

\*\*a wealthy Philadelphia socialize about
to embals on a second manager
toma a national magazere, sere to
comparison.

\*\*a conding to Dr.

\*\*Samuel Johnson, Two reporters
toma a national magazere, sere to
comparison.

\*\*a conding to Dr.

\*\*parties.\*\* a conditional production of the producti

RICHARD III
The new Great American Theatre
Company presents this history play
by Shakespeare as its first
production. The Timpady of Richard
Ill traces the time of a sinister,
malformed man to the throne of
England and to bits eventual downfall

in battle, on Bosworth Field — where he was willing to trade his entire he was willing to trade his entire usurped kingdom for a horse. Athough Richard III performed many violent deeds the ordered his brother Clarence stabbed, for example, and then had the body placed in a barrel of malimsey wiret, the last sccnes of the play complected one's instally registrie impressions and almost arrocke of form of tempered sympathy certerence to "traggady" in the tile of the olay. (Sm.) reference to "tragedy" in the site of the play. (Sm.) Second Avenue Theatre, Friday, September 12 through September 21; performances nightly at 8:00 p.m.

21) performances nightly at 800 p.m.
ROMEO AND QUALET

A fresh, delicate, ardiset Towah

Felabsh, and a sushes comber and
emphasic Benjamin Hendrickoon size in
this adminish production of
love, bradd society, and indifferent
face. Director Jack Offish has made
the most of the vest Festeral Stage,

Part Veste, a simple, symmetric law, and bold lighting effects to demantie
the play's central benne: the such,
pathetic shalling of the hos lovers

Albuch of the acting ja pollahed, with
an outstanding performance by

Annes Wither as Mercusia. Gill,

Lincolny September 21; Standfoy,
September 13 and Tusadly,
September 10 at 83 Op.m.

SEARMING

SCAPPO)

A Cornorly designation, set in 1900s halp, of Molère s clease; Pracch farce The Requester of Sought written by the Requester of Sought witten by the Requester of Sought witten by the Sought witten by the Sought of Sought witten by the Sought of the commetted self arts, a development of cornorly in the Statement Century. The commendation of the Sought Soug SCAPINO

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district create offered on the outdoor Frished Stage. It is this delightfully lurry, with a wonderfull gredlegally in the invention or the control of the control

THE ANDWORNO OF CHALLOT The Jeen Graudous draws about a syndrotic scheme to diff for the of syndrotic scheme to diff for the of several properties of the several special scheme to the several survivals. In Medicanna of Challets, or under the greedy materialism of the syndrotic Though decision, and the Countes—played by Phora and the Following the Several special scheme to the several special scheme to the several special special special special special principles of the special spe

The Pine Hills Loopy to camery para. In the Pine Hills Loopy to Camery para. In the Camery beneathed and camery ca THE "Like Cheech and Chong playing Dr. -Los Angeles, 1978 SDSU CONCERT, 8 PM, Thursday Dramatic Arts Theater 265-6947

THE MOON IS BLUE
The Pine Hills Lodge, located just a
few miles southwest of Julian, offers

Music Building. 239-4662 Trained or experienced singers contact chorale office for appointment

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holds

Auditions

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The Meaning of the New Age Karma and Reincarnation Evolution of the Soul

Charles F. Lutes has lectured extensively on these topic worldwide for over 20 years.

# **The Touching Connection**" Nancy Beauchaine, M.F.A.

Sexologist Repeat of a self-out!
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Dinner, 2 drink tickets, wine at your table, Ms. Beauchaine's talk, dancing, & tip. \$10 complete

A casual evening for people interested in human relationships, sponsored by Foto Date. human relationships, sponsored by a roto varie. To order, sind your check for \$31 to Foto Date Club, \$91 Carnino de la Reina, San Diego 92108 include your name, address, honen number, and dinner preference of prime rib, trout, red snapper, or N.Y. stext. Limited to \$0 people. For further information call Foto-Date, 299-2543.

#### READER'S GUIDE TO THE THEATER

STEP INTO THE WOODS
Another original work by the San
Deeps Street Theosite: This one
Deeps Street Theosite: This one
and absurd quirks of the only animal with
opposable tumbs, your species and
minn, humaskind:
This street, through
September 1.4 Thursday, September
1.1 Security Pacific Building, Sunday,
September 1.4 Cosen Breach, Park,
September 1.6 Cosen Breach, Park,
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T-BIBRTS
NOVEMBERS
NOVEMBE T-SHIRTS
Robert Patrick's T-Shirts consists of

Marquis Gallery Theater, through September 27, Friday and Saturday at 11:00 p.m.

TWO GENTLEMEN OF VERONA
The second offering in this summer's
Shakespeare Festival is a comedy
about frendship, treachery, ardor,
and the pangs of despised leve. It has
a complicated, artificial plot, filled
with formal symmetries and
parallelisms, fortutious coincidences,
and unbrilledupite comic devices. At

a complexed afficial plot, filled with formal symmetries and almost with formal symmetries and underson and undellevable come, devices. At the same time it is a comainly large with a good dark of passion and underson and undellevable come, devices. At the same time it is a comainly large with a good dark of passion and underson and the same time it is a complex to the common and the same time in the common and undersonate of the same time in the common and undersonate of the same time in the common and undersonate of the same time in the common and undersonate of the same time in the common and undersonate of the complex of the

September 12 and Sunday, September 14 at 8:30 p.m.

WHAT THE BUTLER SAW
JOE Often prefaced his fance What
the Butler Saw with a quadation from
Cyril Towneur's The Reventiger's
Tragedy, "Surely we're all mad
people, and they! Whom we think
are, are not." Often's play, which
examines the implications of these
lines, is beed on a simple, yet
intriguing question what if two
psychiatrics and ped the same

patient simultaneously? What follows from this premise is a mad dash from this premise is a mad dash through a British psychiatric clinic where the fringes of human behavior become commonplace and where the analytical reasoning of the two shrinks (Doctors Prentice and Rantz) shrinks (Doctors Prentice and Rantz) serves only to nicell the adventical chaos of the scene, a Darwinian de-evolution that converts the sanatorium into a primal cave loaded with missing links. This is Orton's conception of the play, at least. The San Dlego Reperton's production, however, emphasizes the farcical aspects and treads lightly over the more serious — and scandidous —

issues raised by the play. The production is saved from being mere powder puff by Jim Brown's acting of Dr. Prentice. With an accent that rings like the tired rhythms of a decadent member of the fox-hunting de-adent member of the fox-hunting catte. Brown in equal to Orton, and his work stands out as a wry—and his work stands out as a wry—and why—moment in this otherwise watered down (though still very hunry) version of Orton's stilly (Sm.). San Diego Repertory Theatre, through September 18. Thursday, September 11. Friday, September 13. Tursday, September 12. Tuesday, September 16, and Wednesday, September 17 at 8.30

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# READER'S GUIDE TO THE MUSIC SCENE

#### This Week's Concerts

Ast clinical anyone what they finish of when they heat the word "blues," and chances are they?" an weet. 8.8 king," if a no wonder, and the second of the second of they have the word blues, and chance as the second, (thinhy-one years as a recording artist) that his name is producingly enjoyment with the producing artist) that his name is producing artist) that his name is producing artist) that his name is producing artist in the producing and the producing and the convent of the convent of the convent of his convent of the convent of his c though, has usually packed though, has usually packed enough contaglous intensity into his performances to make my evenings well spent. He has appeared in San Diego quite frequently in the last few years, but that is no reason for you to miss him when he appears at the Bohia Hotels Mission Boy Room tonight. Thursday, through Salurday, Forget



"How flue Can You Get?" King's autor playing is as good as ever, and his self-deprecating humor has not lost its bite. Should we expect him to be less than vibrant? No. A small, intimate club setting?

like the Bahia's it equally as good as the Catamaran's Polynesian Room, and since King has done well at the latter club, there's even reason to expect the same at the Bahla.

The remainder of the concert service in the concert service in the content of the

worthy local bands that have worthy local bands that have been plaqued by real or imagined problems. In the Zabac Cub. The neal weeking the Zabac Cub. The neal weeking current favorite among San Diego bands (more because of their appoint a mobility of their appoint appoint of their appoint appoi

ora Club. Over at the Spirit, the popular opposed to an EP), will be playing Friday night, followed by Jerry Raney and the Shames and Becky and the Blue-Tones on Saturday night. Bratz is a far more impressive band in person than an record. As for Jerry and Becky, this jury of one is still in deliberation.

— Steve Esmeding



Friday and Saturday

1921 Bacon St., Ocean Beach 222-6822

Saturday night dance contest and drink specials

Dance Lessons Wednesday & Thursday nights at 7:30 p.m. Tues nights

Red Eye | Tall Cotton

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# POSTER EMPORIUM

Muhammad Ali Fight (Las Vogas, O George Benson Sept. 27 (early show) Annie Cars Sept. 29 Yes Oct. 2 B52s Oct. 9 Kinks Oct. 11 Van Halen Oct. 12 Elton John

#### LESTAL LANT PARROT Peregrin Threshold Purl Purl New Tuxedo Jazz Band

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The Kinks.... Angel City Oct. 1 Yes Oct. 2

George Benson Sept. 27

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

#### San Diego Concerts

The Alleycats and the Strangers Bacchanal Thursday, September 11.8 p.m., 5022 Claremont Mesa. Boulevard, 560-8022

The Unknowns and Private Sector Zebra Club Thursday September 11 Pp.m. Fifth and Market streets, 224-6457

The Zippers and the Strangers: Bacchanal Friday, September 1, and Saturday, September 13, 8 p.m., 8022 Clairemont Mesa Boulevard, 560-8022.

The Pupples and special rockability guest Zebra Club. Finday. September 12. 9 p.m. Fifth and Market streets. 235-6664.

Trowsers and Christatari with dub interludes: Zebra Club, Saturday: September 13, 9 p.m. Fifth and Market streets: 239-4222.

Jerry Raney and the Shames and Becky and the Blue-Tones Spirit Saturday, September 13, 9 p.m. 1130 Buenos Avenue. 276-3993

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

Confunkshun, Cameo, Fatback Band, and Change: Sports Arena, Finday, September 19, 7-30 p.m., Sports Arena Boulevard, 224-917.

Arthur Lee and Love and Claude Coma and the IV's:

Muddy Waters; Bacchanal, Friday, September 19, 8 and 11 p.m. 8022 Claremont Mesa Boulevard, 560-8022

Salsa Celebration: Sunday, September 21, 12 p.m., Old Town Hall, 2266 San Diego Avenue, 262-2284

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

Johnny Paycheck: Country Bumpkin, Monday, September 29, 7 and 10 p.m., 1862 Palm Boulevard, Impend Beach, 429-1162

#### Clubs

The Alamo, 3093 Clairement Drive. Clairement 276-2240 Side Ander country western, tuesday through Sunday.

Albatross, 1309 Camino del Mar Del Mar 755 6744 Call club for information

Albie's Beef Inn, 1201 Hotel Circle South Is also valley 291-1103 John Howard pignist. Tuesday through Saturday

Anchorage Fish Company, 3878 Carithad Boulevard Carithad Poy-3170 M B and Me. fox fox is denetally through Satisfact in white Diran. Francisch Carithad Scott Peade Carithad Gay, Sunday through any, Sunday through



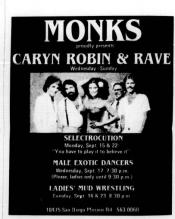
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Allantis, 2595 Ingraham Street Mission Bay, 224-2434 Roberta Linn, contemporary, Tuesday through Saturday.

Bacchanal, 8022 Claremont Mesa Boulevard. Clairemont. 560-8022 Bratz. rock. Thursday flrough Saturday. Stephone Grappelli and David Grisman. country, swing, and jazz. Sunday.



**Bahia**, 998 West Mission Bay Drive Mission Bay, 488-055t. B.B. King blues. Thursday through Saturday.

country swing. Tuesday through Sunday

Black Angus, 5247 Keamy Vill Road, Keamy Mesa, 279-3100 Call club for information.



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-

Sunday Threshold (azz. Tuesday Purl (azz. Wednesday

Boathouse, 2040 Harbor Island Drive Harbor Island, 291-8010 Acme Spaghetti and Screendoor Co. comedy, Sunday and Monday.

Bob LaBeau Music Center, 1460 Rosecrans Street Loma Portal 222-6686 Riverboat Roy Clayton tolk Saturday

Bombay Bicycle Club, 2806 Shelter Island Drive Shelter Island. 224-2483 Laura Zambo, guitar and iazz vocal styling, Friday and Saturday, Gary Sherwood, contemporary and country. Wednesday.

Boom's, 2888 Pacific Highway, downtown, 291-5555: Gary Puckett with SRO, contemporary and oldies, Tuesday through Saturday.



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Castaways, 10757 Woodside Avenue, Santee, 449-6700: Mistit rock, Tuerday through Saturday.

