

LARGE 3 BEDROOM 1 bath house fireplace dining room laundry room, tiled yard 3143 Hawthorne St. San Diego. No. 462-1425. 463-2084

BEAUTIFUL LA MESA home. A huge 3 bed room 2 bath with jacuzzi, tiled area and patio. 295-7811. Also see 465-4046. 465-4046

2 BEDROOM MIRA MESA condominium free parking on 10th and 5th. Blue tile. 465-2924. 471-1411. Also see 275-1612. 465-4046. 465-4046

STUDIO (larger) furnished in historic Ocean View. On bus line. Long term. 465-1924. 465-1924. 465-1924. 465-1924

MISSION GREENS condo: 3 bedroom 2 bath. 465-1924. 465-1924. 465-1924. 465-1924

2 BEDROOM 2 bath. 465-1924. 465-1924. 465-1924. 465-1924

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Real Estate

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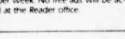
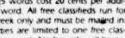
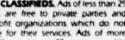
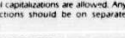
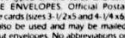
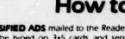
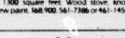
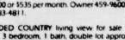
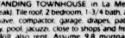
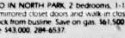
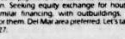
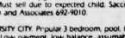
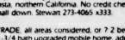
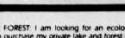
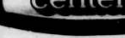
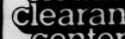
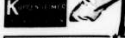
PACIFIC BEACH. 465-1924. 465-1924. 465-1924. 465-1924

1 BEDROOM. 465-1924. 465-1924. 465-1924. 465-1924

HOUSE FOR SALE. 465-1924. 465-1924. 465-1924. 465-1924

90 SEPTEMBER 18, 1980

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I HAVE A CUTIE. 465-1924. 465-1924. 465-1924. 465-1924

BEAUTIFUL FLETCHER HILLS home. 465-1924. 465-1924. 465-1924. 465-1924

CONDO IN NORTH PARK. 465-1924. 465-1924. 465-1924. 465-1924

OUTSTANDING TOWNHOUSE. 465-1924. 465-1924. 465-1924. 465-1924

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2 BEDROOM. 465-1924. 465-1924. 465-1924. 465-1924

1 BEDROOM. 465-1924. 465-1924. 465-1924. 465-1924

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LA MESA - Annapolis seller wants offer on 11 bedroom condo. 465-1924. 465-1924. 465-1924. 465-1924

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READER

VOLUME 9 NO. 37 SEPT. 18, 1980 SAN DIEGO'S WEEKLY

Strike a Worried Pose.



Jim Crawford is drinking water 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

(continued on page 8)
By Mark Orwill

City Lights

Thieves Rip Off Smile

"I have a fierce face," Chita Jing says. An attractive brunette of twenty-nine, she also seems thoughtful and highly articulate. She got her bachelor's degree in business three years ago from San Diego State University, and last fall she bought the bookstore she had fallen in love with during her student days, the Book Stop III, out on eastern El Cajon Boulevard. Shortly after she took over the shop, she invited the police department's Crime Prevention Unit to inspect her premises and advise her how to avoid being victimized. She carefully noted their remarks, but now she wishes she had never heard them.

The two plainclothes officers approved of the location of her cash register—close to the windows and front door, which is clear glass. They said that visibility would help deter armed robbers, who, they suggested, pose the greatest threat to shopkeepers. They also gave her a few antisloppily signs to post. But the officers never mentioned race, and Jing mentally pictured a white attacker. "When you're Caucasian you tend to think of Caucasians," she says.

So she says when the three young black men entered her bookstore on the Friday two weeks ago, "my institutionalized antiracism went to work, and of course I didn't think anything of it. One disappeared into a back room, where Jing later saw him next to an elderly lady poring over Harlequin romances. A while later one of the other two approached Jing with a few paperback books in hand and asked if she could change a dollar.

An instant after she had dutifully opened her cash box, he pointed in back of her to a bookshelf containing books on reserve; he indicated he had spotted a book he had ordered. So Jing turned around to check him, but, something alerted her to look back where, to her astonishment, she saw the second young man who had been several paces from the counter reaching nearly five feet to remove two piles of bills from the register (\$230, an unusually large amount, the presence of which was due to business generated by a booksellers' convention).

"My immediate response was that this was a nonviolent rip-off," Jing says. "I wanted to startle him as much as possible, and frankly I wanted to take my money back. I felt an assault [on the robber] might be appropriate." So she deliberately began screaming obscenities and demands for her cash. A former kempo (karate) instructor, she says she felt no fear.

Jing even started climbing over the counter toward the men, when the first man murmured, "You don't want granny killed, do you?" an apparent reference to the elderly lady in back. "That stopped me for a moment," says Jing—enough for her to



Chita Jing

remember the policemen's earlier urgent recommendation to remain passive, to concentrate on memorizing details of the robbers' countenances, and to summon police help upon the instant of the robbers' departure. So she didn't move and the three men fled; before they were out of sight Jing was dialing police headquarters.

The dispatcher recorded her complaint and promised that help would arrive—but even though Jing called back twice, no one showed up that night. Finally, two policemen drove up almost twenty-four hours after the robbery. They were confused about where it had occurred. Jing fumed while they monopolized her phone and tried to track down the lost telephone report of the crime. Eventually they took from her a description of one of the criminals. But midway through Jing's description of the second, they received a radio call of an armed robbery in progress at a nearby Von's supermarket, whereupon the two officers bolted from the store.

While she waited for them (they never returned), Jing wasn't idle. In fact, shortly after the robbery she had begun calling other local bookstores and small shopkeepers, she says every person she called referred her to two or three

others. She continued calling Saturday and Sunday, and by the end of the weekend she says she had talked to at least fifty people. "And I mean fifty, not forty-eight. I counted. I started my business career as a door-to-door salesman, so I'm used to the cold canvass." She talked to night clerks at various 7-Eleven stores, including one who had been robbed three days in succession; she called a grocery store in Mission Gorge, all-night restaurants along El Cajon Boulevard, "every beer bar in the world."

The consensus of their opinions revealed information different from that which Jing had obtained from the crime prevention experts. Jing says the small-business people told her that at least as big a problem as armed robbery is "tilt-tapping," in which the criminal aims at removing cash from the register without the store owner even knowing it. The shopkeepers kept repeating that the overwhelming majority of such tilt-taps are committed by two to three young black men working in teams. Jing says they told her that typically such teams split up the moment they leave the victim's premises. Finally, "I was

surprised at the number of people who told me that my biggest error was in calling the police at all, rather than trying to go after the men myself."

Jing now is angry that the crime prevention experts didn't even mention tilt-tapping. She also resents their implication that victims shouldn't resist criminals, even if the crooks don't have weapons. "They seemed to think my role was to be a passive victim and to bring them into play, like some long-range missile." And she thinks the police should have given her a statistical profile of the average robber, which would have alerted her to groups of people of a certain sex, age, and race. When she asked the officers who showed up Saturday night why she hadn't been given such warning, she says they told her that to do so would make the police look like racists. "So instead of their coming off as racist pig cops, I came off as a dumb honky victim!"

Furthermore, she insists, statistics carry no value judgments. Jerry Moore, the police detective who finally returned to the bookstore last Wednesday, responds that the misdemeanor tilt-taps (involving amounts of \$200 or less) often aren't reported by

shop owners and the records of those that are not computerized. He says there are so few reports of felony tilt-taps (more than \$200) that they wouldn't provide any kind of a portrait. He dismisses the accounts which Jing collected from the other shopkeepers as "hearsay." "Anybody can be a tilt-tapper," he said. Furthermore, Moore steadfastly defended the official recommendation that victims not chase robbers, "because if you do chase them, you're liable to be assaulted. You don't know what you're going up against."

Jing admits that the worst effect of the robbery and conversations with the other shopkeepers has been the development in her and her staff of "a terrible paranoia about black males," a reaction which genuinely seems to repulse her. "It brings out the absolute worst in anybody's character. . . . Sadly, I find I am dipped headlong into this cesspool of hidden hostilities, resentments, and racial hostilities." She recounts her feeling of suspicion when a black customer and his little girl came into the store recently (soon after she had heard that robbers sometimes use children for decoys). "I didn't have a welcome in my heart for those two and I resented that! I am offended that we are reduced to discretion." Jing went on retreat last weekend "to get all of this poison out," and she is searching for a guard dog. She figures that may afford one means of colorblind protection. —J.D.

They Waged For Their Country

Dorie Limpus is sending some color snapshots to Rosharon, Texas. The photographs show an ailing German shepherd, its long tongue lapping at the wind, resting in a grass-floored valley. The dog in the pictures, Heidi, is deaf and lame, but still bears the warrior's sobriety that earned her a Navy good-conduct medal and two Vietnam service medals. Now she lies buried in a special plot at Pet Memorial Park in Sorrento Valley set aside for military dog heroes.

The idea for an area reserved for valiant soldier dogs came from Bob and Dorie Limpus, who founded the pet cemetery east of La Jolla in 1962. Each year, the Limpuses invited black customers and friends for a Remembrance Day, a day officially recognized by a resolution of the state legislature. On June 6, 1973, the theme of the Limpus's Pet

Remembrance Day celebration was "A Tribute to Our Military Dogs." Part of the program that day, which included a military color guard and representatives from each branch of the service (Army, Navy, Air Force, Marine Corps, and Coast Guard), featured five living dogs from the Navy's narcotics-detection force. Three of the dogs were German shepherds, one was a black Labrador, and one was a Brittany spaniel. The spaniel was trained to sniff out heroin; the others had a nose for marijuana. All had been designated as heroes for their work in the military.

Although no military dogs were buried at the cemetery at the time (disposal of service canines is usually the task of the military branch in which the dogs served), a symbolic bronze monument was installed in honor of all military dogs. It read: "A Tribute to Our Service Dogs. Throughout the years, you have faithfully served America and mankind. Air-Land-Sea. Wherever you lie in final sleep, we salute and thank you. Rest in peace." The five dogs present that day were each promised a plot near the bronze monument.

The first of the five dogs to die was Helga Von Kleindam, a German shepherd and the first dog trained by the Navy as a narcotics detector about eleven years ago. Heller, as she was known, served aboard numerous Navy ships and installations during her six-year tenure in the service, sniffing her way around docks and vessels to make sure no narcotics were smuggled into this country from abroad.

Heller was retired from the service in 1975, at the age of seven, and went to live with Bruce Sessions, a retired Navy man from San Diego who was living in Henderson, Nevada. Sessions, who had trained Heller to detect marijuana while he was in the Navy, was instrumental in helping the Limpuses stage the tribute to service dogs. He wrote to Dorie Limpus in late 1978 that Heller was plagued by frequent strokes. Limpus replied that there was a plot ready for the dog when it should be needed.

"Heller came to us on New Year's Eve, 1978," says Limpus. "She had been with Sessions on a trip to Yuma, Arizona, when she had a massive stroke and died. We had to decide about the funeral plans. We thought, when you bury a person who was in the military, you use a flag to drape over the casket, so I went out and got a three-by-five flag, and my husband and a man who works here folded it military-style after the burial. When it was handed to Sessions, he burst into tears."

(Although the narcotic-detector dogs are called heroes, their *raison d'être* did not always endear them to the enlisted men whose illicit drugs were being sniffed out by such dogs. In one instance, Heller, while still on active duty, was ferreting out narcotics on a Navy ship when

she fell down an open hatch that should have been closed. "Now, I'm not saying the hatch was left open on purpose," Limpus says dubiously, "but Heller fell down and broke some limbs. She was lucky to have survived." Heller, by the way, won the Lassie Medal of Honor for extreme heroism for this incident, which occurred five years ago.)

Soon after Heller's death, the second death among the five dogs occurred in Louisiana. That dog, Bourbon, the black Labrador, was buried, though, before the Limpuses were notified. "That's really kind of sad,"

Limpus says, "because we always thought it would have been nice to have all five of the dogs buried here together." Such was not the problem when the third, and most recent, death among the five dogs occurred last August 19. Heidi was owned by retired Navy man Billy Smith of Rosharon, Texas, near Houston. Heidi was fourteen years old (ninety-eight dog years) when Smith realized the dog would have to be killed because of its deteriorating physical condition. "I do believe that dogs are like people," says Limpus, "in that after they retire, some adjust and some do not. But when a

dog has been on duty all its life, and then is taken off duty, it is just kind of loses interest in life." Smith did not want to have the dog killed first, then shipped out to Pet Memorial Park, so he arranged with Limpus to have the dog sent here alive. "She seemed to recognize the place," Limpus says. "Retired Commander Bob McConnell was here for the burial, representing the owner. The veterinarian arrived, and we gave Heidi one last meal. Then the vet performed the euthanasia with a hypodermic injection, and she died with her head in my lap." Limpus took photographs

of Heidi before the euthanasia was performed, which just returned from the developer and which will be sent this week to Smith in Texas. Along with the photos, Limpus is sending along a typewritten letter titled, "Last Reflections, by Heidi Smith." "When I had Heidi here," says Limpus, "I couldn't help wondering what she was thinking." Limpus then composed the piece as if it had been written by Heidi the dog. Among its final words are these: "My casket is being lowered, and the men begin to gently put dirt on it. . . . I am at rest forever." —M.O.



Otto Gust, Steve Anderson

Hey JK, You're Standing On My Foot

Comes now the latest newfangled improvement on old-fashioned romance: a whiz-bang electronic gimmick called Selectatron, which promises to smooth out the messiness of mating.

Like all technological leaps, the new concept takes a bit from here (single's bars) and a bit from there (computer dating) and forges them into a novel application. When patrons enter bars featuring Selectatron, they receive a pair of initials to be pinned to some portion of their anatomy. Presumably the aid of a harried typist, patrons can then send to the other initialled bodies messages which are displayed over the bar. Thus is the pain of initiating conversation transformed with one stroke into a less threatening, more distant spectacle on a moving billboard. And there's more. Toward the end of the evening, participants get to "vote" for up to five members of the opposite sex whom they have found most attractive. The

votes are punched into a computer (located in Baltimore, Maryland), which spits back typewritten scorecards reminding each person not only whom he or she voted for but who voted for him or her in return—and how each individual stacked up against all the competition that night! Receiving no votes (nec votes) means you're not popular.

At Spanky's last Wednesday the winning female, GS, was a slender blond from La Mesa wearing jeans and a yellow cotton top with spaghetti straps. The winning male turned out to be Rick Dunlevy, the owner of Spanky's, who certainly had been visible throughout the evening as he circulated and eyed his increased crowd.

Gust, a musician and guidance counselor, first heard of Selectatron this summer from a friend named Steve

signs as steadily as the electronic ads in Times Square. "Hey LH! You can dig your spurs into me anytime! From SX male!" . . . "To RY male—Hey RY! I'm HOT for your 777 Wanna dance? From LJ female!" . . . "Hey SX! What's your middle name?" Hovering around the typist was Otto Gust, one of Selectatron's local promoters, periodically censoring messages that were crude or suggested sex too blatantly. "We can go with the innuendo," Gust explained. "Like we had one message, 'I'm a bird lover and you've got the greatest parakeets.' Now that's okay; that's cute."

Gust, a musician and guidance counselor, first heard of Selectatron this summer from a friend named Steve

Anderson, a Navy officer who was teaching warfare tactics at the Fleet Combat Center in Point Loma. Anderson had first encountered Selectatron this past May when he flew to Washington, D.C., on Navy business and happened to visit a disco named Studio 50 in Falls Church, Virginia, where the electronic marvel was installed. Anderson tracked down the creator, a Southerner named Jeff Aylette who Selectatroned his first victims five years ago in Greensboro, North Carolina, and since then has been promoting the business full-time. Anderson and later Gust were so enchanted with the concept that they obtained from Aylette an exclusive franchise for everything west of the Mississippi. As of Tuesday, they had signed up five San Diego clubs and were hoping to book up the other two days of the week quickly and then proceed to other fat markets in Orange County, San Francisco, and Los Angeles. (Clubs pay for the service, which they get for one night a week with a guarantee of limited

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She Lives On A Nearby Aunt Farm

Re: "Two for the Camera" (September 18) by Eleanor Widmer. If there truly exists an Aunt Bertha, I'd adore meeting her. While her "Madame Chutpah" style may be a bit overbearing, I heartily applaud her willingness to speak out against substandard food and drink! Eleanor Widmer's style, on the other hand, was impeccable and so humorous! *Sandra Miles North Park*

Nix To Wix

In the dime-a-dozen world of film reviewers, the name of Reno Wix is new. Admittedly, I am not a long-standing follower of the *Reader*, and there are probably others who are familiar with this person's other writings, if any. Still, I doubt that I've missed much by being oblivious to them. As I said, this person's name is new, but the tone of his/her article is familiar. The arrogance of this writer is common among those hack journalists and society ditherers who fancy themselves as educators of the masses. It is tragic to think that thousands of readers will probably be suckered by the excesses of Wix's article on *Yanada* ("With a Digitalized Zoom Controller in My Heart," September 4). This article is a classic example of the self-serving pap that passes for "criticism" in the media today. The article starts off with a rash, with the use of large, imposing letters designed to grab the eye. After the title, unfortunately, there is not much that cannot be classified as slander, pure spite, or cheap shots. The article tries to present a case against the use of state-of-the-art technology in the musical. I believe that is the first real point of the article, something that I had to

wade through in order to find out what Wix was talking about. Wix displays colossal nerve by filling his article with pseudo-intellectual passages. Sample the first paragraph: "In these times, when the moral implications of virus cloning are debated in earnest and the moon is referred to as real estate, when guys stay up all night in the lab figuring out how to make plastic bags thinner and how to put turkey flavoring into postram, IT MAY WELL BE A CRITICAL TIME FOR THE ALREADY ENDANGERED SPECIES OF THE MOVIE MUSICAL. A CERTAIN KIND OF MOVIE WHICH DOESN'T CRV OUT FOR BURGEONING TECHNOLOGY." End of paragraph. I've used capitals to emphasize the writer's point, but the preceding words should have been flushed down the toilet, if not left in the book of *Catchy Ways to Begin An Essay*.

The technical reference in the title of this article serves as a hint of what is to come. Wix is able to spend much time attacking the technical aspects of the film, throwing in such phrases as diffusion filters, optical benches, and so forth. I do not doubt his understanding of these devices or techniques, yet he fails to convince the reader that these developments are absolutely out of place in the musical. Modern filmmakers use all sorts of techniques that were unheard of fifty years ago; whether or not these developments show themselves in "flashy" ways is irrelevant. They are there, not just in today's musical or disaster film, but in all films.

Wix brings new meaning to the expression "overkill." Witness how this writer goes into such detail over perceived faults in the wardrobe of the stars and dancers. It has been a long time since anyone has tried to slice and dissect any movie as he does. The

worst of Wix's remarks are those about Olivia Newton-John, as the writer labels her a "synthetic star" with "nonexistent skills." Such hypocrisy. Any writer with such an obsession for the technical aspects of things would have to acknowledge the camera's that support Newton-John's status as a

Letters

star. A synthetic star? Hardly. She was not created by the media, nor given superstar status when record sales did not back this up. If you want to find a synthetic star, a wiser choice of candidate would be Bruce Springsteen, who has made the covers of *Time* and *Newsweek* and been nominated into several *Halls of Fame*, even though he hasn't cracked the Top-20 on the singles chart nor come close to doing that in five years. There's your synthetic star.

Newton-John's nonexistent skills? Anyone who denies her singing ability will have to have his ears cleaned. As for dancing, in all fairness it must be said that the woman does a good job, with or without the skates on. Acrimonious cries about her dancing weren't made two years ago when *Greatest* came out. Why do they surface now?

It is simple to clip pieces of dialogue out of context and make them look silly. This is an old technique, but it works no matter what movie you cut up. Again, Wix is guilty of this sort of sensationalism, blowing up snippets and creating a fuss out of nothing.

After a long and sickening series of attacks on different aspects of the movie, Wix is content with the idea that he has proved what a dud *Yanada* is. Unfortunately, this isn't the case. Wix has tried so

hard to analyze microscopically so many bits and pieces that he has lost all of his perspective. Chopping up a movie is one thing; going in and experiencing it is another matter entirely. I went into *Yanada* with doubts about its quality, yet I had to acknowledge what a cheery piece of entertainment it really is. The burden of proof is on Wix to prove that the movie is a piece of crap. The reviewer may use a number of weapons to prove his point, but viewers of independent intelligence and feelings will overwhelmingly disagree once they have seen the film.

The tone of Wix's writing is something else that must be considered. Is this man really trying to present a fair point of view? Is he really trying to elevate himself above the cultural monas that he perceives? What is this man's game? The pompous style of his article certainly suggests a sort of self-promotion, an attempt to gain a position of influence. It has been said that the most excessive and pretentious prose in America isn't in the books but in the reviews. Can anyone doubt that this is the case with Reno Wix? The world of critics is filled with vain, bigoted, little twerps, all jockeying for credibility, all crying out in false outrage. Innocent little films like *Yanada* do not deserve more study than the critics themselves. The critics are all guilty of the greater insecurities. For your next article, why not cut them up for examination? It would be a wiser way to spend the time. *Michael Burkholder La Jolla*

Bit Of Disc Data

In an addendum to his last article (September 4), Jonathan Saville refers to a recording of music written by Kurt Weill and conducted by David Abbotson. This very recording received an honorable mention award in 1977. (continued on page 17)

It Happened in San Diego . . .

1. Entries should deal with an event, incident, or encounter that took place in San Diego County and should be no longer than 5000 words.
2. Entries should be submitted by mail to: Reader Writing Contest, P.O. Box 80803, San Diego 92138. They must be received no later than 5:00 p.m. Friday, October 3, 1980.
3. There are no residence or age requirements for eligibility, nor is there an entry fee. You may submit as many entries as you like. Employees and regular free-lance contributors to the Reader are not eligible.
4. Judging will be done by the Reader editorial staff.
5. The Reader assumes no responsibility for loss of entries and will not return manuscripts.
6. Entrants should include name, address, and telephone number with each work submitted.
7. Winning articles will be published in the October 16 and October 23 issues of the Reader.

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
It started with Star Wars, and now I can't get enough of it—science fiction, that is. And yet I have found many science-fiction books to be mediocre. Would you suggest five to ten books to satisfy my appetite?
I. W. Smiley
Pacific Beach

This is the kind of question I would like very much, if I knew you personally. But with no inkling of your taste I can only suggest you try *Outstanding Reading Reader*, an anthology of science-fiction stories, edited by Harry Harrison and B. W. Aldiss, and their annual collections of stories. Some of the classics of science fiction, as mentioned in the *New Columbia Encyclopedia*, are *Brave New World* by Aldous Huxley, 1948 by George Orwell, *Fahrenheit 451* by Ray Bradbury, *Terminal Man* by Michael Crichton, and *Out of the Silent Planet* by C.S. Lewis.

Dear Matthew Alice:
What ever happened to the Burma Shave signs that used to stand by roadides?
B. Devereaux
North Park

Not long after it became a subsidiary of Philip Morris, Inc., in 1963, the Burma-Shave Company authorized the dismantling of its 35,000 signs, whose yearly maintenance cost about \$200,000. The first signs had been installed by Allan and Leonard Odell of Minneapolis, whose father, an attorney and insurance salesman, had begun to market a brushless shaving cream. Discouraged in trying to sell the new product, Allan thought of imitating some road signs he'd seen in Illinois between Aurora and Joliet, where the owner



changes and what steps do I have to take in order to change my name? Are there pamphlets to explain the legal requirements?
Morton A. Hoffman
San Diego

How To Change Your Name, by David Ventura Luch, cost \$4.95 when I called attention to it in this column a year and a half ago. The publisher is Nolo Press, Box 544, Occidental, Ca. 95465. One chapter deals with changing your name for free by substituting your new name in every place where the former one was called for.

Dear Matthew Alice:
Why aren't there any commercials between the 11:30 p.m. newscast and the Tonight Show on Channel 39? It seems advertisers are missing out on a large viewing audience and the station is missing out on some extra bucks.
James L. Sherrington
Pacific Beach

Assuming that many viewers watch the 11:30 news in bed, or near their beds, the station's management supposes it worthwhile to skip the commercials and get the viewers involved with the *Tonight Show* before they turn their sets off. "There's no way to prove it one way or the other," said Channel 39's advertising manager, Jeff Williams, "but we feel it helps us keep our audience at that hour." At least until Johnny has finished his monologue.

Dear Matthew Alice:
I would like to change my name as I'm unhappy with the one I currently have. What are the state laws regarding name

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Crawford just smiles. Another one who wants to be a model, he thinks silently. Sure, he'll stay for a minute after his drink is gone. He'll give the kid a few pointers, a little encouragement. Maybe he'll explain how to handle rejection, a hazard of the profession. He may very well give her a short history of his career as an example, or a warning.

But Jim Crawford has his own uncertain future to think about. He is quite likely one of the best recognized models in San Diego because of his extensive work with the Highlander clothes stores and their multimedia advertising campaign. For more than six years, he had been the "image man" for Highlander, a man whose face was synonymous with the company. Crawford, though, no longer works for Highlander and has been unemployed for the past two months — a possibly terminal condition for a thirty-three-year-old male model in San Diego. In a profession where the prime age for models is twenty-two, and in such a small market where Crawford has become typecast, his problem is of utmost consequence — to begin a new career, or to wither and, eventually, fail.

Crawford has built his reputation around his work with Highlander, a chain of seven men's stores throughout San Diego County. The notoriety has been boon and bane, though. "Every day someone comes up and recognizes me," he says. "It's great for the ego. It means I must be doing something right. But I have to get through this stereotype thing."

And so, to get through "this stereotype thing," Crawford has developed a plan. Several weeks ago he talked to a high-fashion photographer, Richard Armas, who lives in Hollywood and whose work appears in such periodicals as *Gentleman's Quarterly* and *Women's Wear Daily*. He had called Armas months ago, but the photographer never returned that call. Then last month, out of the blue, Crawford picked up the phone and Armas was on the line. "I want to see you," Armas said.

Crawford shot back immediately with a deal. "I realize you charge \$300 a session

a clean ashtray on the next table. Back at the elegant saloon bar, she stares quite frankly at Crawford and whispers something to the bartender, who nods his head while wiping a beer glass. "That's him," she tells herself. "That's the guy in those ads." What, then, to do? Should she assume the humble, self-effacing approach, as a lowly apprentice might greet the village guild master? Or should she take the self-assured, I'm-not-really-a-barmaid-I'm-just-in-between-modeling-assignments stance? She deliberates another minute, then cases up to the small, circular cafe table where Crawford is discussing a facet of the modeling profession. "You talking mannequin?" she asks offhandedly, impulsively.