Chateau, 3623 College Avenue College Grove. 582-5820 Vessbethol Trio. contemporary. Wednesday through Sunday.

Chicago Mining Co., North, 308 El Camino Real, Encinitas

Countryside, 300 Douglas Drive. Oceanside, 757-0860: Crosswind, country variety. Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, imperial Beach. 429-1161 Grand Stam, top 40 rock. Wednesday through Sunday; rock and roll. Monday and Tuesday.

Distillery East, 755 Metcalf Street. Escondido, 741-9393: Call club for



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

Cafe Del Rey Moro, 1549 El Pradio, Baliboa Park, 234-8511 Brian Reney, contemporary guitar Friday and Safurday, Sharon Skidgel, piano bar, Friday and Safurday.

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081: Jack Constanzo and his

942-1676 Call club for information

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

Comedy Store, 946 Pearl Street, Lo Jolla, 454-9176. The Comedy Store Players, comedians, Friday through Sunday.

Country Pump, 13280 Old Business Route 8, El Cajon. 561-5893: Country Comfort, country rock, Friday and Saturda

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Rex Paris,

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



and guitar. Wednesday through Saturday. Sal and Del. show tunes and light opero, Sunday and Monday. Bill Brackett, X-rated comedy, Tuesday. Shelter island Drive, Shelter island 224-3577: Spring Fever, contemporary, Tuesday through Saturday.

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

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

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

cyon, 4258 West Point Loma levard. Loma Portal. 225-9559: a Masters: rock and roll. day through Saturday: ngers, rock and roll, Sunday

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

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: W.C. Spencer Band. country western. Wednesday through Saturday.

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370: T.D. and Mr. Mustard, contemporary, Wednesday through Friday.

Humphrey's, Half Moon Inn. 2241





Hungry Hunter, 1221 Vista Way

Oceanside, 433-2633. Back Alley, contemporary. Wednesday through Saturday. Sky High, new rock, old wave and originals. Sunday through Tuesday.



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Krishna Mulvaney's, 1031 Crang Avenue: Coronado 435, 4660 Gars Shorwood, contemporary and country Thursday through Safurday

Lakeland Resort, High way 79 Culyamaca 765-0736. Three Fall country took. Thursday firrough Sunday.

Lakeside Hotel, 9940 River Street Lakeside, 443-9591 The California Country Band, country, Friday through Sunday

L'Chaim Vegetarian Restaurant, 134 West Douglas Avenue El Cajon, 442-1331 Cass folk guitar, Friday and Saturday

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Le Chalet, 5046 Newbort Aven Ocean Beach 222-5300 Whois Driving country Tuesday through Thursday Stagecoach, country Sunday and Monday

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

Cajon, 442-9696 Justice, contemporary took, Tuesday through Saturday, Fro Brigham Preservation Band, rhythm and plues Sunday and Monday

Macho's 2955 Michigay Drive Loma Portal 224-2401 Lariny Frewitt and Cinnamon Ridge.

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Magnolia Mulvaney's, 8861 Magnolia Avenue: Santee 448-8550. Ash Underwood and the

Mama's Mink 533 Fast Main Street, El Cajon, 442-5573 Ambitious, country, Tuesday through Safurday

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

Mounglow, 4615 Clairemon Drive, Clairemont, 273-1022 Drive, Clairemont, 273-1022 Sandy Stewart and Co. contemporary, Thursday through Saturday, Jim Nixon Trio, country western, Sunday and Monday; Sandy Stewart and Co. contemporary, Tuesday and

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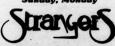
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Monday: Stephanie Winslow with Gerry Baze and a Touch of Country, country, Tuesday.

ashville West, 4240 West Point Nashville West, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: Bramble, country western. Wednesday through. Sunday: Richle Gary and Sundawn, country, Monday and Tuesday.

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

Ocean View Room, Hotel Del Corondo. 1500 Orange Avenue Coronado. 435-6611: Blue Skies, top 40, Tuesday through Saturd Also appearing. Mr. Lucky, pion Tuesday through Saturday.

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

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

One Night Stand, 4970 Voltaire Street, Ocean Beach, 222-2146: Tom Cat, blues, Thursday; Pete Arans, falk rock, Friday; Mike Tumer, falk rock, Saturday; Karen, folk singer, Wednesday.

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

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Dick Liberatore, oldies but goodles. Thursday: Fro Brigham Preservat Band, rhythm and blues, Friday

Palamino Cacidali Lounge, 5821 Mission Gorge Road, Mis Valley, 280-4698: Quik Silver, country western, Friday and

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

Porthole Lounge, Holiday Inn. 1355 North Harbor Drive. Embarcadero. 232-3861: The Oats Band. country. Tuesday through,

Poseldon, 1670 Coast Boulevard. Del Mar. 755-9345: Red Grammer Band, contemporary, Wednesday through Saturday.

Prophet Vegetarian Restaurant 4461 University Avenue, East San Dego 283-7468: Lori Beil and Pam Soper, mellow jazz, Lori Beil and Carl Cranfield, classical filled cluets, Thursday, Saturday, and very other Sanday, Melissa Morgan, harp, Leedersday, Friday, and every other Sunday, Melissa Morgan, harp, Friday dhermoon, Morgan, harp, Friday dhermoon,

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

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island.

291-5030: Ted King, piano and guitar, Monday through Saturday.

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

Rib Cage, 5550 Keamy Mesa Road, Keamy Mesa, 277-7937: Homefolk, confemporary, Thursday through Saturday.

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

Santa Fe Bar and Grill, 656 First Street, Encinitos, 753-2578: Cross Cut, rock and roll, Thursday: Rusty Spurs, country, Fridays; special quest band, Saturday: talent night.

Sea Dog Lounge, Holiday Inn, 595 Hotel Circle South, Mission Valley. 291-5720: Call club for information.

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124. Highway 101, Encinitas, 753-1124. Peter Sprague, 1022, Softwaday and Sunday mamings, Paul Johnson, Cathy Curlis, toouthy and contemporary, Tuesday, Thursday, and Fricky morning, Brett Clinger, easy listening, Wednesday, morning, Johannes, dinner music morning, Jenden, dinner music working, Johanney, and Wednesday nights.

Saturday: Butterfield Stage Sal John Sandoval, contemporary and originals, Tuesday through Thursday: John Sandoval, Kiko Contemporary and originals, Friday and Saturday.

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

Su Casa Restaurante, 6738 La Jolla Boulevard, La Jolla. 454-0369: Esteban Ramon, guitar, Paraguayan harp, and flute. Tuesday livough Sundey (accompanied by Christina Ramon, guitar, Friday through

Swan Song, 4287 Mission Boulevard, Pacific Beach. 272-7802: Call club for

That Pizza Place, 2622-8 El rnat rizza Place, 2622-8 El Camino Real, Carlsbad, 434-3171: Dixieland jazz, Friday; John & Julie Moore with Dennis, bluegrass, Saturday.

Royal Vista Inn. 632 E Street. Chula Vista. 426-2500: Mike

Smuggler's Inn Dinner Club, 402 Fashion Volley Road, Mission Valley. 291-7170: Call club for

Spirit, 1130 Buenos Avenue.
BoyPork. 276-3993: Siers Bros.
rock. Thursday: Brotz. rock. Frida
Jery Roney and Shames. Rick
Elios Bond. and Becky and the
Bluetones. rock. Saturday; Color
TV. Claudie Coma and the IV's.
and

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944: Ed Moreno, Jazz guitar, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

Wednesday: Dusty and Malies Wednesday: Dusty and Melissa, contemporary, Wednesday through Saturday; Dusty, contemporary, Sunday; Donna Cote, contemporary, Tuesday and Wednesday.

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Cardiff. 436-8877: Call club for information.

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240: Joe Marillo Quintet, jazz. Thursday through Saturday: Bob Magnuss Quartet: Werknesday.

Trojan Horse, 6179 University Avenue. East San Diego. 582-1070: Call club for information.

Tuba-Man's, 2551 University Avenue, North Park, 295-9426: Hard Times Bluegrass Band, bluegrass, Saturday,

VIP Lounge, Town & Country Hatel. 500 Hatel Circle North, Mission Valley. 291-7131: Call club for information.





Thurs., Sept. 11 9 PM
The band that accompanies Jerry Riopelle Thumper

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Dance show—One cover for the entire evening Jerry Riopelle with Thumper

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Jerry Riopelle with Thumper



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Rod Plazza Band



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Voyager, 1901 Shelter Island Drive Shelter Island 222-0421 Kirk Bates, contemporary, Tuesday through Saturday

Wayside Inn, 3050 Pio Pioc Drive Carisbaad. 729-7131 Call club for information.

Windjammer, 2951 South Highway 101. Caraliff 753-0188 Call club for information.

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

#### Los Angeles Clubs

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

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

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

Donte's, 4269 Lankershim Boulevard, North Hollywood, (213) 769-1566, Mort Sahl, Thursday; Barney Kessell, Friday and Saturday.

Flipper's, La Cienega and Santa Monica, West Hollywood, (213) 652-4290: The Troops, Pearl Heart, and Kosmic Blues Band, Thursday, Miss Hollywood, Friday,

Golden Bear, 306 Coast Highway, Hunlington Beach. (714) 536-9600: Stephone Grappelli, Thursday; Let's Eat, Friday; Koinonia, Sunday; Tonio K., Monday.

Improvisation, 8162 Melrose Avenue, (213) 651-2583 Fred Willard, Thursday through Sunday

Madame Wong's, 949 Sun Muy Way, Chinatown, (213) 624-5346. Naughty Sweetles and Juke Jumpers, Friday.

Madame Wong's West, 2900 Wilshire, Santa Monica. (213) 829-7362: Freeze. Wet Picnic, an Timmys. Thursday. Naughty Sweetes and Scumbags. Saturday.

Boulevard, North Hollywood. (213) 764-4010: Jimmy Robbitt and Renegade. Friday: the Dillards. Safurday. Jan Carritt and Jeff Pierson. Sunday. Tony Visco. Monday: the Weitz, Tuesday: Gary Hall, Wednesday.

ashington (213) 936-8704. Etta mes. Thursday through Sunday

asquale's, 22724 Pacific Coas ghway. Malibu. (213) 456-2007

Roxy, 9009 Sunsel Boulevard. (213) 878-2222: Lou Reed, Friday

Starwood, 8151 Santa Monica Boulevard. (213) 656-2200: The Twisters and Juke Jumpers. Inuraday. A La Carte and Pegasus. Friday and Saturday. t Pop and Carl Stewart. Monday.

Whisky a Go Go, Sunset Strip. (213) 652-4202: Billy and the Beaters. Toni and the Movers. Roger Romeo. Thuriday, the G Go's and D-Day. Friday and

The Trojan Horse Cocktail Lounge

Ram Band Last week

**Siers Brothers** 

Things

Wednesda through Saturday

Artisan

Jim Soules (hypnotist)

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Things

Kicks' Press Party



Jerry Raney & the Shames

Rick Elias Band

Becky & the Blu-Tones

Tuesday, Sept. 16

The Push Band Wednesday, Sept. 17

The Xterminators. Claude Coma & the IVs. Urge and Color T.V.



Monday & Tuesday

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eek so you can drink the weekends and sober up Mondays and Tuesdays omplete Mexican combination plate. This week consists of chips and hot appetizers, cheese enchilada, chili relleno, beef taco, rice, beans, hot wegetables, plus bunuelos.

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#### Concerts

Melissa Manchester: Universal Amphitheatre, Thursday September 1 through Saturday. September 1 3. 8 p.m., Universal City. (213) 980-9421.

At Stewart and Shot in the Dark Universal Amphitheatre, Monday

September 15 and Tuesdar September 16, 8 p.m., Univer City. (213) 980-9421.

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

Teddy Pendergrass and Stephanie Mills: Greek Theatre. Thursday, September 25 through Sunday, September 28, 8 p.m., 2700 North Vermant Avenue. (213)

Beach Queen Mary, Saturda September 27, 5 p.m. (213) 436-9804.

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# **CURRENT MOVIES**

All reviews are by Duncan Shepherd.
Priorities are indicated by one to live stars
and antipathies by the black spot. Unrated
movies are for now unreviewed.