Crawford is indeed "talking mannequin," as the barmaid so quaintly phrased it. Mannequin is a form of modeling in which the models establish a pose and maintain it, without moving, for as long as fifteen or twenty minutes. Such models are used in display windows of department stores to attract curious shoppers, or at fashion parties for the amusement of the guests. Mannequin is not the most glorious type of modeling, perhaps, but at sixty-five dollars an hour it can be lucrative. "Listen," continues the barmaid, "stick around for a while and don't leave before I have a chance to talk to you." She looks toward the bar and the scolding eyes of the bartender. "I gotta run. Now remember — stick around."

Pose

(continued from page 1)
him and wondering. Then, after deciding that, yes, it must be him, they make their approach. Finally, they sheepishly put their question to him. "Say, aren't you the Highlander guy?"

This time it is a barmaid at Soledad Franco in Old Columbia Square downtown. She has been seeking excuses to pass by the table where Crawford is drinking with a friend. She lingers a moment or two longer than is necessary to set

Photograph by Richard Armas

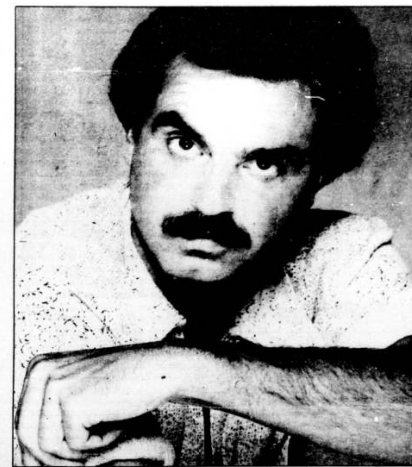
through Balboa Park.

Walking is one of the few exercises he undertakes. He leaves the apartment and hikes briskly down to Richmond, then to a small street called Myrtle. He cuts off on a dirt path along a canyonside, which intersects a popular jogging track around the perimeter of the park. The atmosphere is woody, much like the hills around Ojai, the mountain tourist resort his parents owned and operated near Ojai, east of Santa Barbara. But memories of Ojai are not sweet. His father became debt-ridden and moved away, leaving Jim's mother to run the resort. He remembers those days as a strain, too great a strain.

It was different when he was a child growing up in Bel Air, that millionaires' residential district in the monied hills above UCLA. Back then he had some good friends. In fact, Danny Morgan, son of Harry Morgan the actor, was his best friend. It was a heady atmosphere in which to grow up, even for a boy not yet in the eighth grade. Clearly there was something special about living down the street or around the corner from the families of June Allyson, Don DeFore, Robert Taylor, and Robert Mitchum. Crawford admits he was a "spoiled, selfish kid" back then. Then came this idea of buying a mountain resort, away from home and friends. "Once it seemed like I had everything," he recalls, "and then I moved to the sticks where there was ... nothing. It was a big adjustment."

At the corner of Laurel Street and Sixth Avenue, Crawford decides to walk downtown rather than to see the museum again. He cuts west on A Street to the Sumitomo Bank at the corner of Fourth Avenue, where he writes a check for twenty dollars. It seems as though most of his transactions are withdrawals these days. A month earlier he deposited \$175, but now that money is nearly gone. That was for three hours work with the Convention and Visitors Bureau. He was interviewed at an advertising agency with several other applicants. When it was his turn,

(continued on page 10)



Photograph by Richard Armas

feet even.

He pulls a frying pan from the kitchen cupboard and fries up some bacon and eggs, over easy. He pours a small glass of orange juice, then, as the kettle whistles, mixes a cup of Sunrise instant coffee. A piece of toast pops up and breakfast is almost complete. He uses the orange juice to wash down tablets of vitamin E, C, and B-complex, as well as a multiple vitamin, because sometimes, on busy days, break-

fast might be the only meal he eats.

But there are not many busy days any more. Had he still been working, he would have lighted the first of five or six Merit cigarettes he would have smoked in the morning. (He would have abstained for the afternoon and smoked five or six more in the evening.) But now he refrains from lighting up, and instead spends fifteen minutes lifting dumbbells — up-down, up-down — and then decides to walk

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Mission Valley Center next to Bullock's



Pose

Continued from page 1
the interviewer grabbed Crawford's hands and began molding them into various positions. He got the job, and for three hours it was Crawford's charge to insert a scuba mask into a briefcase — over and over again. All they wanted, it seemed, were his hands. The resultant photo was to be used in a brochure to entice sportswear business executives to San Diego. For that job, he was paid \$195, less the ten-percent cut to his agent, Nancy Washburn.

But it is not easy to make a living as a male model in San Diego. In his last year with the Highlander stores, Crawford earned only \$6000 as a model, about half of what he earned in his other job as

product-display manager of the seven stores. And, to be truthful, that \$6000 from modeling also included several live fashion shows for the local Broadway, Bullocks, and Saks department stores. For a day show, Crawford earns fifty-five dollars, for a night show, sixty-five dollars. But considering there might be only three or four jobs like that a year, the salary seems slightly less inflated than one might initially suspect.

With money in his wallet, Crawford walks to a vegetarian restaurant called Kang Food on Fifth Avenue near Quince. He orders a lunch of a fresh fruit salad, an avocado and cheese sandwich, and a glass of iced tea. It is still early, not quite one o'clock. Crawford strolls back to his apartment with the intention of driving to the beach. Since losing the Highlander position, he has been working on his tan.

They didn't want to fault him too much; they gave him a lot of opportunities, but they never have had otherwise, like coordinating fashion shows, assisting and being featured in the television commercials, choosing the clothes and accessories for the store window displays. "But in the end, I think they could have handled it a little better," he says. "I felt that I was a little bit taken advantage of. I gave them more than a lot of years. I gave them a lot of myself."

Crawford was hired by the Highlander chain in 1974 as the display manager, a job which included window displays and interior design. It wasn't until a year later that they realized Crawford was an experienced model. They began to feature him in all their advertising — print (magazine and newspaper), billboards (like the one near Sixth and University), live fashion shows, and television commercials. In fact, one of the television commercials he helped produce two years ago won an award from the Men's Retail Association of America and was nominated for a local Emmy. The ninety-second commercial was filmed by a crew from Channel 10 on location downtown, and featured Crawford in seven different changes of clothing he had selected. His face began to show up everywhere: San Diego Magazine, the three network-affiliated television stations in town, the San Diego Union and Evening Tribune.

His face had become inextricably linked with the Highlander. He was Highlander. He was their Image Man.

People as far away as Hawaii and Palm Springs approached him and recognized him from his work in San Diego. Great for the ego; devastating for the career. There is little modeling work for males in San Diego as it is; being stereotyped only exacerbates a dismal situation. And now, jobs and with that face, it's hard to take solace in being recognized. But his agent, Nancy Washburn, has told him on a number of occasions — during times of despair for Crawford — that leaving the Highlander is not the most tragic thing in the

world. "If anything, it could be the best thing that ever happened to you," she told him after he was dismissed. "You have been so known just for the Highlander that it's time to make the transition." And that is why the party tomorrow night is so important to Crawford's career. Richard Armas, the photographer, can give a model a new look, a fresh image, a different face. Crawford will have a new portfolio — very contemporary, very avant-garde. It will be a strictly New York-L.A. sort of look. Very high fashion. Severe. Modern. Armas can do this for Crawford. He can introduce him to the right people. He can make things easier. He can give a struggling model the fighting edge to bolster a sagging career.

At the ripe age of thirty-three, Crawford needs all the help he can get. Unlike most models, in which middle-aged men reign, a model's peak years are in the late teens for women, the early twenties for men. One of the few consolations in being a male model (even though there is by far less work than for women) is that the men have a much broader age-range in the profession. Photographers frequently need men in their forties, fifties, and sixties for modeling. Certainly older men are not needed as much as the younger, though, and still in his early thirties, Crawford is fast becoming an older man.

Once again at home, after his afternoon at the beach, he showers off the sand and the salt, then falls asleep on his bed for a few hours. He wakes around seven and flips on the television set to Channel 10, the *Merv Griffin Show*, which has a fashion show scheduled along with the usual

roster of celebrity guests. The show is being coordinated by Nina Blanchard, probably the leading modeling agent in Los Angeles. The models who grace the Griffin studio set are, without doubt, exquisitely beautiful. They are perfect. But there is something lacking, and that something is called Angel.

It's hard to describe this quality called Angel. "Angel is a charisma," Crawford says, "a persona you give off when you're on that stage. Those guys are super-looking, but they have no Angel. And that, thank God, I have. That's what's going to get me where I'm going. All those guys on Merv Griffin are nothing but glorified hangers who are just going to wear the clothes and be beautiful. That's great, though, because if you're beautiful, that's all you have to do." He pauses a minute. The doubt returns to his voice. "But I'm not beautiful, so I have to put out a bit more."

The first time Crawford realized that he had Angel was during a benefit fashion show to aid the reconstruction of the Old Globe Theatre in Balboa Park. The fashion show was one portion of the whole production and it was hosted by Charlton Heston at the Town and Country hotel in Mission Valley in the summer of 1978. There was dancing, singing, a full orchestra — a grand evening of entertainment. But the fashion show, coordinated by legendary Hollywood clothes designer Edith Head, was the main feature of the extravaganza. Crawford went up to Head's Beverly Hills mansion — actually, to the cozy bungalow in back where Head stores some of her most treasured creations —

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(Continued on page 12)

SPORTS SHOE CLEARANCE

S.O.S.

(Shoes On Sale)

HELP!

yourself to savings of

\$3 to \$20

per pair

Several thousand pairs of tennis and jogging shoes to select from

TENNIS SHOES

Adidas
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Fred Perry
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Bata

Nike
Puma
Asahi
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Head
Diadora

JOGGING SHOES

Brooks
Etonic
Adidas
Diadora

Nike
New Balance
Tiger
Tretorn

Hurry in. This sale is limited to inventory on hand. This sale does not include all styles. Sale ends 9/24/80

PACESETTER

7422 GIRARD 459-5481 LA JOLLA

Last Chance Pants

Drawing Capital of the World

THE L+C*P* STORY

(LAST CHANCE PANTS)

All of our drawing pants, wrap around pants, and drawing shorts start out as bolts of 100% cotton.

Our cutter then works his bit of magic and delivers to the store all of the separate pattern pieces.

The pants are assembled here in the store by our seamstresses, then pressed before going up on the rack.

Now when you find your correct size we make 6 sizes try them on — if you like 'em... have 'em on and a seamstress will measure you and custom fit your pants while you wait! What could be easier?

Be here to sign in again... our stock is constantly changing as we buy new fabric.

Men's & Women's Drawing Pants 9.95

6 sizes XXX-SL Also featuring

T-shirts 3.50

Shorts 6.95 and up

Wrap Shorts 8.95

Wrap Pants 14.95

Jerga Shirts 12.95

Buttoned, zippered and pullovers

Free custom hemming on the spot.

100% pre-shrunk cotton.

Watch our garments being made right here in our store.

Open 7 Days 9:30-7
1016 Grand Ave. Pacific Beach
(corner of Cass and Grand)

273-5944

Blue Sea Fish Co. SPECIALS

SHRIMP 31/40	\$5.49 per lb.
RED, TAILLESS SHRIMP	\$5.55 per lb.
LOBSTER TAILS	\$8.75 per lb.
HALIBUT	\$2.99 per lb.

Blue Sea Fish Co.

3796 Rosecrans St. 298-6386
Mon.-Fri. 10-6:30, Sat. 10-6

10% OFF

All other fish in stock, not on specials.

Good until 8/25/80 with this coupon.

Introducing Ricci

from Beverly Hills and New York. Expertise: European Facial, Swedish Massage, Make-up Artistry, Facial and Body Waxing, Lash Tinting.

European Facial and Make-up Design

25.00 (45.00 value)

Jeanne Barrows has turned the quest for youth into an exciting adventure with her Special Formula Creams and Cosmetics.

Jeanne Barrows

For men & women 4788 Cass, Pacific Beach 274-7575

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Tennis • Racquetball Jogging

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up to 70% off selected apparel, shoes, etc. for the entire family

Sept. 18-30

2156 Avenida de la Playa La Jolla Shores 459-2831

9-6 Mon.-Sat., 11-5 Sun. MasterCharge/Visa

Cut, Condition & Perm \$25

Cut & Styled \$8

for men and women with this ad

THE RAPS OF THE LOCKS
Open Sundays (by appointment)
5022 W. Pl. Loma Blvd. 222-6500

RECORD KEEPER Stereo Store

KISS 50¢

THREE DOG NIGHT 25¢

STEPPINGWOLF 25¢

DISCO L.P.s 50¢

Tape repair and duplicating—Home & car stereo service—Everything guaranteed

956 Turquoise

272-5454

Free Lecture

KUNDALINI THE UNTAPPED POWER

by Swami Shankarananda

September 24, 7:30 p.m.

California Theatre Arts Bldg.

3rd Floor

1122 4th Ave. 295-1617

Motor Oil \$10 off any work over \$40

We reserve the right to limit this offer to one time only per customer.

TUNE-UPS WITH VALVE ADJUST & OIL CHANGE:

Most Buick & Oldsmobile 71 Buick \$40.00

Most 72 and up Buick \$65.00

Type III \$45.00

* Engine rebuilds * Valve jobs

* Clutch jobs * Brake jobs

work guaranteed With this ad, offer expires 9/28/80.

C & H Bumpstead

1610 S. Main St. La Jolla 92037

Hours: Mon.-Fri. 9-5, Sat. 9-4, Sun. 10-4

481-2040

Bob & Gary



Pose

(continued from page 9)

The interviewer grabbed Crawford's hands and began molding them into various positions. He got the job, and for three hours it was Crawford's charge to insert a scuba mask into a briefcase — over and over again. All they wanted, it seemed, were his hands. The resultant photo was to be used in a brochure to entice sports-minded business executives to San Diego. For that job, he was paid \$195, less the ten-percent cut to his agent, Nancy Washburn.

But it is not easy to make a living as a male model in San Diego. In his last year with the Highlander stores, Crawford earned only \$6000 as a model; about half of what he earned in his other job as

product-display manager of the seven stores. And, to be truthful, that \$6000 from modeling also included several live fashion shows for the local Broadway, Bullocks, and Saks department stores. For a day show, Crawford earns fifty-five dollars; for a night show, sixty-five dollars; and for a Sunday show, seventy-five dollars. But considering there might be only three or four jobs like that a year, the salary seems slightly less inflated than one might initially suspect.

With money in his wallet, Crawford walks to a vegetarian restaurant called Kung Food on Fifth Avenue near Quince. He orders a lunch of a fresh fruit salad, an avocado-and-cheese sandwich, and a glass of iced tea. It is still early, not quite one o'clock. Crawford strolls back to his apartment with the intention of driving to the beach. Since losing the Highlander position, he has been working on his tan.

Today he throws a towel into the back seat of his blue 1974 Volkswagen bug, drives to Black's Beach, and parks near the Torrey Pines glider port. He maneuvers carefully down the cliff path, spreads his towel on the sand, and removes his clothes. He rolls over every fifteen minutes to keep the tan even. The sun makes the beach an oven, and Crawford sits up. For a brief moment he is dizzy, then he stands, walks to the water, and without hesitation dives right into the tube of a salty breaker. It is a Thursday afternoon and the beach is nearly deserted. He swims directly out to sea, feeling the muscle in his arms stretch and relax, stretch and relax. It is ironic, really, that Crawford should love the beach so much, considering not he has lost jobs because of the beach-inspired look. Manufacturers such as Hang Ten and Ocean Pacific want young beach boys to do their modeling. The Latin lover look doesn't exactly sell clothes to the fraternity crowd at San Diego State, and Crawford understands this. "But you don't have any control over the type of model they want," he says. "You get a hell of a lot of rejection and you can't take it personally."

But even so, Crawford often takes rejection badly. It hurts. If a man draws blueprints, and a contractor rejects them, the architect doesn't have to take the rejection personally. But a model is judged on something as personal as his face and body. The agency doesn't like the color of his hair; he's too tall or too dark; he has stubby fingers when he's modeling graceful hands. In the modeling profession, Crawford has learned, it is essential to separate criticism of the body from criticism of the self. "If they tell you no," he says, "you have to realize that it has nothing to do with how much talent or background you have, or how nice a person you are."

And then there was this most recent rejection: being fired from his job with Highlander. A matter of economy, they called it. They cut back on their staff and they closed their downtown branch store. Crawford, they figured, had his modeling career to fall back on, so he wouldn't be too hurt by losing his job. Crawford

doesn't agree with that, but even so he doesn't want to fault them too much; they gave him a lot of opportunities. He might never have had otherwise, like coordinating fashion shows, assisting and being featured in the television commercials, choosing the clothes and accessories for the store window displays. "But in the end, I think they could have handled it a lot better," he says. "I felt that I was a little bit taken advantage of. I gave them more than a lot of years; I gave them a lot of myself."

Crawford was hired by the Highlander chain in 1974 as the display manager, a job which included window displays and interior design. It wasn't until a year later that they realized Crawford was an experienced model. They began to feature him in all their advertising — print (magazine and newspapers), billboards (like the one near Sixth and University, near Crawford's apartment), live fashion shows, and television commercials. In fact, one of the television commercials he helped produce two years ago won an award from the Men's Retail Association of America and was nominated for a local Emmy. The ninety-second commercial was filmed by a crew from Channel 10 on location downtown, and featured Crawford in seven different changes of clothing he had selected. His face began to show up everywhere: *San Diego Magazine*, the three network-affiliated television stations in town, the San Diego Union and Evening Tribune. His face had become inextricably linked with the Highlander. He was Highlander. He was their Image Man.

People as far away as Hawaii and Palm Springs approached him and recognized him from his work in San Diego. Great for the ego; devastating for the career. There is little modeling work for males in San Diego as it is; being stereotyped only exacerbates a dismal situation. And now, jobless and with that face, it's hard to take solace in being recognized. But his agent, Nancy Washburn, has told him on a number of occasions — during time of despair for Crawford — that leaving the Highlander is not the most tragic thing in the

world. "If anything, it could be the best thing that ever happened to you," she told him after he was dismissed. "You have been so known just for the Highlander that it's time to make the transition." And that is why the party tomorrow night is so important to Crawford's career. Richard Armas, the photographer, can give a model a new look, a fresh image, a different face. Crawford will have a new portfolio — very contemporary, very avant-garde. It will be a strictly New York-L.A. sort of look. Very high fashion. Severe. Modern. Armas can do this for Crawford. He can introduce him to the right people. He can make things easier. He can give a struggling model the fighting edge to bolster a sagging career.

At the ripe age of thirty-three, Crawford needs all the help he can get. Unlike most models, in which middle-aged men reign, a model's peak years are in the late teens for women, the early twenties for men. One of the few consolations in being a male model (even though there is by far less work than for women) is that the men have a much broader age-range in the profession. Photographers frequently need men in their forties, fifties, and sixties for modeling. Certainly older men are not needed as much as the younger, though, and still in his early thirties, Crawford is fast becoming an older man.

Once again at home, after his afternoon at the beach, he showers off the sand and the salt, then falls asleep on his bed for a few hours. He wakes around seven and flips on the television set to Channel 10, the *Merv Griffin Show*, which has a fashion show scheduled along with the usual

roster of celebrity guests. The show is being coordinated by Nina Blanchard, probably the leading modeling agent in Los Angeles. The models who grace the Griffin studio set are, without doubt, exquisitely beautiful. They are perfect. But there is something lacking, and that something is called Angel.

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S.O.S.
(Shoes On Sale)

HELP!
yourself to savings of

\$3 to \$20
per pair

Several thousand pairs of tennis and jogging shoes to select from

TENNIS SHOES

Adidas	Nike
Tretorn	Puma
Fred Perry	Asahi
Brooks	Lotto
K-Swiss	Head
Bata	Diadora

JOGGING SHOES

Brooks	Nike
Etonic	New Balance
Adidas	Tiger
Diadora	Tretorn

Hurry in. This sale is limited to inventory on hand. This sale does not include all styles. Sale ends 9/24/80

PACESETTER
7422 GIRARD 459-3481 LA JOLLA

Last Chance Prints
Drowning Capital of the World

THE L*C*P* STORY
(LAST CHANCE PRINTS)

All of our drowning pants, wrap around pants, and drawstring shorts start out as bolts of 100% cotton.

Our cutter then works his bit of magic and delivers to the store all of the separate pattern pieces.

The pants are assembled here in the store by our seamstresses, then pre-shrunk before going up on the rack.

Now when you find your correct size (we make 6 sizes try them on — if you like 'em... leave 'em on and a seamstress will measure you and custom hem your pants while you wait! What could be easier?

B... save to step in again... our stock is constantly changing as we buy new fabric.

Men's & Women's Drowning Pants 9.95
6 sizes xxx-xxl Also featuring

T-shirts 3.50
Shorts 6.95 and up
Wrap Shorts 8.95
Jerga Pants 14.95
Jerga Shirts 12.95
Buttoned, zippered and pullovers

Free custom hemming on the spot. 100% pre-shrunk cotton. Watch our garments being made right here in our store.

Open 7 days 9:30-7
1016 Grand Ave. Pacific Beach (corner of Cass and Grand)
273-5944

Blue Sea Fish Co.

SPECIALS

SHRIMP 31/40	\$5.49 per lb.
MED. TAILLESS SHRIMP	\$5.95 per lb.
LOBSTER TAILS	\$7.99 per lb.
HALIBUT	\$2.99 per lb.

Blue Sea Fish Co.
3706 Rosecrans St., 208-8386
Mon.-Fri. 10-6:30, Sat. 10-6

10% OFF
All other fish in stock, not on specials.
Good until 9:25-80 use this coupon.

Introducing **Ricci**
from Beverly Hills and New York
Expertise—European Facial, Swedish Massage, Make-up Artistry, Facial and Body Waxing, Lash Tinting.

European Facial and Make-up Design
25.00 (\$45.00 value)

Jeannie Barrows has turned the quest for youth into an exciting adventure with her Special Formula Creams and Cosmetics

Jeannie Barrows
For men & women
4786 Cass Pacific Beach
274-7575
Mastercharge and Visa accepted

Tennis Racquetball Jogging Summer Clearance Sale

up to **70% off**
selected apparel, shoes, etc. for the entire family
Sept. 18-30

2156 Avenida de la Playa
La Jolla Shores
459-2831

9-6 Mon.-Sat., 11-5 Sun.
MasterCharge/Visa

Cut, Condition & Perm \$25
Cut & Styled \$8
for men and women with this ad

THE RAPS OF THE LOCKS
Open Sundays (by appointment)
5022 W. Pt. Loma Blvd. 222-6500

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Rings	\$3.00	2 for \$5.50
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Add 35c for handling and postage.

Send money orders or checks to:
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Tape repair and duplicating—Home & car stereo service—Everything guaranteed
956 Turquoise
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Free Lecture
KUNDALINI THE UNTAPPED POWER
by Swami Shankarananda

September 24, 7:30 p.m.
California Theatre Arts Bldg.
3rd Floor
1122 4th Ave. 295-1617

\$10 off any work over \$40

We reserve the right to limit this offer to one time only per customer.

TUNE-UPS WITH VALVE ADJUST & OIL CHANGE:

Most Buick & Oldsmobile	\$40.00
Most '72 and up Buick	\$65.00
Type III	\$45.00

* Engine rebuilds * Valve jobs * Brake jobs

work guaranteed With this ad, offer expires 9/28/80.

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1400 S. La Jolla Village Drive
La Jolla, CA 92037
451-2040
Auto & Car Wash

Pose

(continued from page 11)

Melrose Avenue off Mack track. He passes Paramount and DeSoto studios, then turns onto Hudson Avenue near the Wilshire Country Club. He double-checks a slip of paper with the address written on it, and creeps his way up the black to an unremarkable commercial building that Armas uses as a residence studio.

It is dark, just past nine. Crawford is dazzled as he enters the huge, gymnasiumlike room. Everything is painted white—the walls, the furniture, everything. In one corner is a kitchen, and in this corner is the living room, and over there is the photography studio. The complete wall is paneled with a display of Armas's photographs. Grace Jones, the disco singer, Eartha Kitt, the actress, and scores of photos used in national magazines.

There are about forty people inside, listening to new-wave music on Armas's stereo. Crawford finds Armas, and they reintroduce themselves after their long separation. Armas says they will talk about the photo shoot after the party, then excuses himself to play host, leaving Crawford to fend for himself. Although he knows no one, he recognizes a few guests by reputation. There is a young man in the corner with blond hair and an angular jaw who is seen from time to time in *Gentleman's Quarterly*. He is speaking to a chic young woman with a giant face who mod-

els for Yves St. Laurent. Sipping a cocktail and surrounded by admirers is the disco singer Patti Brooks. And standing in a corner of the studio is Casey Kasem, the host of the syndicated radio program *American Top Forty*, whose voice purrs like a well-tuned Mack truck.

Crawford looks good. He fits in. He is trim and tan. In fact, several people, including a fashion-show coordinator, remark how bronzed he is. The setting is intimate, and the conversation flows as easily as the liquor. Crawford drinks scotch and water; it loosens him up without transforming him into a foolish drunk. This is not the sort of party where a model hoping to break into the L.A. fashion scene should make a fool of himself. And so Crawford remains a bit reserved throughout the evening. He plays the party like a fragile violin. But there is something else. He can't shake this feeling that he is something of the country boy coming up to the big city for the night to see the fast-living Hollywood city slickers.

A young actor named Rodney, who also hails from San Diego but who has since relocated to Los Angeles, recognizes Crawford from the Highlander ads. "It just seems so strange to me," Rodney says, "that someone could have gained as much recognition as you have in such a little market as San Diego." Rodney is up for a part in a situation comedy to be televised this fall, but even if he doesn't succeed this time around, he says, it won't be the end of the world. Crawford understands; he is in the same situation. If he doesn't make it this time around, he, too, will try again. Success is just around the

corner. They both sip on their drinks, then Rodney says, "Everybody at this party is just about in the same boat as you and me, Jim. We're all living in the same dream."

The next day Crawford is back in San Diego. Armas has decided to set their shooting date sometime soon. In the meantime, he told Crawford, stay out of the sun. You're getting too tan. As for the hair, it's fine, and keep the mustache for now.

Until the shooting date, Crawford will keep up his morning walks and afternoon swims. He will eat vitamins and call his agent to check for work. He will worry. He has a habit of brooding about life. He sees himself at the brink of a new phase in his career, and he is so, so afraid that something might go wrong.