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Andly Warbel's Tructule — Faced with a depletion of virgins in the Transylvarian countryside, a pourly, worred Court Dracule is impelled, at to take leave of his forme in search of virgin blood (Fault I can't leave my family down in the crypt.) The wifness, come holds a firm hand over virgins, the virgin country to the virgin co clim holds a firm hand over virginity. Live virginity is a considerable of the control of the co

(University Towne Centre, 9/12

through this desultory up-river excur-sion, unimagniavely patterned after Joseph: Cornad's HEART OF DARK. MESS. bogged down along the way by a kind of photography that can best be described in words out of the glul-ton's lexicon (stuffed, gorged, bloated, heavy, chock-full, and brim-ming over) and by a first-person nar-



ration witten in the hero-boiled dom-of the (clonal private eye ("Charging and her hero private eye ("Charging and her hero private eye ("Charging and her hero private eye ("Charging and hero private eye ("Charging and hero with eye ("Charging and hero private eye Well Cut of min half with a machine gun and prive em salen-dut in was ghostly, appearance of Marton Brando, carrying permanent and im-perietable shadows around his eye ("Charging and hero private eye ("Charging appearance of Marton Brando, carrying permanent and im-perietable eye ("Charging and hero private eye private eye ("Charging and hero eye ("Charging and hero yes) ("Charging and hero eye) ("Charging and hero private eye ("Charging and hero eye) ("Charging and hero private eye) ("Charging and hero eye) ("Charging and hero ye) ("Charging and hero) (

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Fine Arts, 1918 Garnet, Pacific Beach (274-4000) The Immorte Bacheler The Grandul Deed Film, 912 and 13 Treater In, 301 Midney Dr. (234-3451)
Theater 1: Brubaier and Maps., from 912
Theater 2: The Big Baser and Since the Dragon
Theater 3: The Mignan Men and The Fifth
Middener, from 912

Lama, 3150 Roseovere (224-3344) The Bue Legison Mildery Drive In, 3601 Mildery Dr. (223-6342) Caddysheer and Used Carl

W11
Life of Breen and The Magic Christian, \$112 and 15
Man of La Manche and Robin and Manien, \$114
frequen 16
Murder by Decree and The Seven-Per-Cent
Solvion, \$17 and 18

Unicom, 7454 La John Blvd., La John (459-4541) Tree of Monden Clogs

Bawers Sea (no bears, even, on this Bear Island), used during Word War II as a 10-dot hear and now the centre as a 10-dot hear and now the centre as a 10-dot hear and now the centre as 10-dot hear and the sea of the tender of the sea o

The Black Stallion — Possibly the best horse movie since NATIONAL VELVET and without question the best Mickey Pooney showcase in a long, long time, but not quite as long a time as since NATIONAL VELVET. Carroll as since NATIONAL VELVET. Carroll Ballard, a Francis Coppola protege, makes the story seem very tall, as though seen from a child's point of view. His extensive narrative skills

range from initiating a couple of mun-claim objects, a jecnnie and a horse statutete, with symbolic and serim-mental value, to finding an out-of-ine and a series of the couple of the symbolic and series of the couple of the symbolic and series of the symbolic and series of the symbolic and series of the showledge of the symbolic and series of the momentum nomer when the showledge of the symbolic and then serimming one to black. The draw-back of the symbolic and then serimming one to black. The draw-back of the symbolic and the symbolic symbolic and the symbolic and the symbolic and the symbolic and series design open series of the short objects of the symbolic and series of the symbolic and the symbolic and the symbolic and series of the symbolic and the symbolic and the symbolic and series of the symbolic and the symbolic

The Blue Lagoen — Two ship-wrecked children of opposite sexes come of age all by themselves in an island paradise, and as in the Garden

Ass Drive In. 6000 Broadway. Lemon Grove (edo-5336) The Octopon and A Force of One, from \$12

Generation 2000 Common Core Dr. Li Menn The Core of Co

SQUTH BAY

Big Say Drive In, 2245 Main, Chula Vista (423-3377)

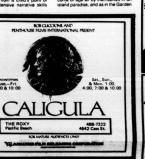
Carry and Batte Beyond the Stars. from 9/12

tests Tein, 475 Srn. Chuis Vista (422-5287)
Theater 1 Brubster, from \$112
Theater 2 Arphaner and Membaths
Carrie and The Roday Horror Picture
Slove, \$112 all 612 midnight

Herber Drive In, 32nd and D. National City (477-1362) He Knows You're Alone and Force

of Eden the female proves to be the inquisitive, trouble-making one. Rain-dis Meeter's remote of the old Herry DeView Stappoole tale para idea under hard to credit the selection of surface, surf, excit animal life, and such, with any operation surface animal life, and such, with any operation surface, and calculated animal life, and such, with any present sensitive than the selection of the eliatric sicilor and such with any present sensitive than the selection of the eliatric particular surface and the surface of the selection of the selection

The Bluss Brothers — Dan Aykroyd and John Belushi, as a couple of Chin-cago white boys funed to a right-mand-bluse wavelength, expand the manual state of the couple of th





#### MOVIE DIRECTORY

B 12 Island Channes, B116 Mire Mess Bird. (1995-1912) Thaster 1. The Delagon and A Force of "The, from B15.
Thastes 2: Size-Island and Areanche Express. Input Size 1915.
Thastes 3: The Plunter and Jusque from Atlanta. Input Size 1915.
Thaster 4: Close Expourance of the Thrut Kind and Statement U.S.A., from B12.

Conter 3 Cinemes, 2120 Camino del Rio (287-1608) Thaste 1 Sear Asiani Thaste 2 Desser to full and Hanger 18 Thaste 3 Stubaser, from 912

Students and Ample, from the Copin Brid. (862-7900)
Theater 1 Applicate and Meabulis
Theater 2 Linhan Combon
Corne and The Auchy Horner Return
Show, \$12 and 13 midnight.

emine Cinema 4, 2253 El Camino Resi (433-9144) Theater 1 Carry, from 912 Theater 2 The Sto Disper, from 912

Theater 3: The State Browners Theater 4: The Final Countries Theater 4: The Fissel Countries
Counter (TAST-147)
Treater 1: The Empire Strikes Back
Treater 2: Configuration
Treater 2: Configuration
Treater 3: Arguiner
Treater 3: Arguiner
Treater 5: The Battle Bayons the Stars
Treater 5: The Adounter Major, Norm \$12

Treater 5. The Japanese Allen war and Creat, 102 N. Freeman. Cosemble (722-6561) Brichater and Alligat, Ivon 812 Dail Mar Drive In, 840 Sevens Ave., Solene Beach (756-6737) The Alburtain Main and Wholly Millows. Non 812

To decimine & Call Towns Twy, Description (428-7)
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Treases 3 team reason projects response to con-lar Palassas, 471 Ferral St. Ecrowses (4267-4688). A Manne of Style. Recogn 813 New Yorking Direct Res. 3624 Mission Ave. Oceanische (727-5669). Theases 1 Cheesin and Chong's Next Moves and Hassions Lampoon's Annual House Hassions Lampoon's Annual House Theases 3 Urban Corectory and Crease, from 812 Theases 3 Urban Corectory and Crease.

Please Twin, 345 N. Escondido Brvd.: Es (746-5067) Theater I: Carry, from \$12 Theater 2 Airplane

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Theodor & The Mountain Man, from \$12 Theodor & D. Zhonga, Ston \$12

Inc., 402 N. 148, Occamendo (722-2886)

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# **CURRENT MOVIES**

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Brubaker — Nor many prison moves since Hawks is CRIMINAL CODE (1931) have made the warden the hero, and it would be looks he expect that Robert Reford, taking on just such a role, would play any sort of Authority Figure. He's the new style of warden, one who armost all the prison deguised as an ordinary convict no order to learn all about the beatings and the galf and the maggloss, who and the galf and the maggloss, who and the graft and the mappers, who succeeds fleetingly in bringing laughter into that dark and dirty place, who ultimately things himself up through his unwishingness to worke to the country of the cou



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Covey

Caligula — The most cryptic credits
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try Clo name originally was meant to be a part of the movie stille, as in JACQUELINE

KGB.FM 101.5

SUSANN'S ONCE IS NOT ENOUGH. reportedly wanted his name taken off the movie altogether. But he, a vocal adversary of the director bias in film criticism, at least ought to be happy, quite\_apart\_from his\_two-hundredWITCHED or I DREAM OF BEANNIE. The best material is on the everyday horrors of high school. Nearly every scene featuring the tense, well-groomed, level-headed gym feacher. Betty Buckley, plays quie credibly And Sissy Spacek, as the senior class pariah, achieves some affecting mo-ments of shyness, clumsiness, and



Caligula

Categuie anyone else on this project inding much to be happy about. The indice hope underlying the thing was indice hope underlying the thing was indice hope underlying the thing was and saddist evidence would sufficiently entitive and ultihistory lesson on Pagan Rome, or atternatively that the old history lesson would somehow dufficiently entitled and ultihistory lesson would somehow and happy the second was not the control of the contr

Carny — Romantic drama set against a carnival backdrop, with Gary Busey. Robbie Robertson, and Jodie Foster, directed by Robert Kaylor. (Big Sky Drive In; Camino Cinema 4: College, Flower Hill Cinema 1: Plaza: Plaza Twin 1: from 9/12)

Carrie - The man ingredients — the adolescent herone's mystical, mindrover-matter powers, her mother's sadistic, religious zeal, and her classmates's brutal bullings—never interiock with each other. The crash control of the control hairdo, seems to be several decades out of synch with these modern teenagers (the car culture of AMER-ICAN GRAFFITI is duplicated down to ICAN GRAFFITI is duplicated down to the very same shots and the goldie-oldie on the radio). The girl's super-natural powers serve mainly as a deus ex machina, and are never made to seem any more mysterious or believ-able than the hocus-pocus in BE-

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self-pity, independent of the zarry storytime. Through it all — the receive-faced prifs orutalization at home and at school, the improbable and a school, the improbable and a school and the relation — the move is involved in overstatement. It is among as it by their early story doubted the fruin of their thesis story doubted the fruin of their thesis story the vell unkning and God's chilling the school the vell unkning and God's chilling the school in the vell unkning and God's chilling the school in the school in

Casablanca — The city of intrigue is converted into a large Camp ground, as Bogart leigns broken-heartedness and moral rehabilitation in this terminized thriller. Directed by Michael Curtiz, lushly 1943.

1 (Ken. 913)



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production, and immediately upon release should have been altered to CHEECH AND CHONG'S NEW MOVIE, thus creating the world's first evolutionary move tite, turning into their LAST MOVIE as they toge ahead with their careers, then their LAST MOVIE PLUS ONE. Before its control of the control of their careers, then their LAST MOVIE PLUS ONE. Before its control of their careers, then their careers are controlled to the careers. IAST MOVIE PLUS ORE, between Insign coming to said in move reference books, without ever having Soil AND CHONG'S SECOND MOVIE This second one has a much wider completely port I/PS SECOND MOVIE This second one has a much wider completely port I/PS SECOND MOVIE this second one has a much wider enough, in fact, to incorporate a charmingly off-standard. 1920-standards, 1920-standards

\* (College: New Valley Drive In; San-tee Drive In; University Towne Centre)

tee Drive in University Towns Centre)

Close Encounters of the Third Kind
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Sleven's Speitberg surpasses all of
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ever assembled on one list of credits
six in all — Wilms Zagmond, William
Fraker, Douglas Slocombe, Lazzlo
Stanley) But backsight in maderial
a jerry built 1950s-style invaders
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a jerry built 1950s-style invaders
in records were one processed, and usually superfluous thrifts,
and usually superfluous thrifts,
and usually superfluous thrifts,
flichand Deryluss, Melinda Dillon,
1997;
(Mira Mess Chemas, Spring Valley,
Irons et line. — Sam Peckonath's
Cross of Iron. — Sam Peckonath's

from 912)

Crose of line — San Peckingsh's Willi message move, set in he Nazi menches outside Stillingrad, is not exactly anti-wer (under five, the inflament of the stilling of the stilling

Dreased to KIII — Micreably packed thrifler, not just because of the slowness and delesies and elevely induces and cells and the slowness and delesies and elevely induced and the slowness and delesies of elevely induced and the slowness. The move gets oft on the errory both with a Dail steeming to the slowness to the normal section of the slowness them to the slowness them to the slowness them to the slowness them to the slowness that the s an's desk for a memo part of

# **CURRENT MOVIES**

parrassing. And as expected in a Brian De Palma movie, there is a vir-tual rash of cheating and stealing (principally, of course, from Hitch-cock). With Michael Caine and Nancy Allen, 1980.

• (Center 3 Cinema 2; La Jolla Village)

The Driver — Cops-and-tobbers stulf, stripped to the barest essentials of the genre, reduced to the irreducible, abstracted to no more than the buesy mood and the methodical, coulated, chess-game maneuvers. The nearly monochromatic color and up a colutered compositions conjure up a nearly monochromatic color and un-processing and a second of the color of the color member of the behavior of Whistler's "mochromes." Where disease where I fell motione the fell member of the color of the color of the color of the ferrich sactified is Jain-Piere Med-sic of a lacques berral, and with a solid COI Hollywood workmanship which great a late between the color of the lean, somely, standeline beauty, it is undoubtedly, not be expensed state, and is probably advisable for limit nor lean, somely standeline beauty in the color of the color of the color of the state of the color of the color of the state of the color of the colo

Drice in, from 912/2

Dr. Zhivego — David Lean's vision of Pasternak's novel is designed for limpgers who are prone to remain ooh and jahn' at wide-screen pictures of flowers, locides, deserts of rowers, locides, deserts of sow, ledis of wheat, and so forth. Omar Shart, Julie Christies, Geraldine Chaptin, Rod Steger 1986

• (El Camino 8: Rancho Bernardo 6: loci Sarty).

The Empire Strikes Back — Wherein we learn a little something more about the Force and a big something more about the Force and a big something more about the something more about the something more about the something more about the something many dependent of the something many depen

yard Twm 2)
Escape from Alastras — Don Giogei
a sort of connect-the-clots director
who is very good a charting a terrain
or tracing a course of action, takes
many tracing a course of action, takes
and procedure than he restores a
certain credibility, if not hestness, to
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"Plane — From Festiman audions to Senior graduation. Alan Parker Chipertone or open client control of the Chipertone or open client control of the Chipertone or open control of the Chipertone or open control of the Performing Arts. School of the Performing Arts. Parker is own lack of desciption, or idea of the Chipertone of the Chiper

certain toehold in cinema history by documenting the inicinght rise of the ROCKY HORRCH PICTURE SHOW cult, but only the faithful will be satisfied with his early acceptance of it as a means of Dionysiasi liberation. Eddie Barth, Irans Cara, Lee Currer, Laura Dean. 1990.

(Fashion Valley)

"Festion Valley"

The Final Countriborn — The USS Minitz, on routine memours is the Pacific, encountrier a bit of mine Pacific, encountrier a bit of mine and pacific encountrier and the mine and a charge and a charge of the day before me allowers extend to Pacific Review 1 and a charge to the pacific Review 1 and a charge of the Review 1 and the Review 1 and the Institute of the Review 1 and the Institute 1 and t would be wining to hang around while after the mind-bogging ending and the tantalizing currant time. We will also a support the support of th

A Force of One — Members of the cancel neutrosci team begin huming judded, with here windspies perplexities of the control of A Force of One - Members of the

from \$1/2)

Fease. — In update on the terrisge received at the difference of the Epithea. Ferversis that only the faces have changed. Four filteen-year-old grits, one changed. Four filteen-year-old grits, one changed. Four filteen-year-old grits, one changed frought and oversitated but unmeaningful sequence of events and a stemor filtery. David Harmiton "studies" of a time young bodies, rolled events of the provided of the pro

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INE VIDEO STATIGN

Kellerman, directed by Adrian Lyne. 1980 \* (Harbor Drive in)

French Postcards — Gloria Katz and willard Huyck produced and di-rected, respectively, their own original screenplay: with Marie-France Pisier and Jean Rochefort. (Strand, 9(15))

(Strand, 9.11)

Cone With the Wind — The most beloved mone ever made from a book by Margaret Mitcheel, covering the late of the Old South from artic belium days is post-below days, elight of Stars, Start of Sta

The Hunter — Steve McQueen as a modern, urban version of Josh Ran-

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Invasion of the Body Snatchers - A Invasion of the Body Snatchers — A conscientious and not dispraceful remake of Don Siegel's science-f-ction classic about creeping conformers in the Elevinower En. It is a bit such lower En. It is a bit such lo "" (Me. 914 and 15)
Honeyusche Ree. — Tre INTES.
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when years are years.

"" (Fasson Valley, Rancho Bernardo 6) vious version will be a step ahead of the most delicious plot revelations, if not always ahead of the cheap thrills (you are expected to leap in your seat when a clock chimes or an anonymous hand MANN THEATRES IN THE SAN DIEGO AREA

UNITEY CIRCLE RAISE THE TITANIC PO

dall, the Old West bounty hunter he played on TV in the late Filties. Some eccentric characterization modelled on real-life skip-tracer Raigh: "Papa". Thorson, but the move finally seems a little short on that, and long on action scenes that give a very similed idea of the vocation, someone gives him an address, he pays a call, and all hell breaks loose. Directed by Buzz Kuik. 1980.

1980. \* (Mira Mesa Cinemas, from 9/12)

(Mra Mesa Cremas, from 912) The Immortal Bechelor — A cast of abundant charm and talent, whether on not one agrees to court Glancarlo Glannini, can do tittle with this dim romantic correctly in which a slap in including the control of the control codesiae and gootness in bed is an excuse for anything. Monica Vitti, Claudia Cardinale, and Vittorio Sassman withen and directed by (Frie Arts)

reaches for the hero's shoulder from offscreen). As if to put an official seal of approval on the venture, Kevin McCarthy, the star of the 1956 version.

McCarthy, the star of the 1956 version, topos up in this move in the same panic he was in when the earlier one ended and Don Sleeph Innself takes a cameo spot as a cab driver. With Donald Sutherland, Brooke Adams, Leonard Nimoy, directed by Philip Kaufman. 1978.

\*\*\* (Plaza, from 9/12)

"(Paza, from 9/12)
Life of Briefs — The emotional blackmast implicit in this tedious Bibliotal spoot, from the Monty Python group, is that by to fee the property of the prope

\* (Strand, 912 and 13)
\*\*Magic — The old gramick of the ven-triologists durmy with a mod of its description of the old of the old of the old of enough for a TWILIGHT ZONE enough for a TWILIGHT ZONE personal to the old of the old of which might gold on the old old which might gold sold have began-ted the old of the old old old description of the old old Marget, and Burges Meredin, di-rected by Rindra'd Alterborn, 1978.

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297-3931 SMOKEY & THE BANDIT II THE BLUE LAGOON LOMA 3150 ROSECRANS 224-3344 5:30 8:00 10:15 p.m (Mon —Fn.)1:15, 3:15, 5:30, 8:00, 10:15 p.m. (Sat. Sa. Earlybrd Special at seats 12:50 for performances before 6 p.m. (M—F)

SPORTS ARENA 6 3350 SPORTS ARENA BL 223-5333 THE MOUNTAIN MEN (R) URBAN COWBOY (PG) 12:15, 2:45, 5:20, 8:00, 10:30 pm THE MEARSE (A) 12:30, 2:30, 4:30, 6:30, 5:30, 10:20 pm. 12:30, 2:35, 4:10, 6:15, 8:20, 10:30 pm. ARPLANE (PG)
12:00, 2:00, 4:00, 6:00, 8:00, 10:00 p.m. 12:10, 2:10, 4:10, 6:10, 8:10, 10:10 p.m. THE DIG BRAWL (R)
12:15, 2:15, 4:15, 6:15, 8:15, 10:15 pm. 12:20, 2:20, 4:20, 6:20, 8:20, 10:20 p. XANADU (PG) 11:45, 1:45, 3:45, 5:45, 7:45, 9:45 p.m.

OCTAGON (R)
12 15 215 415 615, 815, 1015 pm 1200, 1:55, 3:50, 5:50, 7:50, 10:00 pr 0 6 11740 BERNARDO CENTER CT 485-8641) SMOKEY & THE BANDIT II (PG) 1 30. 3 35. 5 40. 7 45. 9 40 pm. 2 00. 4 00. 6 00. 8 00. 10 00 p.m DR. 2HIVAGO (G)

THE MOUNTAIN MEN (R) MAINN EL CAMINO 8 2617 VISTA WY + DCEANSIDE + 439-7008 )-

1:30, 3:45, 6:00, 8:15, 10:15 p.m. MY BODYCUARD (PG) 12:30, 2:15, 4:15, 6:15, 8:15, 10:15 pm. URBAN COWBOY (PG) 1:30, 4:15, 7:00, 9:45 p.m. DR. ZHIVAGO (G) 12:30, 4:30, 8:30 p.m.

SMOKEY & THE BANDIT B (PG) MIDDLE AGE CRAZY (R) , XAMADU (PG) 1:45, 3:45, 5:45, 7:45, 9:45 pm 12:30, 2:30, 4:30, 6:30, 8:30, 10:15 px

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# **CURRENT MOVIES**

The Mechanic — For a movie about a The Mechanic — For a move about a stocal, clockwork professional killer, this is a surprisingly force, professional killer, this is a surprisingly force, and the surprising the surprisin

Illid .le-Age Crazy — Contemporary romantic comedy inspired by the Jerry Lee Lewis song, with Bruce Dern and Ann-Margret, directed by John

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Village, UA Cinema 2)

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The Mountain Men — Old West adventure with Charlton Heston and Brian Kellin, written by Fasar Clarke Heston (son of Charlton), and directed by Richard Lang (Greme Plaza S. Coffege, Del Mar Drive In, Flower Hill Charlma 2. Frontier Drive In, Rancho Bernardo 6. South Wy Bodyguard — Low melodrama in high school, with a gang of greasy haired loughs, whose leader is out of the Vic Morrow school of acting, extoring bus tares and funch money from the wimps and runts of the sophomore class, until a new prep-school transfer decides to fight back

Frent Bay Drive In, Sports Arena 6, Univer-El Camino 8, Fashion Valley, La Jolla sity Towne Centre, from 9/12)

by enissing the neip of a huking loner with a deep, dark secret and a shuddenore resolution. Tony Bills directorial detail has a rather scokes and a share scokes and share the proper with pass as simple chem ought instead to be flushed as deshonesty. The nuk, a new screen kidenoresty. The nuk, a new screen has now and a stop tooking merely hukins. Wen Chris Malepeace, Mart Delon, Marin Mult, and Nikul Gordon.

16. Camno 8. Fashion Valley, Ladola Village, Palmway 2. Rancho Benado 6.)

nardo 6)

If Billiam Carear — The Issue of woman's independence formatistis in terms that seem already of in the green years of Katharine Hepburn, who would be easy to imagine in the water of the seasy to imagine in the country with her head in the clouds of literature, art music, at the finer things, and with a weelity in the country with her head in the clouds of literature, art music, at the finer things, and with her head not country with her head not country with her head not country to the country of the

The Ostagon — After more delly-callying than Hamilet (to whom explicit reference is made in the script). Chuck Novris is finally sufficiently on the Central American training compound of the secret Ninja society, "enrist class shiers and dress them-selves round the clock in head-to-toe block, not the most practical daily handled to the country of the block, but the most practical daily handled to the country of the classifier and dress them-selves round the clock in head-to-toe block, not the most practical daily handled to the country of the handled to the country of the facility of the country of the facility of the country of the plunt handled to the country of the facility of the country of the country of the facility of the country of the country of the facility of the country of the fac

Play & Again, Sem — Woody Allen's conservative (i.e., written for Broad-way) comedy about a move build and social bumbler. played by Aben Book of the Conservative (i.e., which is a social bumbler, played by Aben Sogari yeld a predictable non el played about botiched seductions. Some apply excepts from CASABLANCA apply excepts from CASABLANCA received in the procession of the CASABLANCA climas is no close to the open flows in about the CASABLANCA climas is no close to the open flow of the CASABLANCA climas is no boogs? J 1972. (Men. 913)

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\* Valley Circles)

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# **CURRENT MOVIES**

Obenit's castle. They accomplish the same trings that Douglas Farchanks and Errol Fighron nore did. but with a good deal more sweating, gurning, and the Fighron nore did. but with a good deal more sweating, gurning, and analysis, though, the movemakers seem to expect previous versions of the story to do that each for the high early to the story to do that each for the story to do that each following the story of the story of the story to the story and Robert Shaw are alded in this scene by memories of their manufacture of the story and Robert Shaw are alded in this scene by memories of their manufacture of the story and Robert Shaw are alded in this scene by memories of their manufacture of the story and Robert Shaw are alded to previous totwern Robin and Marian to benefit year speciation from for lover simply by virtue of her own eight-year absence from the screen. 1976.

(Strand, 6714 through 16).

A Small Circle of Friends — A first leature by Rob Cohen about Harvard University students circa 1970, with Brad Davis and Karen Allen. (Strand, 9/11)

(Shand, 911)

Smokey and the Bandill 8 — If toly talk tokes your brain and I set cars, character as man elephant, and character as many labera sight of your metal by performing the script turns to the question of whether or not be Bandill, the Bandill and whether or not be Bandill have been with they could help him rained and the same to be supported to the performance of the support of t

Robin and Bartan James Codinans organisers and the Codinans organisers and Codinans and the Codinans of Codinans and the Codinans

specific castle. They accomplish the same things that Douglas Facilities, appeared on the several production of the control of

Touriet Trap — Elementary-grade horror move a sort of createvery of the Trap — Elementary-grade horror move a sort of createvery of the Trap — Elementary of the Trap — Elementary of the Trap — Elemen Streed. 917 and 18).