And so he copes with his fears. He copes through exercise, and dancing, and evenings out with friends. And he copes by visiting his friends, the psychic mediums. Crawford first became involved with psychic readings eight years ago. It was a time of emotional insecurity for him. He was a junior at San Diego State enrolled in the education department, but he knew his true goal was in the direction of modeling and the fashion industry. Having been raised a Catholic, he went to several priests with his problems, but found no respite from the demons that plagued him.

Then a friend suggested he go hear a lecture on campus by a local psychic, Nancy Tappe. Tappe spoke to a crowd of 300 on the topic of auras, the emotionally related colors that supposedly surround a human body and which are imperceptible except to people with a highly developed

sense of psychic awareness. Crawford sat on the floor in front of Tappe and was made an example by her for the benefit of the audience. "This gentleman," she said, reading Crawford's aura and its implications, "will be a famous man someday. His name will become a household word."

It was exactly what Crawford needed to hear at the time. Here was someone who could give him spiritual guidance, someone who would urge him on to become all that he desired. He quit school soon after that lecture and has visited various psychics on a regular basis ever since.

A week prior to the party at Armas's Hollywood studio, Crawford called on a Pacific Beach medium named Gertrude, a rather exclusive psychic. The only way to get an appointment with her is to be recommended by a mutual acquaintance.

Now, on the threshold of a new life, Crawford recalls that meeting with Gertrude. "She told me, 'You have everything coming to you. Everything that you visualize as your goal will be yours. You are going to be very famous.' And she also said, 'This past year, when you've felt that you haven't really grown, has been a time for you to develop in your head.' Then she compared my career to John Travolta's, how he just was kind of floating along and then, almost overnight, had this huge, incredible success. And she said the same thing is going to happen to my career. And I knew that can be."

Crawford is silent for a moment, then hesitantly fumbles for a cigarette. He musters every ounce of self-assurance he has, and, with utter conviction, repeats, "I know that can be."

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Built on the belief that a shoe should be seen and not
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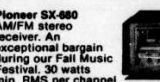
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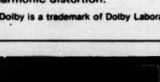
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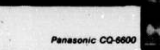
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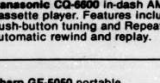
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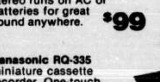
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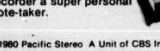
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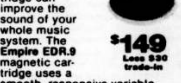


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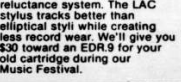


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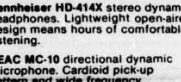
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In the history of humankind, salt has played a symbolic role unmatched by any other substance used in our diet. The gods were worshipped as givers of salt; covenants between tribes were marked by meals that employed a great deal of salt. From this custom came the phrase "a covenant of salt." Salt has been the symbolic bearer of fidelity, and, as a mark of an enduring compact, it led to such expressions as "there is salt between us," or "eating the salt of the palace." The Persians described an ungrateful or disloyal person as "untrue to salt." Cakes of salt have been used as money, as Marco Polo testified in his travels, and as offerings for taxes. The salt mines of northern India were worked before the days of Alexander.

Thus, salt was one of the most sought-after commodities in ancient trade. Salt was not easily available to primitive tribes until it was introduced by Europeans. Unknown in nomadic cultures, where people lived mainly on milk and flesh (roasted or raw), the habitual use of salt has been connected with the advance to a stable agricultural life. In its early dissemination, it was limited to the aristocracy, and since it was a luxury that was confined to the rich, its mythical powers to heal and cure were often exaggerated.

Few could deny its ability to preserve food, though, and nations dependent on armies salted meat and fish for provisions during long sieges. Recently, when I visited the palace of Elsinore (the setting for Shakespeare's *Hamlet*), I saw bins in the dungeons—they were larger than a typical bedroom—in which salted meat or fish had been kept when the palace was under siege and the soldiers were compelled to remain inside for months on end.

In our modern times, salt is necessary for meat packing, curing fish and cowhides, and it is used almost routinely in dairy and pickling industries. Glass and soap industries also rely on salt, and it is employed in preparing glazes in enamel trades.

Salt, often referred to as sodium chloride, is used all too widely in our diets, and recent medical observations have led to cautions: it raises blood pressure and acts to retain body fluids. People who are concerned about their hearts, their blood pressure, and their general well-being are urged to lessen their salt intake.

In the past several months I have been keenly aware of how often restaurant meals are ruined by too much salt. (Friends

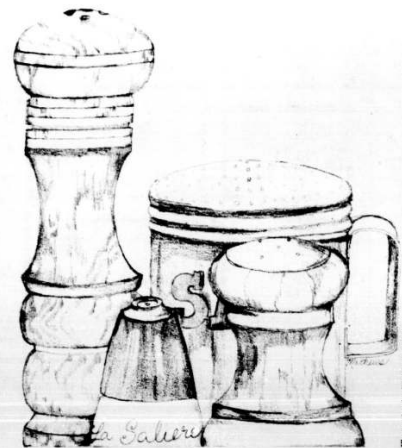


Illustration by Elizabeth Mathews

of mine who work in the field of nutrition refuse to eat out too often because of the liberal use of salt.) It is one thing for someone to be referred to as "the salt of the earth," but lately, when I eat in restaurants the phrase that comes to mind is "salt in my wounds." Not only is excess salt not good for one's body, but since we enjoy the benefits of refrigeration, we don't need salt as a preservative. If you get overly salty butter or salty ice cream, it's because the original product is of low quality and salt disguises the taste and preserves that which would spoil under other circumstances.

That aside, I would like to express my own opinion and those of many who have written me about salt butter. In a first-class restaurant it should be a no-no. Sweet butter is found widely on the continent, and in fine continental restaurants in the United States, salt butter is never used, either at the table or in sauces. In San Diego, there is so much pandering to common taste that even good French restaurants, such as L'Escargot, offer salt butter at the table. Moreover, too much salt is ruinous to vegetables because it disguises the delicacy and flavor.

I am often reminded of the ancient fable that saltiness is the result of the chef's being in love—a passion creates distraction—hence the overly salted food. If this is

whole smoked salmon is on display under glass, and what with the fresh flowers everywhere and the waiters in elegant jackets, you are given the impression that you are in a Class-A restaurant. Would that it were true.

Its basic problem is that the chef, who is from Bangkok, oversalts and overseasons whatever he touches. I ordered French onion soup à la carte (\$1.95) and couldn't get past my first spoonful. Lest you feel that my own prejudices are showing, my two friends could not eat it either. I sent it back. I then had the bouillabaisse, which I have eaten around the world, but never in such state of salt-and-pepper (the latter may have been cayenne). Every piece of seafood and fish was of sterling quality, but even when I tried to ignore the fiery broth, and fish out the fish, I found it too spicy to handle. Since I was with friends whom I hadn't seen in several years, I left the dish uneaten rather than send it back. The price of \$11.75 for an uneaten entrée quite riled me, but under the circumstances I did the polite, rather than the right, thing—namely, refusing to pay. To be scrupulous about it, the waiter did offer me another dish; I was too dejected to endure the wait and the possible disappointment.

One of my friends had steak au poivre (\$12.75) prepared with peppercorns and brandy. The meat was of the highest quality but the sauce was second-rate. One of us did have a good dish, sea bass, the fresh fish of the day (\$9.50). It was well prepared and not as salty as the other dishes. I was ravenous and shared it with my friend. The vegetables were also well done. We shared a spinach salad (\$4.50 for two) and looked away while it was salted and sugared.

The good aspect of Putnam's resides in its superb ingredients—one is constantly aware of the fact that the finest ingredients are being offered. But some of the preparation is a travesty. For example, a small crock of pâté is decorated with a maraschino cherry. Unbelievable! It looks pretty, but that sweet cherry is just dead wrong. Then, there's the salty butter and the salty sauces. For dessert, I even had a salty chocolate cake.

Putnam's could be a fine addition to San Diego, but the chef would have to fall out of love so that the food could appear close to its original state, with its natural flavors allowed to come through. Continental restaurants are not delicatessens and the chef at Putnam's should be appraised of that fact.

I returned there for breakfast one day. It really is a gorgeous spot to read the paper and dine on lovely china, but breakfast for two cost me ten dollars—two omelets were \$3.90 and the pancake sandwich with one egg, bacon, and a few pancakes was \$3.95. None of it was distinguished; in fact, it was inferior to Harry's on Grand Avenue. Out of sentiment, I wish that Putnam's would succeed, but I am not terribly optimistic about its survival unless some drastic changes are made in the kitchen. □

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Long Live the Rep



Sam Woodhouse, Douglas Jacobs

JONATHAN SAVILLE

Last week on the Old Globe Festival Stage, Eric Christmas gave his one-man show as a benefit performance for the San Diego Repertory Theatre. Informal, spontaneous, rather unpolished, filled with humor and vitality, the show had a charm that went beyond the effect of any of the individual vignettes. There was much

putter, some amusing and some earnest, about the acting profession; there were jokes in various British dialects and parodies of various styles of acting (French, Chinese, German, Noel-Cowardly, nineteenth-century melodrama); there were dramatic recitations of poems, and readings from letters; there was an English fairy-tale pantomime in which Mr. Christmas played all the roles; there was a lesson in make-up and

costuming, and he transformed himself, step by step, into Shakespeare's red-nosed Bardolph; and — best of all — there were hilarious cockney renditions of Macbeth's "Tomorrow" speech and Hamlet's instructions to the players.

The enthusiastic audience paid high ticket prices and turned out in gratifyingly large numbers not only because they admire and enjoy Eric Christmas, but also as a gesture of solidarity with the Rep, a

young company that has become one of the mainstays of San Diego's theatrical life. As my own gesture of solidarity, I would like to recall some of the pleasant and stimulating evenings I have spent witnessing the work of this excellent troupe.

I first encountered them in early 1977, even before they had taken over the converted chapel on Sixth Avenue where they are now housed. This was at a recital in Del Mar, where five members of the theater offered a miscellany of readings, skits, and excerpts from plays. I do not intend it as a slur when I say that San Diego Rep has never been better than on that evening — for even in that format they exhibited the virtues that were to characterize their later and more substantial productions. Primary among these was — and remains — excellence in casting, an excellence that showed itself above all in the actors' skilful virtuosity, as each one shifted through a dozen roles and personalities. Barbara Wilson was thoroughly convincing as a Pinter cockney, with aching old bones and a brain structured like oatmeal, having her tea and watching the London buses go by; she was equally convincing as a tyrannical schoolmarm, boring her pupils with a reading from *The Wicked of Oz*; and when she stepped into the role of a murderer's embittered and outraged mother, from a play by Sidney Kingsley, there was not a trace left of the other personalities she had seemed so at home inside only a few moments before.

Similarly, Sam Woodhouse — one of the Rep's two co-directors and a powerful actor in his own right — seemed at one point to be totally identified with a crazy imaginative drug-freak hippie from a novel by William S. Burroughs; then, only a little while later, he was speaking lines from a poem by John Berryman, with a sober, meditative sadness that seemed to come from just as deep inside him as had the bizarre incoherencies of Burroughs' lovely slobberish hero. Also characteristic was the direction (by Woodhouse's partner, Douglas Jacobs); it showed the same sure sense of variety, rhythm, and inven-

tive wit, the same rapid pacing and reliance on vivid physical activity, the same bold theatrical exuberance that have become familiar from many of the Rep's later productions.

It was just this sort of thing that made the Rep's *Triffles*, a year later, such a comic triumph. Director Jacobs began with the eighteenth-century script of Carlo Goldoni's *The Servant of Two Masters*, to which he adhered quite closely, but without distorting the original play he transformed it into a production delightfully accessible to a modern audience, and pure San Diego Rep in style. He changed Venice to New York and Milan to Chicago, and directed this outrageous — and outrageously successful — travesty in the manner of a silent film comedy. The entire production was done in black and white, an ingeniously executed device that required all the players to be in white-face, like clowns. The clownification of the whole play was intensified by the acting, which included both the traditional slapstick zaniness of the *commedia dell'arte* characters and the exaggerated, melodramatic style of the old movies. The production may not have been strong on sentiment or delicacy, but its madcap bump-tousness made for wonderful fun; and the Rep players, without exception, were technically assured and as full of energy and wit as Jacobs' direction was full of inventiveness and imagination.

The same spirit animated Sam Woodhouse's staging of Henry Fielding's *Tom Thumb*, another eighteenth-century comedy and one posing somewhat greater problems. To make sure that the audience

understood the parodic elements of this takeoff on bad pseudo-Shakespearean tragedies, Woodhouse introduced a useful new character: a pompous professor who commented on the action and its background. These professorial interventions might easily have been overdone, but in fact they were managed with a flawless sense of proportion. Furthermore, Woodhouse recognized that the line between a burlesque of tragedy and sheer farce is a very tenuous one, and he had the boldness and cleverness to erase that line entirely, thereby enabling his fine cast and production staff to show — talents to the utmost. From first to last, there was an inexhaustible fullness of farcical invention; the production was simply bursting with preposterous stage business; and the whole thing was paced at a galloping tempo full of youthful zest.