Streed. Free Government-Iurided department of the Control o

lence. Actually, the —ion is not close to all of real life, but only to that part of it that is clean, pure, healthy, edifying, inspiring, or righteously enraging. It is tempting to see Ermanno Olmi's notempting to see Emanno Olm's no chee representation of Italian peasant life as a level-headed, soft-spoken recturate to Bernardo Bertolucci's obstitepenous 1900. Every facet of this obstitepenous 1900. Every facet of the size of the seed of the s

Tropic of Cancer — Joseph Strick continues his respectful plunder of 20th-century literature (THE BAL-CONY, ULYSSES), even after being ejected from the JUSTINE project. He ejected from the JUSTNE project. He adhered doggedy to Henry Miller's sloppy prose; but the events, repor-cluded without flavor or atmosphere or period, seem as thin and flat as a paperback page. All that Sirick has achieved here is the addition of one more title to his list of "Books I Like" With Rip Torn, James Callahan, and Ellen Burstyn. 1970. • (Ken, 9/11)

Under Cowboy— A Texas oil worker (John Tarolta, who would not cot out of common the common text of the commo

TEXAS CHAIN SAM MASSACRE and EATEN ALIZE. Repetitive scenes of these scarsity clied and subcharies the second of the second and in a forest proute. For a masked manage who is endowed with words and in a forest proute, by a masked manage who is endowed with propose that is ever market clies in the script. With Chuck Cornors, directled by Devid Schrinder. 1979.

• (Carolino, tion 9712)

• (Carolino, tion 9712)

• (Carolino, tion 9712)

• (Tase of Wideon Cloega—The appeal of the special country to the propose and a restriction of the special country has good as in the special country has good as in the special country has good as the

resemble in different decrees. Need continuement of this was a service of the ser musical numbers are slow, unin-spired, lifeless, and bland, and where the musical numbers themselves are all of those things and worse. And the latter are hardly made better here by the electric music, the psychedelic color, or the ersatz-Disney animation consequence. Office sheuries, both is cast.

Zomble — An Italian imitation of NIGHT OF THE LIVING DEAD, the gruesome makeup and special ef-fects of which are slaved-over and slavered-over to an extent that makes silearidad by currieless presumption. by cancitature, and by Richard Kinne Carcitature, and Archive Carcitature, and a support of builderine. Took of Ign. 9(12)

Sanded — Old-tashfored musical of the land with the Carcitature Carcitature, and the land with the Carcitature Carcitature, and the Carcitature Carcitature, and the Carcitature Carcitature, and the Carcitature, a

sequence. Olivia Newton-John is cas as no less a personage than Terpsi chore, daughter of Zeus, goddess o dance, atthough not so hot a dance herself, and Michael Beck is the un

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ACOUSTIC GUITAR for sale, in excellent condi-tion, 150, 270-1168.

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YAMAHA 12-STRING with case, asking \$100, ex-cellent condition, must sell. Al C. 235-6471, Monday-Thursday or 743-5775 evenings and weekends. Keep trying!

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WANTED EXPERIENCED drummer and bass player with some vocals for rock band, full time, over 21, 565-1069.

SON OF AMPZILIA power amplifier. \$250; SAE 2400 power amplifier. \$300; Dual turntable, \$75. Mark 697-0104, leave message. WANTED Evening rehearsal space, 2-4 days a week, for serious rock musicians. Money is tight, but we'll pay. Sean 298-6269.

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PARANCIA is looking for a vocalist into heavy metal. Claremont area, arinsportation and re-hearsal space helps. Age 14, 15, 16 preferred. Tony 279-7828.

TOP OF THE LINE stereo components: amp, cumtable, cassette. Wood cabinet speaker col-umn. Jensen 15," 12," homs, crossovers. Mov-ing, sell by the 15th 583-8479.

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KEYBOARDIST/guitarist, looking for working jeuseon. Sings. plays left-hand bass. Top 40, rock, country. Glenn 464-8835 or 449-5364, Thursday or Sunday only.

KENWOOD L-07-M 150 watt/8 ohm mono amplifies used as bookends. Can you find a better use for these? 1580 the pair. 942-2240 anytime.

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BASSIST WITH strong lead vocal is needed by working power trio into tasteful R&R ready for big time. If you are a superb bassist, 582-3793 or 661-5998.

SOUNDESIGN stereo and receiver, AM/FM radio, turntable, 8 track tape recorder and deck, 2 speakers, headphones, 2 microphones, Super condition, cash only \$150, 698-0527.

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P.O. BOXES, 55-510, 24 nour message service. "Since 1976." Ace Answer 223-5566. EDEN, A MUSICAL paradise, will be performing at the Bischanal throughout September, Look in the Reader ads for dates, 569-8713 for info.

GUITARIST AND VOCAUST. Clarence Covington. Professional entertainment for your wedding, party, banquet, and club. Contemporary, classi-cal and popular styles. 449-5629 WANTED Roommate for beautiful home in the country (Del Mar). Miles from Implymere but fif-teen minutes from UCSD, Musician lives there. 481–1331, ask for Alex.

FREE LECTURE featuring England Dan Seats plus 24-track mixidown demonstration Sunday F4th, 2pm. Circle Sound. 3465 El Cajon. Presented by Institute of Sound Recording. 281-7744.

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6-CHANNEL MIXER new Roland Boss, VU met-ers, stereo, separate attenuation, bass/treble. Lett/rigite paripots, individual and master vol-umes. High impedance, 5175, 421-6684.

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#### Roommates

FEMALE ROOMMATE, neat and non-smoker, wanted to share lumished deluse two bedroom condominium in Sea Colony, Pt. Loma. Al amenities, private room and bath, platonic \$225/month and half utilities. 224-7118.

YOUNG LADY NEEDED to cook, keep house, care for 5 year old for young single father in exchange for room and meals in University City. Time for yourself, another job, or school, ferreq-usses; love of children, excellent housekeeping and cooking 455-4448.

BIG 4 BEDROOM house in Spring Valley. Pool. quiet neighborhood. Non-smokers, mixed household. \$125/month. 479-3044.

FEMALE ROOMMATE for lovely 3 bedroom Pt. Loma home. Professional. non-smoker, 27-35, no pets. \$158, available now. 222-4538. FEMALE ROOMMATE share with same \$150 plus utilities. Encintas duplex. Non-smoker vegetarian preferred. Call evenings 942-3647

LOOKING FOR A ROOMMATE? Meeting nothing but birmbos? Home-Mates will find the compatible roommate for you. We do all reference checks, and screening. Call Home-Mates 291,9643.

QUIET BUT FRIENDLY solvent. II smoker warried to share 2 birdhoor with 24-year-old male student. \$150, Robboy 270-9131

ROOMMATE NEEDED, cottage house, on the beach, own room, Mission Beach, 11,35/month. Prefer someone school or working days. Call Tom 488-9652 SHARE DELUXE, large 2 bedroom, 2 bath apart-ment. Pool, sauna, dishwasher, etc. Elderly, beautiful, or what? 426-3428.

MISSION BAY 3 bedroom, 2 bith townhouse with fireplace, dishwasher, laundry, needs third roommare October 1st. Non-smoking professional woman, 25-35, 5182 plus utilities. Deposit, 483-0677. PROFESSIONAL TO SHARE Mission Valley condo. Two bedroom Two bath Pool Jacuzzi. condo Two bedroom Two bath Pool jacuzzi tennis courts, volleyball, laundry facilities. 5200/month. 582-1344 leave message. 582-4742 eves.

FEMALE OR MALE for 2-story, 2 bedroom with freplace in Ocean Beach, 1580, first, last and depose. Must be extremely considerate, quest, non-smaker, no drugs I am SDSU student, prefer same. Available: October 1st, but can arrange accommodations for eater: 8ie 223-5148. NEEDED: FEMALE or male to share 3 bedroom duplex. large fenced yard. country-like atmos-priere. Spring Valley. \$120 plus utilities. 466-6472 after 7.

ROOMMATE NEEDED for apartment with large yard on carryon. No alcohol, drugs, or smoking, East San Diego. \$130/month female preferred. 282-4042 Mananne.

PT. LOMA, room for rent in large home. Prefer student and/or female, non-smoker. \$180 and utilities has most yard, etc. Deposit. 224-9907. FEMALE ROOMMATE wanted. Two bedroom apartment near 40th & Monroe Non-smoke. Laundry in back. Nothing fancy, just clean, car-peted and cheap. 280-9187.

FEMALE ROOMMATE wanted for deluxe, 2 bedroom, 2 bath townhouse in Crown Point, \$200 plus half unities, 270-6606 or 453-7500 x3910, Available now.

SOCIABLE WANTED sky (or in an age).

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MALE NOVILLES 40 used, designed, jogger, and all properties of the sky (or in a state).

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PSYCHOLOGY STUDENT, 28. full time employed needs room in: La Jolfa on bus route 30, 34, 1150-5170 per month. Susan 270-6823 evenings, 273-8215.

GROWTH-ORIENTED, responsible person wanted to share our large, congenial home in El Caon Room for horse, garden, \$125 month and 1/5 utilities. Cindy or Vivo. 579-7318.

THRD FYMALE wanted for Solana Beach house with wasner/diyer, hardwood floors and fre-place. Available: Sept. 10 for 5150 plus usities: Smokers CK, no pets 481-1727. Smokers CK, no pets 481-1727.

35-35 YEAR OLD housemate wanted to share MALE SHARE with same 2 bedroom 2 bath two bedroom home near Balboa Park. Quiet apartmen (25 to 40) openminded homes with area with beauthul caryon wew 3175 monthly. steady income. Military OK. \$175 plus nalf uplies: 279-2151.

PCOMMATE WANTED for large 4 bedroom house in his above Mission Valley Early access to all free-lays. Non-smoker Bob 278-0610. On bedroom and batterious 2502 eves werelends 170 month plus 1/4 dallates.

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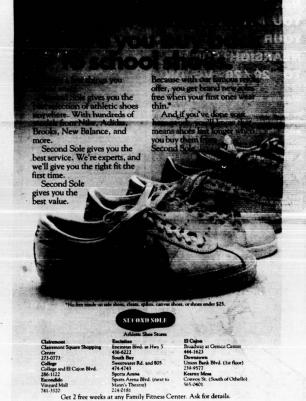
MALE/FEMALE there 2 bedfoom apartment Packer Beach 4 blocks beach College grad pre-ferred. Twenters, Fun lowing, mature, liberal music sports 5150 plus unlines. Jason 270-2535. FEMALE ROOMMATE needed for large 4 De-

FEMALE ROOMMATE wanted to share beautiful? bedroom, 2-1/2 barn La Jolfa condo. Pool yacuzo, tennis. Must furnish own bedroom: \$225 plus 1/2 utilities, 452-5587.

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ROOMMATE WANTED for 3 bedroom town-house in Solana Beach, Pool, patio, washer/ diyer. Need a responsible, stable individual s155/month plus 1/3, \$100 depose, 755-2699. HOUSEMATE TO SHARE large nome near SDSU with two women and child. Family room, fire-place, washer-dayer, patio, own room, bath. \$180, 265-6555 weekdays. And:

NEED 2 ROOMMATES to share 3 bedroom

ROOMMATE NEEDED for large 4 bedroom house in Serra Mesa. Great location. Non-smoker. Many extras. \$170 month plus 1/4.

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LA JOLLA \$200. Dependable female 23-30, non-smoking, quiet needed to share small 2-bednoom cottage 4 blocks from beach with me and my cass. Jane 459-6764 6-8pm.

ROCIMMATE WANTED to share luxurious La Jolla home, I block from beach, Includes jacuzzi, freplace and all built-ins. \$250/morsh plus 1/4 ushites: Call 488-320 or 453-5410 s444.

3RD PERSON TO live in spacious, 10 norm, 2-3/4 bath home adjoining Mission Valley in Normal Heights, Bedroom, 2nd room and rehigerator. Washing machine privileges and a gigantic backyard on the valle, Sony, no pets, \$180 per morch, 1/3 usiletes, Meta or Dawid 492-1946.

HOUSEMATE WANTED to share comfortable home in Flettner Hills with female and 2 cass. Washer, days: cable TV: garage and yard: \$225. Jay 469-0184 days; 463-4951.

FEMALE. FRENDLY, responsible, 25 plus, needs same to share nice 2 bedroom againment near SDSU, \$140 month, pool, laundry. Available Sep-tember 15, 582-6294 before 9am. CHRISTIAN MOTHER seeking the same to look for house or apartment together in beach area. Must be comparible and willing to share child-cate responsibilities. For information 272-2782.

an 292 0009 September 1995 Trade

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FEMULE ROOMANTE Consum notations with the Research of the Rese

SHARE LOVELY 3 bedroom, 2 bath Enontas nome cui-de-sac fenced yard, pool, \$230 per month plus 1/3 utilities. Doug 436-1246. ROOMMATE WANTED. 3 bedroom Ocean Beach apartment ocean view, close to beach Prefer 25-30, nonsmoker, 5158-15t, last, 5100 deposit, 1/3 utilibes, 224-8719.

ROOMMATE WANTED to share 2 bedroom condo in Mission Valley. Must be neat and non-smoker, prefer professional female, around 25. Pool, jacuzzi. 455-6114 Audrey. ROOMMATE TO SHARE three bedroom apart-ment within walking distance to Mesa College. \$50 deposit. \$130 monthly, plus 1/3 utilibes. Available Oct. 1, \$71-1631 anysme.