Each of the characterizations was made up of a marvelously manipulated series of visual jokes, changes of expression, exaggerated gestures, leaps, bounds, turns, kicks, all seemingly going on at once, in bottomless plenitude. It was as if the fullest energies of the comic stage were in perpetual explosion, knocking around like derbies in the garment of Fielding's script without ever tearing through its fabric. Woodhouse's instinct for just how much the form of farce can take without breaking apart never failed him in this ebullient production; he incontinentally mixed the conventions of Stratford-upon-Avon, Tom and Jerry cartoons, Samurai movies, and gushing Hollywood music, and the result was a prime example of that gloriously exhilarating mishmash

on which the Spirit of Farce has been nourishing itself for millennia.

The Rep's most enduring success has been its annual production of *A Christmas Carol*, an adaptation by Douglas Jacobs that is radiant with the company's own particular kind of sparkle. The tale is narrated by "Charles Dickens"; but this is not merely a reading, in the manner of Dickens' own readings from his works, but also — and quite fully — a piece of theater. The action the narrator is speaking of is presented on stage; the roles are taken by actors; the dialogue is spoken as though these were real persons with lives of their own, not just figures in a story told by someone else. The interplay between narrator and enactment is one of the most interesting aspects of this production; and Jacobs even goes so far as to introduce an occasional personal interchange between the narrator and one of the characters he has invented. This breach of the logical categories that ought to keep the narrator and the characters separate is purely theatrical, and it gives Jacobs' version of *A Christmas Carol* a special aesthetic excitement quite independent of the original text. That text itself is well realized, in solid, colorful characterizations, much in the style of English Christmas pantomimes.

The Rep's strength in comedy is indisputable. But it has also done well with works of a very different sort — among which I remember with particular affection last season's *Of Mice and Men*. Exquisitely staged by Jacobs, this realistic study of friendship in a tragic universe was given a production rich in the particulars and the

atmosphere of rural California in the years of the Great Depression. The sets, by Robert Earl and Will Simpson, used the simplest of elements to re-create the shabby, unadorned, workaday world of the play — and, as in the best of naturalistic sets, the shabbiness and ordinariness carried so much palpable truth with them that they took on an almost tender beauty of their own. The acting, too, had the authority of truth, and the individual performances — by some of San Diego's outstanding actors — were enhanced by the powerful ensemble work resulting from Jacobs' sensitive direction and brilliant casting. It was a moving and beautiful production, thoroughly idiomatic in the tradition of naturalist theater, and sufficient evidence — if any were still needed at this date — that the Rep's achievements are not confined to spirited variations on the traditions of farce.

It would be silly to imply that I have liked all the Rep's productions. Some have been less successful than others, and at least one — but let it rest in peace — was an unmitigated disaster. All in all, however, it is understandable why Eric Christmas should have donated his talents to the company's fundraising drive, why the staff of the Old Globe should have cooperated so warmly, and why the audience should have wanted to demonstrate its appreciation of the Rep at the same time they were enjoying the star turns of "Christmas in September." We are fortunate to have this young, intelligent, and gifted theatrical company in our midst. May it long survive — and may it get the financial support it deserves! □

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Laffit Pincay: A Life in Silks

By Eleanor Widmer

On Sunday, August 17, in the prestigious Eddie Read Handicap at Del Mar, Laffit Pincay, the Panamanian jockey, rode a horse named Relaunch. Since Pincay is the strongest rider of speed horses in the country and Relaunch has been trained for speed, the horse was the odds-on favorite.

But the field was full of promising contenders. Willie Shoemaker on the South African turf specialist Bold Tropic; Chris McCarron on Baltaz; Sandy Hawley on The Bart; and Eddie Delahoussay on Go West Young Man. If Relaunch was the favorite, Go West elicited the most interest. Having overcome a long bout with a viral disease, Go West had gone on to win the Gold Cup at Hollywood Park earlier this year. The question was whether he could repeat this stunning performance.

In the paddock, Pincay was given last-minute instructions by trainer John Adams, and as always, Pincay's face remained inscrutable. With his gray mouth he moved slowly round the paddock, eyes fixed straight ahead, seemingly impervious to the cries of "My money's on you, Pincay," or "Bring that baby home, Laffit."

This was the turf race, the eighth of the day, the feature. It would start at approximately 5:45 p.m., when the wide green swath of turf beneath the faulless early-evening sky resembled a post-card version of a stately race track — posed, picturesque. No sooner did the announcer say, "Add there they go!" than there followed, "Relaunch is in the lead." Coming down the turf and into the dirt, Pincay, in his black, white, and red silks (the colors of Glenhill Farm, the owners of Relaunch) crouched in his inimitable style — head close to the mount, body forward, and control maintained by his hands and muscular arms.

During his early lead, Pincay did not appear seriously threatened by anyone except Bold Tropic. Nevertheless, he drove Relaunch relentlessly until the final sixteenth of a mile, when he was passed by Bold Tropic. Both The Bart and Baltaz then began gaining ground. But it was Go West Young Man, who appeared unburied in

the early part of the race, who suddenly took the lead and kept it. Pincay did his best to fight for the lead but his horse was obviously tired from such a quick pace. The shouts from the crowd — "Pincay, Pincay, Pincay!" — never lessened, but it was Go West Young Man's victory. Not only that, but Go West set a new course record, finishing a mile and an eighth in 1:47.79, in part because Relaunch had started out so fast.

If Pincay experienced disappointment because he finished out of the money and three lengths behind Go West Young Man, he nevertheless issued to the press a professional statement. "Relaunch fought gamely," he said, "until the middle of the stretch, and then was tired from setting an early pace." The Eddie Read Handicap had added \$100,000 to the purse, which meant about \$60,000 to the owners of the winner. Had he won, Pincay's share of the winnings for that one race would have been well over \$6000. It went to Eddie Delahoussay.

Laffit Pincay does not now, nor ever has, bet on horses. Nor does he agonize the way he used to when he lost. He still loves to win, but if he doesn't, as in the Eddie Read Handicap, he doesn't dwell upon it. "I can't think about it too much," he said the day after that loss. "I can't say what I'll do the next time because each time is different. It could have worked the other way around yesterday, but Relaunch got tired." Pincay, who has been the top jockey at Del Mar three out of the last four years and the record-breaking money-maker in 1979, talked about this at 7:30 on a Monday morning along the oceanfront in Del Mar.

In 1979 he broke the single-season earnings for any jockey in history — his mounts earned \$8,183,535. Second only to Willie Shoemaker in total earnings (the Sho has brought in more than \$74 million in his time), Pincay's purses of almost \$50 million (of which he gets ten percent) are all the more startling because he has won them in just fourteen years, compared to Shoemaker's thirty-one years of riding. Pincay is now thirty-three years old and plans to retire when he is forty. Possibly



Photo by John H. Johnson

the knowledge that he has to race for only seven more years has never been the man known to his fellow jockeys as the Pirate because of his willingness to take risks. Like the winner of D.H. Lawrence's "The Rocking Horse Winner," he was once utterly obsessed with winning. But when he is out on the beach in the early morning, casting his line into the surf, he scarcely shows evidence of the stern determination that drives him to race five or six times every day, or of the aggression that he was awarded, he seemed to do nothing right. For more than a year and without pay he shoveled manure, cut grass at the stables, and groomed horses. Often foul smelling as well as ragged, he seemed a sorry sight as he limped home after an exhausting day. Moreover, by the age of fifteen, he had dropped out of school forever. Two years later he was an apprentice horse rider.

His eyes grow sober in recollection. "I remember one time when I was an apprentice, I had a spill with a filly. My shoulder was broken. I was lying on the ground with this broken shoulder and I thought, 'What the hell am I doing here? I should be back in school.' But then, while I was waiting for my shoulder to get better, I could hardly wait to get back. I needed the action. Since then, I have never been afraid of the track. Never." At the age of seventeen, Pincay was the leading apprentice of Panama. Spotted by a scout for horse owner Fred Propper, he was brought to the United States in 1966, and just four years later he had become the nation's top jockey and top money winner. He was then twenty-three years old.

In part, his meteoric rise was due to his fearlessness, his competitiveness. These tendencies, however, were re-enforced significantly by his agent, Vince De Gregory. Like people in the entertainment or

literary world, jockeys have agents, among whose functions is the procuring of fast mounts and the maintenance of good relations with trainers whose horses they desire. Jockeys have some say about their mounts, particularly if they work out with horses in the early morning and can spot promising ones, but the agents do the major share of the work.

Once a jockey is established, as Pincay is, he or she can refuse a mount, or more important, request one. This is done in conjunction with the agent. A good working relationship between an agent and a jockey will be predicated upon most and the agent's understanding of the jockey's abilities. In the beginning of a jockey's career, the object is to rack up a record of wins, regardless of the class of the mount. Later on, jockeys try to secure well-known mounts because they run in prestigious races with large purses — in California, the Santa Anita Handicap, the Hollywood Gold Cup, the Del Mar Handicap; in New York, the Marlborough Stakes or the Whitney. The more of these that jockeys win, of course, the larger their earnings and the greater their reputations. Therefore, jockeys like Shoemaker, Pincay, and McCarron invariably ride horses that are heavily favored. The odds for the average bettor are small, but the purses for the jockey and the owner are large.

In the case of Pincay, his first agent, Vince De Gregory, was very forceful in his expectations for his rider, and in the early years of their association they shared a fierce, aggressive competitiveness. Often seen together socially, Pincay and De Gregory were two sporting figures about town. But in the early 1970s, Pincay developed a weight problem, which all but overshadowed his need to be a winner.

In the United States, the top weight of a jockey is 115 to 117 pounds (in Europe it is 122). To maintain this weight, Pincay began a regimen of dieting that has lasted up to this day. The sacrifice in the area of food has been immense. Not only did he take diet pills to curb his appetite, but several times every day he entered the sweat box, better known as the torture box. While attempting to sweat off weight in the box, Pincay would watch endless television game shows, anything to distract him. His concern about losing weight made him tense and anxious. He walked and jogged; he did arm and leg exercises; then he'd return to the sweat box. "The sweat box was killing me," he recalls. "What kept me going was winning. I was winning and winning. Then, when I came home, I would say, 'Look what I have to eat. Nothing. I have so much money, I can afford anything I want. But I can't eat.'"

He tried every conceivable diet: all protein, all salad, lettuce only. And he took pills, which made him edgy. The enforced sweats he began to dread. In 1974 he collapsed in the jockeys' room at Aqueduct and was rushed to the hospital. While the electrocardiogram revealed nothing wrong with his heart, he was found to be critically dehydrated; also, there was virtually no potassium in his body.

He had an excellent marriage and a lovely daughter, Lisa. But the stress was too much. He had never had a vacation, save for the few days he spent driving his car across country from New York to Los Angeles. Not only was Pincay busy nearly all year at the tracks in California, but during any hiatus here, he was riding out of state, at Belmont, Saratoga, Arlington

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Park. Finally, the year of his physical collapse, he took what was for him a long vacation in Aruba. Bent Indies, with his wife Linda and his fellow jockey Alvaro Pineda and his wife. For a month and a half Pincay knew the luxury of eating three small meals a day. Then he had to diet again. That January, in 1975, his close friend Pineda was killed at the starting gate at Santa Anita. The tragedy not only shocked and saddened Pincay, but caused him to re-evaluate his life. "When I first came to this country," he tells us, "I brought diamonds, lots of diamonds, then rings and watches. I used to put them on when I went out with Vince De Gregory. The trouble was that Vince, only wanted me to win. I like to win. Winning keeps me going. It keeps me interested. But De Gregory was too competitive even for me. He was better for me. I was tired of being pushed around. George would talk to me, ask me what I wanted. I was getting very tired. George knew this. With him, I do my best and there's no pressure."

Pincay also walked away from the sweat box. At present, he eats a breakfast of one ounce of bran cereal with some unsalted milk sliced into it. He does not take milk with several cups of Sanka. If he needs a lift at the track, he has a small piece of fruit. For dinner he has an ounce of

grains again, or he may have an egg or a small piece of fish. "If I have to go to an important meeting, I make a sacrifice and eat dinner. Once in a while, I take Linda to eat. In Del Mar, I go to Bud's and eat shrimp and salad. Yes, I eat it! The next day, I have to jog more, to exercise more. When I retire, I'm going to eat rice and beans. Rice and beans is my favorite food, and when I'm forty, when I retire, every day I'm going to have it."

There were times in the past when Pincay would chew his food and spit it out, when he would think of food constantly. And during his angry moments, he momentarily longed for the European system, where a jockey could be five pounds heavier and still survive. But he is now a serene man. He fishes as often as he can, and he meditates every day. He no longer pushes himself to work out horses early in the morning. "I'm getting too tired of that," he says with a laugh. "Catching fish is a big thrill. It gives you energy. They don't have places like this in L.A. Here, I just walk out of the house and do it."

For the most part, he no longer allows himself to become emotionally involved with any particular horse or with any specific race. "I try not to think about it. There are so many races and they just come. There's a lot of pressure if you think about it." He pauses but his fishing line

but there is no break in his conversation. "When I was young, I used to get into a slump and my mistakes would bother me. I tried to get every inch. I was more aggressive. Sometimes you have to change a little and you have to be able to handle the fact that you haven't won. It happens to everybody. They just have to keep working. But I am getting older. I need a break. For eleven, twelve years, I did all that, and now I have everything I need."