HOUSEANTE WANTED for a large time be-foun house in terms Grove. \$158 a month. Must live animals. One third of express. Call live of Rick. 169-1598 after 5 animals. The first of express. Call live of Rick.

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LA JOLIA Male, over 25 non-smoking professoral perferent needed to share three heddoors before. Bull. Laury, building 18 color perfect that Laury, building 18 color perfect that Laury, building 18 color perfect that Laury building 18 color perfect that

GARAGE IN PACIFIC BEACH: storage only. 330 a month. 483-4826. IAM LOCKING for a responsib my 2 bedroom house near 8 per 75 monthly. 299-755 monthly. 299-755

DABIROOM/STUDIO rental Private or com-munal labs Buck and white 8 color Sudio with strobes classes, mounting, him processing. The Dailroom Etc., 8610 El Cajon Boulevard 286-7801

ROOMMATE SOUGHT for 3 bedroom. 2 bath detached condominium in Mira Mesa. Fur-nished, covered parking, pools, patio, volleyball, acuzzi. \$175 per month plus utilities. 277-8319.

LIVING AT THE beach is great if you're an un-funity surfer type who wants to be on the Dating Game. Mellow student has Hillcrest home. 295-9272.

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PLEASANT, CARDIFF professional to share well maintained household with congenial, respon-sible individual. No pets or tobacco. First, last. 942-1851 evenings.

VIVITAR 135 telephoto lens. 1.4 universal thread-mount with leather case & filter 545. Vivitar flash unit, Polaroid filter for 50mm. 223-0535 days.

BEAUTY ON A BUDGET, female only. Spacious 2 bedroom. 2 bath poolside kurry apartment. Jacuzzi, pool raquetball & tennis courts. Barbecue & clubhouse. The ultimate in gracious

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1979 TAN CHEVY CAMPER-STYLE van. Many extras. 24,000 miles. 6 cylinder, still under war-raney, must see to appreciate. Sacrifice 56000 or land, money and land, small mobilehome and lot. Mike 442-9158.

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THE RESUMD ruleson for you won't use eloquen language. It won't list every honor and aware you've ever recoved. And it won't run on fo pages, it will do just one thing it will display you solls to your best advantage so you will get the job. Resumes, by David Bryan. 292-7661.

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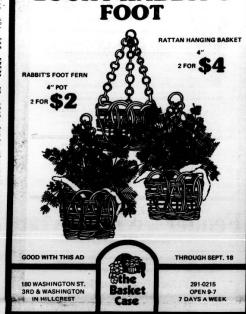
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SCHWINN I 0 SPEED works fine just not much took at. Frame guaranteed for Mr. Bite in En-rintias but you call 275-1570 leave message for Mark. 150.

10 SPEED BICYCLE: man's 21" frame Royce Union, burnt orange, 27" wheels, very good condison, 150 frm. 444-4417, Mon.-Fn. 10-5. and maketing, handworking and disprictable consider any pic later PG Box 285, Spring 

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SUZURI 125 off-road motorcycle — irs is -needs clutch cubie 1200, 222-1898

HONDA '72 CB350 in good condition. Best offer 284-7931.

1975 HONDA CB 360T. New multiers, rear tire, battery. Smoke faming, 14,900 original miles. Ex-criteris condition, 1750. Call 223-7205.

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1980 YAMAHA XS-400 Special. Brand new. Just Invient in: still under warranty. 75 mpg. Leaving: uste. must sell, desperate. 724-6987 mornings. Kept trying. \$1800/offer.

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ROLLER SKATE, ladies tennis shoe style. \$25. Elsie 273-9016

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ATTENTIONI SURFERS & divers complete Bayery Westurk men's medium Famer-John style excellent condition. \$120. Dator turbo firs. \$15: Cash preferred. \$77-3352.

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me at the same place on Fridgy Ingire. Jack.

ADVENTUROUS: good flooking, easygoing male 37; seeks similar lady companion to share writter months in Bigs. if you ergoy during, inling, camping exploring new places and being with good propile. I have motioniome and boost readytogs. Bool. P.O. Bool. 1851. Lad Metal 2004.

NUDST WEEKEND: In 3 years we've had 34 Nudst Weekend Workshops Gur emphasis and recogning our blocks to regerencing our full scrulely and that unity with our springal serior called tentra. We use everything from Gestat through supporter rapping, rebitting, safe

APPLE THE Dream Police are your little puppers on strings. It's too baid they re too blind to see it. The Brains.

HUMANISTIC SINGLES Gamering - An opportu-nity to meet people of the opposite sex and discuss your concerns about relationship. Bgm. Friday evening, More information: 234-5987.

GET THE confidential newsletters showing activities & events of Foto Date Club, Mail name & address to 593 Camero De La Reina, San Diego

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LOOKING FOR good object reasons? If you'll settle for good friends, write me. Fates willing typewriter holds up, we'll be friends. Steve Box 2011 Del Mar 92014. SOUTH-SDER TOUR at suffer training drawing and the drawing south-specific form the drawing drawing from the drawing performs. What are the symptom control product of the mouth and consipation of the board Admin Park.

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CATHOUC LADT wanted to age 56. com-panomine posible manage Lam 66. verigit towever. Please reread my aid of 8/21/80. Time-lag proteins again Jamme Lady c/o Shubert General Delivery, Caribact CA 7008. MALE 23. LOOKING for a woman who can handle a very caring relationship. Micraet Box 16651 San Dego 92116.

THE S.D. ROCKY HORROR Revue was great on 8-23, but what happened 8-307 Apple didn't will ste please call me at 232-3464, Irmss you so next destination from show Prease do nest Star! much.

NUSIC MAN: Your tunes are welcome in my court come share your melodies with me. Glass Print /

MALE 27, intelligent, witty, attractive mercunal, and something of a loner, seeks an intelligent, caring, prefetably simil female whose tasses run more to fine asts than finance, and more to levis than Calvin Klein, for friendanlp/romance/support/griggles. Box 12402, San Diego, 9212.

Manu Moun I. Thin for shortest intermet. If you are an audition of property of the state of the property o

MAN, 40, philosophical poescal, athletic, bear-dedly good-looking and somewhat Jewish, seeks strong, attractive woman, to 35, who-readic widely, exercises regularly and breathes deeply. Reply to Ozymandus, Box 477, 3308 Midway Dine: San Diego, 1/2110.

MAN. 28. cheerful, outdoorsy, likes kids, monogamously inclined, furny stories, nice family well read, political, grad student employed science, flexible horizoni, wants seriously feminal perpail flexipond Mf. c/o 9ox 886. Alast 97615.

JASMINE LADY Your heart is a jewel faceted in glittering shadows and clear gentle light. No flower rushes to bloom. Your life arcs slowly into the sky, windswept fragrant glistening.

CHERE, in case I haven't soid you lately, you're get stated. NPC here we come. There we'll make it. Comey sland Chain.

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MTLADY, WHEN I count my blessings, you are always the first 10. I'm glad you choose me over competition. Your night in shining teffon.

DAVID 1 MONTH ago yesterday you gave a special part of you to me. Thanks for the best weekend of my life. Love. Ramada: "Dummy". MOR & EVERYONE Another change to show us how you feel Be at the Sports Arena September 19, Fall Festivat, South Side will be there!

EVERTONE YOU'RE much more impressed with yourselves than we are. Try not to be too confused with the facts. LV Gades.

DARKLY TIMBERED English-horns break the vel-vet silence of the night as does your touch, a prelude to a greater symphony. Aspen.

NIGHTSTALKER: Where does one find a chicken on a pole in the movie. Unconventionalist. BACKGAMMON PLAYER: I too have been searching for an intelligent & attractive partner to release me from the chains of solitary back-gammon. Do you play Russian? Playmate.

JOHN MUR Alternative School needs 10th, 11 12th grades for next year. Open campus, tuition and it's free. We do our best to make of school the best, 466-0531.

TOO YOUNG Nice?! believe in honest relation Don't confuse true talent with childhood fan Iasu I don't condemn you! just want equal time

ANARCHY THAT word describes punk well You assumed incorrectly funderstandably, you're a rockers What's jungle boogle?" R/B is rhythm & blues. Can't get down? Tough.

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NAME BARBARIAN HUNTER if you want the resource of knowing a real barbarian, find instruction first pay you've got the fortifuld so and some series.

NAMED TO SWEETIES, they say the times are that four one that that at Wong's you'll play and those is well go out of control.

ACCOR LITTLE ANGEL steps the shuffle like she antiget no brains, she deaf in combat down on, loans claime. Bruce & Clarence.

ROCKET RECORD'S "He and Run" tour Sep-tember 26, featuring Andy & the Rattlesnakes, John Q. Public & the Boxboys at the Spirit for \$1.011

DAVID BROWN, 565-27-2686: Happy Birthday, Swertiel We love you. Tina and the Group.

MR RIME my psychology is "Age is just a matter of numbers". If that the only problem, write Doe, Row 103, impenal Beach, 92032.

McCOY 1 RECUIRE a specific readout on the patterns of mental deficits in the victims. We must accertain whether this constitutes a galactic triest. Spock.

AWARE FRENDLY MALE 25, non-smoker, into breaches, exploring 5, me metaphysical thought, people sincerity, runk (in e-hything, searching similar males, Frank, Pin, 39°, an Diego 92103.

Als JAME — In University City I wonder if everyone is as thrilled with this place as I am. Gold to know you are U.C. Dave

FOXY DANCER: Don't you realize that Rock was developed by what too many people refer to as Bucks 7, R.P.

I MAY 8E young, but I've been around. I'm new in town and hoping to stay awhile. Looking for female counterpast under 20. Reply Ramblen' Punk.

ROB. YOU'RE still my best buddy. Don't forget about coming over for dinner and we'll send out for some ice cream. Hi Betsy. Cosmo.

SORRY FOLKS. I didn't know my brain was loaded I was cleaning my face and it went off. Hones: Baba Ronga.

BABYLON AND MYSTERY girt Want to know a screet? Your newwress is wearing off tast My abvice is to downshift in the fastisine. Ouen tookserver.

CONTACT LENSES

-SOFT -ASTIGMATIC SOFT

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Beware of the quick eye examination and contact lens fit. It may be too quick. A complete commerce or three ducks eye examination and contact lens fil. It may be too quick, A complete yee examination and contact lens filting is paintaking, methodical, thorough, and consist of numerous tests. A minimum number of 4 visits is required to achieve a proper fit. Our office is equipped with advanced sophisticated, competizized instrumentation to achieve the most complete eye examination and contact lens fitting we feel possible. The following list describes some of the tests and procedures that are done in our office.

DIOPTRON—THE EYE COMPUTER—An electronic optical computer that analyzes
your eyes and prints out a preliminary prescription without the patient making
any judgment.

NON-CONTACT TONOMETER—Checks pressure inside your eye for glaucome. It uses

AUTOMATIC TANGENT SCREEN—Checks peripheral vision for abnormal blind spots which are indicative of many eye and brain diseases.

INFRARED FUNDUS PHOTOGRAPHY—A photograph is taken of the back of your eye, the retina, to check for ocular disease and for baseline data. Infrared light is used, therefore no drops are needed.

SLIT LAMP BIOMICROSCOPY—A special microscope to check the front part of the eye, tear flow, the fit and movement of the contact lenses.

AUTOMATIC ELECTRONIC LENSMETER—Analysis of your existing glasses electronically to extreme accuracy for comparison with the Dioptron results.

OPHTHALMOSCOPY—A procedure using a hand-held instrument to check the health of your eyes and to compare with the fundus photographs.

FIXATION DISPARITY-Indicates how well the two eyes coordinate together and the

STEREOPSIS-A measure of depth perception and quality of vision at reading distance.

COLOR VISION—Checks for normal and the type of abnormal color vision. Eight percent of all males have some degree of color blindness.

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Saw Wars. They're galaxies apart.

HANDSOME INTELLIGENT, discreet profes-sional student, 26, seeks tall beautiful women with high LO, and hormonal level. P.O. Box 4561, San Diego, CA 92104.

FRANKIE/BARBARA: How many imaginary cards does Frank deal? T.T.

he many composition from your body.

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Amends (Jave K

BLACK MAGIC in your soul Boot is dead But remember — there are 6 billion people on Earth with 6 billion opinions. It if: HENCEFORTH. Sommwatcher shall be known as Plyingdate Pijer, I'm only hathway there is Ingener of slower computer's imaginations. Sommwatcher, or Fylingdate Pijer.

OCTOBER 28"-Thanks for all, I honestly love you. We were blocked Personal ads, you have address ready when you are 2319.

EVE. I find impost in the same valuation assimpt the same question is there a terminal mind compatible with mine PCare to correspond? Nothing for Local 224-9319. These determines to measure or wisdom fleets

May — Everthelmore to meet our wisdom fleets

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May — Everthelmore

Ma

LYRCS SOAR to utomate heights and dri again through Lottorwood trees as m softly sings to the sky. Justine Lady.

LENNON AGAIN. Beatcomber

TRAFFIC SIGNALS should be adjusted so that cars travelling just under speed limit usually ful green lights — saves gas money, time, frustra-tion, accidents. Observer.

LONGHARED country boy — May the fleas of a thousand carnels — not Keep up the great music, but don't crank it too hard! CA.

YOUR MOVE - I'm in the same fix Tired of playing alone? Player.

ATTRACTIVE GUY. 28. seeks stable lady, athletic intelligent convension, warm company, occa-sional tandem bicycle trips. Write 1958 Suriset Cliffs Blvd., Box. 198. San Diego 92107.

## For Rent

HUGE (1200 SD. FT.), UIGHT 8, AIRY, 2 bedroom near City College, Fireplace, fenced yard, patto, carpet, diapes, stove and refrigerator, \$350/ month, 465-0477 or 237-9106.

1350, 2 BEDITOOM CONDO, Federal & Euclid. Full security complex: Dishwasher/range: Ca-pet throughout. Pool, laundly, and parting. Near downtown. Deposit/lease. 263-3979 after 6.



ATTENTION LADIESI Good-looking guy 30, kind, pleasank numorous, sincere, warm, in-teresting, and fun loving desires to meet you. P.O. Box 1604. Spring Valley, CA 92077.

The REST MORE or SP man for free and sp.

White The Proposition Supplementary and sp.

WHO There's investment basely distant Supplementary and Sp.

WHOD There's investment basely distant Supplementary Supplementa

nights are loneum without you. Chio.

GROVER LOVER. So far so good, on to new prospects physics, manage in '91', Need your location is Sungjous City.

Need your lovel Happy betridgy. From a happy prediction.

S.P.L. - Congratulations! Now can we stop bouncing off walls and go walk on the beach instead? Welcome to the real southern California. Trouble.

San Diego Sports Arena

END MONEY WORRES. Enjoy life! Amazing system requires no investment. Guaranteed legal. Send stamped, addressed envelope for free details. Raven, 1011A Knowles, Carisbad, 12008.

HAPPY HANDSOME successful caring pos-sitive, supportive mid-tiverities man, new in town, seeks a Joyful woman companion. J.F. PO Box 1319, La Jolia, CA 92037.

JOEY FINGERS) alright I understand how rock stars are with women, but your going to have to choose between Leatherette or me. Mystery Girl.

WILD ONE, it was a typical Hollywood scene. The excitement has died down. Remember 767 NYC where its at. Too Young.

ANNE BLEU. Craig. Jan & Bob. it is not always blood that links the members of one's true family. Thank for everything, Love. Dawn.

PAUL AND JON — 9 3/4 are good at opening garage doors. You're up to 7, glad you're easy. Take a day off with pay. The office "B."

DISCO LADY: Good for you! R.P.

IME out partypus you're mee now, toneed you have been done for the party of the par

or ay air. The Bulk book.

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ST WHITE THE Hairs 5 motor cycles (I has been recommended as being storm out out of the mones) what control the following the secretary flower of the following the follow

ZEUS. DIONYSIUS presided over last Age: As prophesed I will with my divine sisters usher in a New Age of Enlightenment. My mother is Metis. Athena.

KENNY/SOUTHEAST ZZ Top does good R&B. but affort mellow VF lands Ronstack strict! Mami: Emnotinto "growing." Master of Reality.

YOU KNEW me as P.u.i. but I've moved to San Diego, become vegetarian and changed my name to Star Netsia.

GEE ARE. I'm a little huit but I'll sall keep or trying. You're beautiful, and we're friends I hope Watch out. I'm sall around. Explorer 

BACKGAMMON SOLITAIRE on't much fun. You pick the time and place and fill bring the board. I don't like hit and run games. Barry.

DAVID AND DOUGLAS of DFX-2 — Where are you now? Downsown? I'll keep looking. Female first.

SON OF PRINCE All you boys say you're the "baddest." The only bad thing about you is the until Evenous.

RATTRAP There's a revolution, l'Ariow. I'm all for it. But they turn against the very people they should unite with Female Franke.

KITTY'S BACK. Another experience at Springsteen's hotel. His room charge, phone calls, where was Miami? Use the pictures? Bad-

\$320. LARGE. ATTRACTIVE two bedrooms in North Park, New decor, laundry, carport. Adults no pets. Nice small apartment building. 4614 Felton (near Adams). See No. 3, 226-1757. State Name They're galaxies specific and the State Name of State Name of

5325 FOR LUXURY one bedroom condom on Hotel Circle in Mission Valley Pool.

5175 LOVE AT FIRST SIGHT Pacific Beach cot-tage. Near water: All unities paid. Includes all major appliances. Hurry: No. 4881R. Renames 226-8566. Small fee.

5195 GRAB IT QUICKL Libedoom liew Sate driling room kids/pets are welcome Applances Quietest area. No. 23318 Renomes 265-1266 Small fee.

5200 BURSTING WITH CHARM North Park. Copy I bedroom house has a large fenced yard.

5175 FORGET THE BILLS. I bedroom house Landford plays all bills Shaig carpets. New drapes Treeys surroundings. Pets welcome. Chulu Vista. No. 42308. Renomes. 474-8977. Small fee.

house, huge grounds, country style kitchen, breakfast nook, all major appliances, kids/pets, welcome, Lakeside, No. 5610R, Rentimes 265-1266 Small fee.

205-1206 strain ree. 5295 FILL IT WITH FRIENDS Entertaining 2 bed-room step down living room, workshop garage, formal drining room, new beach. Ocean Beach. Rentimes 226-8566. Small fee.

5250 FRESH AS SPRING. Sunny 2 bedroom. North Paik, chef's liktchen, huge living room, shag carpets, new drapes, has all major appliances. No. 2390R. Rentimes 265-1266. Small fee.

\$315 YOU'LLOVE IT Mission Bay. Charming 2 bedroom super modern Paneled family room, wall to wall carpets all lettern appliances. Near beach and bay. No. 2768f. Rentmes 226-8566. Small fee.

sindin rec.
3320 CUDDLE UP. Warmed with comfort.
Claimmont 2 bedroom: treesy fenced yard, coty-living room: carpets and dispes. Kds. OK. No. 2779R. Renomes 226-8566. Small fee. 5250 PEAK OF PERFECTION, Normal Heights 2

Dedroom, fensed yard, children welcome, hi rooms, shag carpets, breakfast bar, super r area, all major appliances. No. 28228, Rentir 226-8566, Small Ize. \$285 HEAVEN IN HILLCREST Sectuded 2 bed-room, dream kitchen, plush carpets, treesy area, drining room. All kitchen appliances. No. 2969R. Rentmes 265-1266. Small fee.

5225. ROOM FOR ROVER to roam! Huge 2 bed-room, kids and pets wilcome, clase to schools/ shops. Ceretal San Diego, Low deposits. No. 79918. Rentimes 265-1266. Small fee.

5260 THE CROWD PLEASER Chula Vista 2 bed-room house. Step down living norm, hard for kids and pets. Family kitchen. All appliances. No. 4260R. Renums 474-8977. Small fee.

5215. A SPLASH FOR little cash. 2 bedroom and pool, includes pool service! Super rice location, lids welcome. El Cajon. Low move in: No. 4428F. Renomes 265-1266. Small fee.

1325 CREAM OF THE BLOCK 3 bedroom house. College area, children OK wall to wall carpets, huge gournet latchen, won't last. Hurry. No. 2767R. Renormes 265-1266. Small fee.

\$350, ONE OF A KIND. Clairemont, 3 bedroom, 2 full baths, sied kitchen, shag carpets, new drapes, secluded location, No. 27698, Rentimes 226-6564, Small fee.

5355. LOVELY LA MESA Attractive 3 bedroom house, well kept yard, mimored bath, family room, lods welcome. All appliances. No. 5880R Renomes 265-1266. Small fee.

HOUSE FOR RENT 3 bedroom 2 bain Large LIDIUR STUDIO Fashion Valley. Newly deco-larily soon pool in Lemon Goive. 3 males from 3 raided condomnium. Balcon, brealfast bir 2 505u. 3915 moreny. Call Roin at 232-749.3 or 306-749. September 2007-2008-749. September 2007-2008

ASSIGNED SECTION FOR ANY CONTROL OF THE ASSIGNED ASSIGNED AS ASSIG

ATTRACTIVE OFFICE space available in professional office building in Mission Hills-Hillcrest area. Approximately 600 square feet. \$400. Please call 278-6447.

LOOKING FOR an apartment with character charm and views? Hardwood floors, bulliums, appliances clean. I bedroom plus den Hillcres, 2310 per month. Available September I. Dave 299-2990 before 5:30pm or 297-8308 after 5:30pm.

#LSBAD: Chaimfing, 2 bedroom house: 1/2 LARGE ONE bedroom condo one year old fully block from beach fireplace stove infligerator. 2 car parks on parts 1475: 755-9942 evenings. 272-2860.

LMGE NEW are brightness Assistence in Chulus
1977 24 FOOT MM minutations available for
1981 25 FOOT MM minutations available for
1982 25 FOOT MM minutations

White Elephant

of Mission Hills

Unique Furniture · Accents · Accessories

at Palmetto and West Lewis

in Mission Hills

298-7690

HOUSE FOR RENT, San Carlos, 3 bedroom, 2 bath, fenced yard, appliances, \$595/month, Call 465-2557 PACIFIC BEACH Luxury condo view studio condominium Beaustuly furnished newly de-corated Balcony, bruakfast bar, television, Secu-nyy bulding pool suran ecceasion room, \$325. Lease required, 433-4578.

LUNLIPY STUDIO: Fasion Valley, Beautifully de-corated Top floor, serene Balcony, breakfast bar, cable garage Lighted tennis, pools, jacuzzi, streams, volleyball, recreation center, 5295, 433-4578.

BEDROOM North Park furnished. Newly re-modeled hitchen, bathroom Fully carpeted. Yard, laundry, parking, University 2805, Near all, 3815 Wabash Ave. No pets. 283-2404.

FREE. NEVER a charge. Rentals to share, rent, lease, condominium, townhouse, roommate locating service in La Costa Carisbad. 436-8621, 942-5040. 452-0805. Ken.

HAWAII PARADISEI New Maui luisury condo. I or 2 bedrooms decorator finished, pool, jacuzzi, tennis Spectacular beach! Low weekly rates or long term. 481-8546.

I BEDROOM LUXURY apartment, near park Se-curity, system, refrigerator, range, carpets & drapes. Only 4 years old. Laundry facilities. Offstreet parking, clean, \$210, 286-0078.

COURT WANTO for formore 2 between the second of the second

DOLL HOUSE — Immaculate I bedroom house

CARDIFF, OCEAN VIEW, 4 bedroom, 2 barn with happ yard. Rolls and pets are welcomed house, living/lamly rooms, dishwasher, fre-bruce by 340 Wabbar Inner Man and Imperally house, living/lamly rooms, dishwasher, fre-bruce bardyard, 2-car grange, 5550 Ms. Rong z., 1-1200 or 456-4651.

LA MESA, NEW 2 story luxury condominium, 2 bedroom, 1-1/2 bath. Unit ungraded, many amenites. Pool, security gates, privacy with view, 5415, 640-5039 or 462-0080.

ONE BEDROOM, one bath apartment. Fire-place, dishwasher, refrigerator, patio. Pacific Beach, adults, no pers. 1350. Available Sep-tember 6, 275-1927.

PACIFIC BEACH 2 bedroom house, super nice condition and area near Cass and Chalcedony Street. Available September 7: 1500 month. 270-5782 or 275-3137.

2 BEDROOM, OCEAN BEACH. New carpet drapes, gas stove, frost free refrigerator, disposal, wood ceiling, off street parking, near beach. Adults only, 1350 month. Dave 224-0045. SPACIOUS 2 STORY on 1/4 acre Clairemont, Ca-nyon nrm. 3 bedrooms, den, family room, 2 baths, freplace, Jacutza, large patio, washer, diyer, 1695, 238-3939.

LEUCADIA CONDO: Seabluff 3 bedroom: 2 buth beachouse tennis pools sauna: Jacuzzi doubre-detached garage security gate. Fur-nated, no pets. September: "ane lease: 3550, [213] 697-0027.

GARAGE FOR RENT new downtown. Storage only. \$30 per month. 234-3074.

NEAR DOWNTOWN a 1 bedroom. I bath apartment now available it's got many surny surny windows and a view of the Connado Bridge and South Bay sheat for young single or couple who want to be clote to downtown. Call Western Law School Ribboa Hospital City College, Bubboa Paik, Unfurnished, no pets, and no children. 326: 234-3074.

TWO BEDROOM unturnished house, large terced yard. 5330. Spring Valley. 469-5468.

LUXURY 1 BEDROOM security apartment in beautiful Golden Hills. Laundry Facilities, carpet, drupes, refrigerator and stove. Very clean and nice apartment. 5210, 286-0078.