Among Pincay's material possessions are a Mercedes diesel for himself and a Cadillac El Dorado for his wife. He made more than \$800,000 last year, of which about ten percent plus bonuses went to his agent (the exact amount is always a closely guarded secret). He doesn't have to bother with details of money and business because he now has a business manager who handles his investments. Gone are the flashy days when he indulged himself by buying diamonds. His business manager has worked up a profile of diversified investments that would thrill any person of wealth. In addition to his own home in Los Angeles and a separate one for his mother, he owns real estate in California, Arizona, and New York. "My business manager gives me \$200 a week to spend personally. That's not for the house or for my mother — just for me. But I never spend it. I have nothing to spend it on because I don't go to restaurants and I don't go on trips. If I need to buy something for my wife and children, I write checks. I buy my wife whatever she wants and I buy my children everything. It gives me pleasure."

He has also settled the problems of fame to his satisfaction and says modestly, "I don't think I'm spoiled. I can handle my fame, but I don't like the way people change. They are different when you are not doing too good." Asked what he still looks forward to in his career as a jockey, he answers without hesitation, "The Kentucky Derby. I want to win the Derby." For the last three years, including 1980, when he rode Rumbo, he has finished in second place. This prompts him to speak of other professional frustrations, and one in particular: the day he rode Affirmed at the Travers in 1978. That was the Saratoga classic at which Pincay was disqualified. His agent, George O'Bryan, was then quoted as say-

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Laffit Pincay

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ing. "The stewards in Saratoga said that Laffit's riding tactics may be all right for California but they won't do in the East." Laffit now elaborates on this statement: "On the East Coast, jockeys and horses are trained for stamina. Here in California they are trained for speed. There, the track is deeper. Here, it is sharper. In the East, the stewards are tougher. On the West Coast, everyone is more violent. I love speed and the stewards don't penalize you so much here. If they did, the way they do in the East, everyone would be suspended."

But the most memorable incident of his career was getting back on Affirmed last year at the Strub Handicap at Santa Anita. Pincay and Affirmed won by ten lengths. It was a tremendous personal victory.

Suddenly, Pincay's eleven-year-old daughter Lisa arrives. An outstandingly handsome, blue-eyed child, she is nevertheless in tears because the small crab that she holds in her hand is expiring. She wants to place the crab among the rocks, a short distance away, but her father hesitates. He turns his head so that Lisa can't hear him whisper to us. "I don't like her to go over to the rocks. Sometimes strange men are there."

Though he finally allows Lisa to go close to the rocks, his concern for her safety is so contagious that when we no longer see her, I suggest that my son go in search of her. Laffit declines the offer. "I worry about my children," he confides, "just like my mother worries about me. You should hear my mother. Every day she worries about me and how I'm feeling. When I have a cold, she tells me every minute what to eat and drink. Every second, she tells me what to do." He says this with a smile, evidently pleased with his mother's attention and her presence. Now that she is widowed (by her second husband) she spends winters in her own house in Southern California, but she summers



with Laffit and his family in Del Mar.

When Lisa returns from the rocks, much to her father's relief, she tells me she would like to be a veterinarian when she is older. Her father beams and then asks her to bring out Little Laffit, now age four. "When Little Laffit was two years old," the father recalls, "he started jogging with me. He ran with me over a mile and he never told me to carry him. He's a wonderful athlete. I hope to see him in the Olympics some day." His blond son rushes into his arms — in fact both children kiss their father with abandon, and he returns their embraces.

Since we have been with Pincay for almost two hours, we prepare to leave. At noon he will drive to the track, study his own card, study the racing form, just to know the opposition. For each race he dresses in the silks of the owners, takes instruction from the trainers, and hopes to drive to the finish line. In between races, he jokes with fellow jockeys, especially with the Spanish ones, "because I joke better in Spanish." At approximately seven o'clock he returns home for an evening with his family and for his meager dinner. He tries to stay up until 11:30 p.m.

because he believes that too much sleep makes people sluggish.

Laffit follows this routine of fishing, exercising, meditating, listening to music, composing himself every day, including Tuesday, when the track is dark. But on Tuesday he simply spends more time with his family, does errands and minor shopping, all with his children. "My family is the most important thing in my life," he says. As if offering evidence, he adds that while riding Affirmed was one of his happiest moments in 1979, bringing his father to visit him was one of his greatest personal events. "My father is fifty-five years old and works in business in Caracas. He came and stayed with me and my family for a whole month. Every day he came to the track and saw me ride. My father is a very good man. He was surprised when I became a jockey. Do you know what he told me? He told me he was proud of me as a jockey."

"You remember when my mother told me to go to school, when she told me sister was so good because she studied? Now she sees that I am a good jockey and a good son. I win for my mother, for my father, for my whole family."

The next time I see Laffit Pincay, the family man has been replaced by the professional jockey. It is Labor Day, September 1, the forty-first running of the Del Mar Handicap, a handicap for three-year-olds, by invitation only. The purse is \$125,000, of which the winner will receive \$75,000. The race is the eighth; the late-afternoon sky is dense with clouds and there's a touch of mist in the air.

As the horses come out into the paddock I experience a sense of déjà vu at seeing the two gray horses, Relaunch with Laffit Pincay, and Go West Young Man with Eddie Delahoussaye, go round the circle. The smart money says that it's a two-horse race. I place my bet and stand beneath the grandstand with the general public, as close as possible to the track rail, which on Labor Day, with its overflowing crowd, is a few hundred yards away. I have great sentimental attachment to Go West Young Man and his fine trainer, Mary Lou Tuck. But I have an equal stake in Laffit Pincay.

As soon as the horses break from the gate, Relaunch quickly outstrips his rivals for the lead, while Go West remains behind for the first half mile. Pincay is riding Relaunch brilliantly, and the lights on the scoreboard flash number two — Relaunch's number — again and yet again as the lead horse. Go West is eight lengths behind Relaunch but going strong. At the stretch, Go West Young Man has Relaunch collared — the numbers flash two and six, two and six. Relaunch and Go West Young Man are literally neck and neck in a duel for the finish. Everyone screams madly, myself included. At the finish, the naked eye can't possibly tell the two gray heads apart. The lights flash — PHOTO. The crowd groans.

While waiting for the decision, the two top finishers trot toward the winner's circle, where a trophy is to be presented. "You rode great. You did great," the bettors shout to both contending jockeys. At once, the lights flash on: Six is first, two is second. Go West Young Man has won over Relaunch. Though I look closely, I can see no sign of emotion on Pincay's face. □

What Hath Man Wrecked?



Fenella Smith, Flora Richards

JEFF SMITH

In the middle of the first act of Jean Giraudoux's *The Madwoman of Chaillot*, a man hauls another man on stage. The hauler claims this is his first drowned man and thus he can practice his newly learned lifesaving techniques. But someone points out to the lifesaver that the clothes of the "drowned" man aren't wet. "He thinks he's drowned," replies the lifesaver.

"But he is drowned on land," says the Prospector, a man who has discovered oil beneath the streets of Paris. "Your first aid for those drowned in water won't do anything for him."

"But how can I make my first aid work then?" asks the naive, befuddled lifesaver.

"Throw him back in the Seine. Wait until he is really drowned. Then it will work."

"Why, yes, that's logical," says the

lifesaver, who, we learn later, though he has studied his lessons carefully, doesn't know how to swim.

This is the logic, according to playwright Jean Giraudoux, that dominates the world around us — the illusion of argumentative clarity beneath which is a foundation composed, on a good day, of philosophical filly patty, the flubber of absurdity. It is the same logic, in the play, that can enable the president of numerous corporations and cartels to argue that anyone other than himself has no right to seek personal satisfaction or self-fulfillment. In the place of such "individualists," he would substitute "one composite drudge," a dimly conscious vetch doing the mental work of the world in mindless obedience to the dictates of his task. It is the logic, finally — and Giraudoux hammers this point home with all the subtlety of an aroused tyrannosaur — of men.

Against this brutish idiom, Giraudoux pits his claim that "nothing is ever so

wrong in the world that a sensible woman can't set it right in an afternoon." His sensible woman, the witness for the defense of his thesis, is Countess Aurelia, the Madwoman of Chaillot. She revives Pierre, the "drowned" man who was actually clubbed by the lifesaver before he could jump from a bridge, by telling him that "the world is beautiful. It is happy, the way God made it — and no man can change it." Now, although talk like that is enough to make one's teeth tinkle nervously, Pierre accepts it, and in Chaillot, at least, Giraudoux wins the first round.

Although no man can change the world, men have certainly altered it, according to Giraudoux. Pigeons no longer fly (they walk), the air is impure, and rampant materialism threatens to destroy even the streets of Paris, since oil deposits have been discovered beneath them and since the corporate president and a small band of moral sleepers plot to turn the Eiffel Tower into an oil derrick.

Aided by her accomplices, three other madwomen — Josephine, Gabrielle, who invites invisible friends to her soirees; Constance, who brings Dickie, a non-existent lap dog — Countess Aurelia concocts a scheme to do in the president and the other evil-mongers, one of whom, fortunately, is a woman. I say fortunately because, unlike novelist Marilyn French, who regards the world as a Manichaean struggle between the forces of good (women) and evil (men), Giraudoux is actually a lot less clear-cut on the issue of femininity/masculinity than he appears to be on the surface. The scheme, which sends the four villains to a fitting punishment amid the sewers of Paris, is a success. The pigeons fly once again, and life becomes a bowl of cherries, with all the pits removed. In Chaillot at least.

Whether or not all the ills of the world outside this Parisian district can be cured with a like dexterity is a debatable issue, certainly, but Giraudoux is as delighted with a love of life, which he finds strongest in women, as he is concerned with the essence of the world's imperfection, the majority of which he locates in the pseudo-logical actions of men.

Last Friday's opening-night production of *The Madwoman of Chaillot*, by the Lamb's Players Theatre, gained momentum as it went along. By its conclusion it was an emotionally satisfying — though at times intellectually tough to swallow — theatrical experience. The first act of the play, with the impressive exceptions of Danny Hartigan's mime work and David Anthony's metamorphosis from a white-suited entrepreneur to a lowly rag picker, contains an almost endless amount of expository material. It is the masculine act, a statement of the problem belabored heavily both by the script and on the stage, in which the male pottings are devised that will require the feminine counterplots of the second act. The timing of the actors often lacked polish — usually one of the

strengths of a Lamb's production — and the material was coaxed unduly beyond its own absurd richness into a more melodramatic treatment than is necessary to make it go.

In particular, Dennis Hassell's President and Racy Witt's Prospector were overplayed. They exaggerated roles that are most effective when toned down, allowing the terror implicit in the ideas they express — in the matter of fact guise of reason — to register incrementally in the mind of the audience, a process that resembles the way acidic bobo coffee drips slowly, through the off-used grounds of an old filter, into the pot.

At the end of act one, Ginny Hartigan's genuinely touching soliloquy on love, an experience her character Irma has never known, is not only a stabilizing antidote for the play's early tendencies to over-inflate character and situation, it is also an excellent transition to act two, the feminine act and the heart of the drama, in which numerous antidotes — and rewards for the audience — abound.

The second act begins with a very funny piece of theater, as the Madwomen conspire against the mighty technocrats. It is not only hilarious in itself, with lines such as "There's nothing as stubborn as a man when you want him to do something," it is also heightened by the adroit interplay of the actresses with each other. At one point on opening night, the hat of Katherine Faulconer, who plays Josephine, fell off her head and hung by a ribbon down her back. As if it were part of the script, Flora Richards, the Madwoman of Chaillot, improvised a brief dialogue with Faulconer while refastening the hat to her head. Richards and Faulconer performed this minor repair without either breaking out of character or interrupting the rhythm of the scene. This little interlude, which worked so well it should somehow be written into the script, typifies the strength of the scene in particular and the second act in general.

Like the production itself, the performance of Flora Richards as the Madwoman of Chaillot begins slowly (her initial appearance, for example, comes almost completely without fanfare) and then gathers momentum. Her character is both completely crazy — someone whose tracks go in but don't come out — and disturbingly, impeccably sane. Richards' version of the Madwoman sides toward sanity a good portion of the time, and her eccentricities are mostly in the lines she delivers rather than in her mannerisms or personal habits on stage. But overall she communicates the fundamental, crazy wisdom of her character convincingly and demonstrates a delicate touch throughout. She also creates the impression that beneath the ebullient *jeu de vivre* of her character there lingers just the hint of a tragic dimension.

Other performances of note include Pamela Smith's consistently any work as

(continued on page 25)

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Where Have All the Auteurs Gone?



Samuel Fuller

DUNCAN SHEPHERD

Not much is heard anymore about the auteur theory, and there is a strong case to be made for regarding it as a strictly limited historical phenomenon that blossomed in this country in precisely 1962 and pretty well withered away within the next decade. It is most apt to come up now, if it comes up at all, in the occasional fusillade of an unforgiving and unfiring foe, someone like Gore Vidal, whose militancy is perhaps plucked up by interpreting the quickness of the auteurist camp as a sign that they must have run out of ammunition.

Revisionists at heart, the auteurists, once they had set down their re-evaluations of Hollywood directors from the vantage point of the Sixties, had more or less played themselves out — or would do so as soon as the director they singled out for special favoritism died, dropped out of sight, or went into nosedive decline in the Seventies. It would stretch the definition of auteurism unduly to attempt to separate its legion of adherents from the

official party line, that is, to credit them with having discovered a practicable and extendible critical method rather than simply having embraced a specific set of critical pieties: Hawks, Ford, Hitchcock, Preminger, Siegel, Fuller, and the rest of the club. Movie critics had had favorite directors, of course, long before the auteurism came along and taught them such rhetorical tricks as, for example, claiming that the worst possible film of John Ford could not help but be preferable to the best possible one of William Wyler. James Agee had his John Huston, and Otis Ferguson had his Garson Kanin (or someone), and the reputations of both those critics were damaged in the auteurists' eyes due to their failure to swoon over the likes of *Fort Apache* and *Only Angels Have Wings* when they had the chance — as breathtaking a case of 20/20 hindsight as ever there was.