PRIVATE ROOM, bath, stove, refrigerator, private entry, big yard, view. Female only, \$140 month, utilizers paid, 460-7595.

NICE CONDOMNIUM: 2 bedroom: 1 bath: Ca-pets, drapes, small yard. Pool; no kids/pets. San Carlos area, 5425; Enda 457-2246.

FOR RENT: North Rm project in Mission Valley. 2 bedroom: 2-1/2 baths, large upgraded town-nome with refrigerator, washer/dryer. 2 car garage with electric door opener, pool. jacuzzi. tennis. 5600 month. 565-1399.

THIS IS NOT an offer to sell. \$350 a month rent payment may be turned into ownership pay-ment. For details call \$65-4524 broker.

MISSION VERDE CONDO. One bedroom, like new, with refrigerator, dishwasher, & balcony, Pool, jacuzzi, tennis, etc. Available Sept. 17th, 5220–488-5715.

I BEDROOM APARTMENT \$210, newer carpet no pets, infant OK, Near SDSU, bus & shopping, 4318 Mesade 281,3334

\$275. PACIFIC BEACH-one bedroom furnished or unfurnished, pool, faundly, near shopping, bus. Quiet. no pets. Adults. 1551. Chalcedony, 272-1660 or 459-6784.

DOUBLE GARAGE SSO Cement floor, secure, 4318 Meade 283-3334.

HOUSE FOR RENT \$600. 4 bedroom, 2 batt

NEW CLAREMONT CONDO. 2 bedroom. 2 barn. garage. caryon/golf course wew. pool. spa. balcony. Irreplace. washer/dryer. re-rigerator, microwave. dishwasher. 5550/month. 455-9245 or 283-3955.

2 BEDROOM 5265: 2 bath, refrigerator, stove, år condision, Small child ok, no pets, 2716 Highland Ave., San Diego, 263-9716 or 277-4650, Avail-able Ort 1

2 BEDROOM, 1 BATH condo — furnished of unfurnished, Pool & rec area, 1425/month. Also 1st & last month rent 1200 cleaning deposit, 286-8673 after 8pm.

PACIFIC BEACH studio just res

TWO BEDROOM, one bath, \$275 per month plus deposit, Call 239-1175 and ask for Molly. HOUSE FOR RENT. Located in Mira Mesa. 2 bedrooms, I bath. I car garage, huge back yard. \$275 a month. 452-1020 Ext.4164 or 566-8429 after 5 30pm.

BEDROOM SMALL townhouse near U.S.D. Available September 1, 1980, \$245 per month. Call 233-5761 evenings until 9pm.

MISSION VALLEY adult condo complex. I bed room, tennis, His/Her exercise room, poo sauna spa. New c/spet stove dish-washer Uristes paid. Security quart. 469-9124, 5350.

# THE READER PUZZLE

By Don Rubin

You are looking at the inside of a motion picture projector— one of those big, beautiful, 70mm monsters they use in some theaters. And your task,

of course, is to thread it.
All you have to do is extend the film by drawing in a solid the film by drawing in a soft ine around the sprockets, from the reel at the top to the reel at the bottom, while observing the various directional clues we've provided. There's just one hitch.

Projectors of this type accept film carrying either magnetic or optical soundtracks. (The magnetic head is located in the upper right-hand corner of the upper right-nand corner of the projector in an area often called "the penthouse," while the optical head is located in the longer left, 2 C. lower left.) So there are acutally two possible solutions to the problem, depending upon the kind of film you Hot buttered popcorn is available in the lobby. And we

hope you enjoy the movie.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T shirts.

2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be

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

Employees of the Reader and their immediate families are

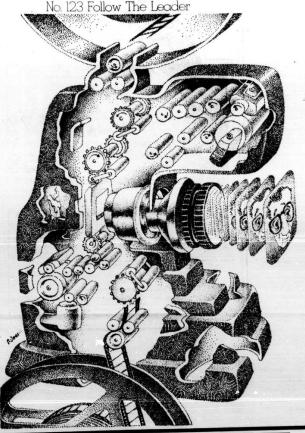
not eligible.

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

than the whitest the lottery.

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

7. One entry per person



Winners of and Answers to Reader Puzzle #121, Space

Last week's puzzle was either extremely easy or impossible, depending upon your point of view. Negative space is like that.

There were nine words in all hidden in that mess: HOLES, WITH, SPELLING, JUST, SIGHT, THIS, OF, OUT, and IS. And most of you had little

THIS SPELLING WITH HOLES IS JUST OUT OF SIGHT

Of course, we did receive a few extraordinary few extraordinary permutations. ("This spelling with sight is just out of holes"..."Just spelling with sight is this out of holes"..."With spelling this...") But only a couple of dozen entries (out of 295)

were incorrect.
The following people will be filling the negative spaces of

Haven, Conn.
3. Gary Gardner, San Diego
4. Sara Baase, La Mesa
5. Lisa Fredsti, San Diego

2 BEDROOM MIRA MESA condominum Fre-place, pool washer and diver Rest nice, 1450, 292-4741, days, 270-1612, weekends and eve-nings. Bruce.

STUDIO (lorge) furnished in Hillcrest Clean, quest secure. On tius line: Long term mitture adult. Available now. \$189 plus \$10 per person ussity. \$922.8th Ave.

MISSIONS GREENS rando: 3 bedroom 2 birt

2 BEDROOM 2 bath condo, walking distance from SDSU, fireplace, air conditioning, brand new-building no pets. \$450 Call Gerly \$40-5480 or 475-3074.

ONE BEDROOM, newer, deluke, unfurnisher

\$270.294-3273.393-7650
PACKES BEACH one bedroom agustment, auxiliation und state to the common distribution of the common distribution distribution of the common distribution d

THREE STUDIOS to choose from All unfur-nished, including utities. Has Spanish court and your own parking space. Located in Golden Hill. \$195, 223-4934.

ONE BEDROOM condo. Mission Village. With balcony. cathedral cellings, freplace. Seep to the sound of crickets Tennis, pool, jacuaza, un-decover parking, all for only \$275, 295-9313.

NORTH COUNTY (Tri-City area): 3 bedroom; 2 bath beautiful townhouse. Garage, laundry hockups stove dishwasher pool yard. Kids and pet finel: \$425, 434-1011, 727-0397.

#### Real Estate

DEL MAR BACETRACK and ocean view. Drama-tic design: contemporary, 3 bedroom units in prime growth area. Brand new built as a duples and new being approved as condos. Sectioniz-profit potential and a great place to live. Call-broker for complete information at 298-9771 or 436-9701.

H8.000 ASSUMABLE FHA 9% loan at just \$192 monthly. Boomy 4 bedroom: 1-3/4 bath family special features new capets and paint throughout. Copy tamly room with freplace and open beams. Double garage, too: Just 575 500 so to to see today. Call broker 288-971 or 416-9201.

peantre Cate | Debtoom | Dath haddecod | maintre 43,000 zm4-532 | 429,491 | Mill representation to the 1,000 zm4-532 | 429,491 | Mill representation to the 1,000 zm4-532 | 429,491 | Mill representation to the 1,000 zm4-532 | 429,491 | Mill representation to the 1,000 zm4-532 | Mill

BY DWNER 187.500 Buy before broker-finend put3.4-bedroom. Z barn home on listed market. Cul-dri-siz (prec. Great vew-brocer. Apple tire: other fruit. Small front yard. Large pic shaqier kit in balk. Two levels. Stove. refrigerator. dish-wisher. New paint, carpets. roof. 582-0477. 4124 Cassa. Way. marked by the final service of the final service and s

28 SEPTEMBER 11, 1980

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Look at the labels—they represent top-of-the-line quality. You'll recognize them all. Many we promised not to advertise because our prices are way below regular selling arter. Wollege Hall

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clothing clearance center

I HAVE A CUTE nice-sized I bedroom con-dominium, only \$40,000 at 9% interest with just 10% as down payment! Mark \$63-9587

With an above pagement was all APPSE 

WHATERS FOR THE PAGE 2 bedoom pool to 
SERVITE A FORESPEE HAS from a ringer 3 big 
A A CALA DATE & Appendence of 
A A A CALA DATE & APPENDENCE OF

MOVING, everything on sale La Julia 1 bed-room condo. 865,500. 2 bedroom on Escondido goif course. 965,500 Land and discounted 2nd deeds. Tow downs: easy terms. Owner 455-1638.

7 UNITS COURTYARD By Heights nice condition \$280.0

SECLIDED COUNTRY large years for sair by concupied condisis 286-1984 condisis 286-19

#### **How to Place Your Free Classifieds**

CLASSIFIED ADS mailed to the Reader must be lipid on 15 cards and seet risklight EVENTED. Offices if the seed of t

page. Sophial processor of the control of the contr

BUSINESS CLASSIFIEDS. Businesses lincluding all types of paid services, profit-making enterprises) may buy ads for 56 for 25 words or less, plus 20 cents per additional word. Business classifieds may run for any consecutive number of weeks provided proper payment is re-ceived. All business ads must be paid in advance.

THE READER reserves the right to edit or refuse classified ads due to inappro-priate content, space considerations, etc.

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

super location, near new, pool jacuzzi, patic excellent condition and investment, assum 10-1/2% interest loan, 560-9400 or 692-1670.

FRANCISCAN Fartastic termst large 1 bedroom condominum in West Mission Valley Pool, spa. culchoude, walt to Fastion Valley Assumable 11-1; 9% loan, owner will carry 2nd, 369;500 280-3455.

OCEAN VIEW. 7th floor, deluxe 1 bedroom condo, balcony, pool sauna, recroom, enclosed garage, bundry, secured building, Pacific Beach, 234-6415 or 274-2668.

PRIVATE PARTY wants to buy older income property regardless of condition, 275-2257.

OCEAN BEACH duplex. Only \$3000 cash down Excellent condition with exceptional tax bene-fes. You better call now. 273-0970

1/3 ACRE. PANORAMIC view lot. Graded for split-level home. Underground utilities. Wintergradens. North of Gay Ro Drive. (2nd lot east of 12388). 547,500. 466-8507.

ADOBE FALLS condominium, by owner, 2 bed-room, 2 bath, cathedral ceiling, balcony, up-graded, near SDSU, assumable loan, Please no agents, Asking 567,900, 265-0425.

PACIFIC BEACH, 4 units with separate yards. The owner is ready to make a deal. Submit all offers! Be creative. Excellent condition in and out. 273-0970 agent.

MOBILEHOME OWNER must sell. 24 x60°, 3 bedrooms, 2 baths. California room, ar conditioning, sauna. Jacuzzi, swamming pool view adults, other extras. 463-7281 or 239-8441.

NEARLY-NEW and firshly-painted in and out. 3 bedroom. 2 bath eat-in litchen, fenced yard close to freeway, schools, shops, Creative financing possible Call owner, 424-9778.

BY OWNER cute 3 bedroom, 1-1/2 bath con-dominium, beautiful well-maintained complex.

REAL ESTATE AGENTS enjoy working in Mira Mesa & Scripps Ranch. Call Lew at 271-5502. Southland Realty.

CONDO FOR SALE, by owner, Point Loma 2 bedroom 2 bath, fireplace upgraded solar pool, jacuzzi, electric garage, wood, mirrors, wallpaper, levelors, O.M.C. 223-3679, 183, 900

MOBILE HOME — 10x50 1 bedroom Spring Valley, Available 10/1, Pay small equity and fi-nance balance. Clean & solid. Adult/pet oik. 455-6848.

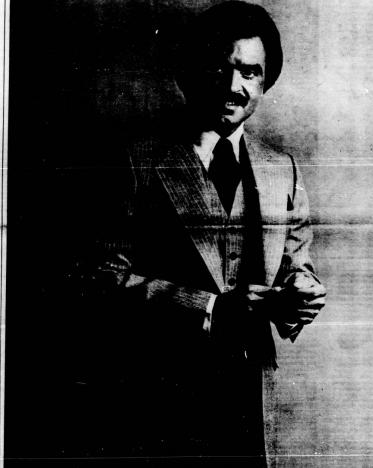
1972 TRAILER compretely self-contained, 20 foot, with awning, air, 7x10 storage shed, 6x11 greenhouse, extras, adult park, 223-9011 or 264-2167.

THREE ON ONE two bedroom one bath house with screened-in porch, plus two story duplex, fenced yard, view, covered partio, quiet neighborhood \$109,000 263-1348.

TWO-ON-ONE for sale near Kensington. Re-modeled inside and outside. Three bedroom house detached garage studio. Great property and invocementary. 50: 950. 563, 1980 eventors.



# Strike a Worried Pose.



Jim Crawford is drinking white wine as it happens again — recognition. It has gotten to the point where he is now used to it, and it no longer bothers him. At bars and restaurants, on the street and in the Hillcrest Safeway on Washington Street, it is always the same. First they sneak an almost embarrassed glance, squinting after

By Mark Orwoll