Auteurist hindsight, and the pose of diligent scholarship that went with it, were often just so much bluff. Andrew Sarris, ringleader of the American branch of auteurism, admitted some time later that he

hadn't actually seen Lewis Mileson's *The Front Page* when he compared it unfavorably to its remake, *Hawks' His Girl Friday*, and even though he admitted this only after finally seeing *The Front Page* and deciding that he had been right about it all along, you would not be ill-mannered to wonder out loud how many other calculated guesses masquerading as informed opinion went into his *American Cinema*, a reference work taken by his disciples as basic text, Bible, and guidebook at all in one. Anyone who knows, or is, or was, one of those disciples knows full well that many an auteurist camp follower could never be bothered to watch a Lloyd Bacon or Anatole Litvak film, while they will study Raoul Walsh, one of the elect, down to every last *Baby Face Harrington* and *Big Brown Eyes*.

The one lasting and still spreading influence of the auteurists, even as their chosen few directors pass from the scene, was the literary device or convenience — and it really was hardly more than that, although it was also the essence of their so-called theory — of talking about a movie as a *He*, reducing the final product and the multitude of artists who had input into it to the singular personal pronoun of *He*. *He*, the director. *He*, the auteur. ("So, what did you think of *Hurry Sundown*?" "Well, he transcends the basic trashiness of his material with his marvelous sense of the moral ambiguities implicit in the single-take and the two-shot.") By that means, individual films fade into the background and are deemed good and worthwhile only to the degree that they illuminate and conform to an already familiar *He*. And thus, the great critical task of the auteurist, or even the non-auteurist who has picked up a few auteurist tricks, is to prove with each new Robert Aldrich movie that Robert Aldrich is still Robert Aldrich, is not a new and different Robert Aldrich, and is in no way mistaken for Robert Altman. The auteurist never sufficiently made clear why it was thought to be inherently more interesting for an artist to remain himself and not to turn into someone else, except that that's how it was postulated. To the auteurist, familiarity breeds contempt.

This goes a long way toward explaining why the auteurists are always on shaky ground when dealing with directorial debates and why the entire new Altman-Bogdanovich-Coppola-de Palma generation is still gawking at assimilation into the auteurist scheme of things (and scheme is exactly the right word). In view of the auteurist fondness for lists, categories, rankings. When the time becomes ripe for assimilation, there may yet be a Great Awakening of auteurism, but in the meantime it little behooves the critic to make much noise over his first impressions and snap judgments of movie newcomers. Pauline Kael, one of the longest and loudest opponents of the auteurists, has somewhere along the line adopted much of their unbudging partisanship and their strenuous hyperbole, and has applied them to the business of discovering and heralding the next generation of geniuses. She often comes off in this as something of a mother hen who will neither speak nor hear any evil of her chicks: Coppola, de Palma, Kershner, Peckinpah, Spielberg, et al. To others than herself, a number of Kael's heavy bets will be seen as having gone bad, and as providing a good cautionary lesson against the willy-willy application of the old auteurist rhetoric.

In consequence of all this, there was an aroma of sweet nostalgia when Sam Fuller's WWII memorial *The Big Red One* was released earlier this summer (it is still to be found at a theater or two around town), and surviving or second-generation auteurists were able to pull out the prepared script on this certified auteur and hail his return to filmmaking after an eight-year hiatus as though he were a war hero come marching home again, hoorah, hoorah. (To pick just one, *Newsweek's* David Ansen, whose critical background is unknown to me but whose debt to auteurism is beyond a shadow of a doubt: "To a small circle of American film buffs and a whole generation of French filmmakers, Sam Fuller is a legend in his own time. . . . What his film lacks in subtlety, it makes up in brute force. . . . An authentic barbarian poet. . . .")

The Big Red One was a project Fuller had been wanting to get off the ground for decades, and the Robert Carradine

character, chomping on an unending cigar and narrating the action in a barboled vocabulary and a callowly grating voice, is on hand as the autobiographical Fuller figure who clinches the movie's "personal" status. It hardly seemed to matter to the critics, indeed it only added to the air of nostalgia, that the movie comes perilously close to sentimentalism — sentimental in the sense of a man who has forgotten how to be himself and tosses in scores of melodramatic closeups and an occasional low- or high-angle shot, not with any sense of their appropriateness, but because he has read in his press clippings that that's what he is supposed to be good at. Everything about the movie seems a little *re-chouffé*, with bits of wisdom, cynicism, toughness, and compassion dispensed in a vignette style perfected in the Forties in *The Story of G.I. Joe* and *Runaround*, neither of which is an auteurist favorite, which is to say that their director, William Wellman, isn't. Fuller's chief contribution to the formula is an overdose of salt. For one instance: the birth scene in an armored tank, with the laboring woman's legs strapped up in bandoliers and the doctor slipping his fingers into individual condoms in the absence of rubber gloves. Or for another: the commando raid on a mental asylum doubling as Nazi headquarters, with a female Re-

alf, the sets — especially the Mad woman's cellar, which looks like the Castle Keep of a garage sale junkie — by Gary MacDonald and Russell Cederberg, and the lighting by Terry Wootch are in keeping with the generally high quality of visual appeal that is one of the signatures of a production by the Lamb's Players' Theatre.

Though the production has several initial difficulties, one does not need the patience of Job to endure them. The rewards provided by act two are more than compensatory. And though Girardoux's solution, which glibly turns life back into a bowl of cherries, is ultimately indecible, his arguments against "man unkind" have a resonant ring of truth about them, and they do provide food for thought. □

The colorful costumes by Terann Med-

What Hath Man Wrecked?
(continued from page 23)
Constance, who has a head full of air and a heart full of gold; and Irene J. Sutherland's Gabrielle, who has the same qualities as Constance only more refined. David Anthony's mock defense of dominating masculinity, in the trial of his gender by the Madwomen, is memorable as well. With sword in hand, Anthony delivers a speech on insolent power and wealth that his character, about halfway through, begins to take seriously. Anthony handles this gradual segue from mimicry to belief with admirable skill.

The colorful costumes by Terann Med-

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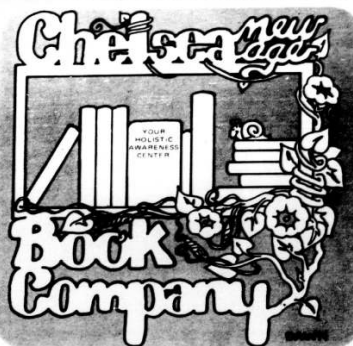
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Candace Duggan-Hudak
Nathaniel Hudak
Candace: He'd sue me for wearing these gym shoes.
Nathaniel: Look at them. She wears a nice blouse, nice looking slacks... and those.
Candace: I like them.
Nathaniel: I'm gonna put a contract out on them. I'd sue her for not doing enough housework.
Candace: But you're so good at it.
Nathaniel: At least she empties the garbage.
Candace: He plays with electric. Jack upon jack upon jack. Wires everywhere. I expect to come home one day and find him fried.
Nathaniel: I'm an electronics engineer.
Candace: I'm an accountant.
Nathaniel: Account for this, account for that...



Lisa Casper
Steve Jacobson
Lisa: An intimate relationship between two people sets up a sort of rapport. When you get involved with the legal system, you go beyond those boundaries.
Steve: I think if I was doing it for the money and my mate agreed, I might do it.
Lisa: I don't think I could initiate something like that.
Steve: I might.
Lisa: In Brown vs. Brown, they weren't sure whether it was done legitimately or just for the money and Mrs. Brown got away with it.
Steve: I really don't think I could sue my mate. I couldn't do it.
Lisa: I couldn't imagine suing my friends or my lover. Now, if he accidentally threw me over a cliff—I would consider it.



Sandy Naples
Mike Naples
Sandy: For demolishing the kitchen.
Mike: I like to cook. She thinks I ruin everything... don't you?
Sandy: I like everything in its place, and when you go in there it's a wreck.
Mike: Probably for nagging. Can you sue for nagging? She nags a lot.
Sandy: So you're going to sue me for nagging too much?
Mike: For nagging me for making a mess in the kitchen when I don't.
Sandy: One time I was sick and Mike was in the kitchen making me soup and used everything but what he needed.
Mike: Then you go again.
Sandy: Other than that I can't think of anything.
Mike: Been together five years.



Alicia Walker
Thomas Walker
Alicia: I would never sue. It's just a funny feeling.
Thomas: I agree. We're not much fun, are we? I don't think it should be allowed, to begin with. It's a conflict of interest. Then there's always somebody out there who's out to get something for nothing.
Alicia: We were used by very good friends.
Thomas: It's very disappointing. It was a business problem, but they were still friends.
Alicia: We were friends.
Thomas: It's unwarranted; he's just getting some bad advice. Attorneys do give bad advice sometimes. I think that's the case with spouses.
Alicia: I couldn't imagine suing Thomas for anything.
Thomas: Never!



Maylon Gee
Evelyn Gee
Maylon: That time you almost killed me.
Evelyn: I washed one of those little plastic things that go around. A what-do-you-call it.
Maylon: She put it in the oven to dry and didn't even tell me.
Evelyn: So he comes home. Maylon: I had this nice steak I was going to broil. I turned on the oven.
Evelyn: He put it in and about ten minutes later there was smoke all over the place.
Maylon: I almost panicked.
Evelyn: The fumes!
Maylon: I could have sued you. I could have been asphyxiated.

— by Lin Jakary

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out of your stereo investment by taking advantage of the special Mad Jack's Stereo System. This system is designed to give you the best sound possible from your stereo components. And doing such things as recommending the best components for your system, and professionally setting up and balancing your system, and demonstrating the proper use of your stereo components, are all part of the Mad Jack's Stereo System.

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Events, Theater, Music, Film

Performance As Art

The word performance has always been problematic in its implications. Making it into an art form is perhaps a response that sought a solution in specificity. Once the term performance art emerged, the activity itself landed almost squarely within the walls of museums and galleries. As likely as not it was the word art that



gesticulating, speaking, efficient movement. This efficiency and emotional neutrality marked much of her early work. She has said that once she begins to focus on the idea for a piece, what she hears and sees fits within it. Most of her writing within that time period will be incorporated into the piece. The performance of the text (the voice, pauses, and attitude) become part of its meaning. The piece ultimately becomes a confrontation between text and performance.

Norma Jean Dean's performance piece "Chaparral" will be presented next Thursday, September 23 at 8:00 p.m. at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For further information phone 454-1541.

— Sara Austin

Beethoven, Lettuce & Tomato

The relationship between music and the digestive apparatus has received much attention in medical circles. It is well known that pleasant music aids digestion. Music has been shown to have a direct or indirect effect upon the



following crucial components of the ingestion, conversion, and assimilation of food: salivary secretion, rhythm and strength of mastication, deglutition, the correlation between respiratory and swallowing movements, the wavelike contractions of the esophagus, gastric secretion, pyloric secretion, stomach movement, peristalsis of the intestines, and ancillary physical functions. Since these components of the digestive process are involved in different intensities and proportions in the digestion of different foods, and since they are stimulated in different ways and to different degrees by different types of music, it follows that for each type of food there is an optimum musical accompaniment which will most efficaciously aid the conversion of food into bodily material and energy. This is the scientific basis for the institution of luncheon concerts.

The San Diego area offers many series of such concerts, most of which begin just at this time of year. All the concerts are free, and at all of them listeners are encouraged to bring their lunches with them and to eat while listening. Persons truly concerned with their spiritual and physical health will take great care to bring food that is appropriate to the type of music being played, and it is with this end in view that the following details and suggestions are supplied.

The Mini-Concerts series in the foyer of Golden Hall, next to downtown's Civic Theatre, begins on Monday, September 22 with a recital by pianist Zita

Traveling Medicine Show

In the Seventeenth Century Isaac Walton wrote in that paragon of fish tales, *The Compleat Angler*, "Look to your health... for health is the second blessing that we mortals are capable of — a blessing that money cannot buy." (Walton considered conscience to be the first.)

Since then it has become a matter of conscience to do exactly that — look to your health, and exercise an ounce of prevention in order to forestall a pound of cure. The early detection of health problems is one of the hallmarks of

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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 considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 80853, San Diego, CA 92158.

Dance

Dance Jam for everyone who loves to dance will be held by dance therapist Judith Greer Essey and improvisational musician Jonathan Cluser, every Friday at 9 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

Film

"Teenage Father" will be the topic of a film and discussion by family life educator Linda Givens, Thursday, September 18, 3 p.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

Children's Films, three Dr. Seuss favorites and others will be shown Thursday, September 18, 3:30 p.m., and **Escape of a One-Ton Pet**, a story of a teen-ager and her pet bull, will be shown Monday, September 22, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"The Barefoot Executive", a Walt Disney film about a chimp that can pick hit TV shows, starring Kurt Russell, Joe Fynn, Harry Morgan, and Wally Cox, will be shown in

Spanish, Friday, September 19, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Den Dry Bones", a Smithsonian film about stegosaurus, tyrannosaurus, pteranodon, and other dinosaurs, will be shown Saturday, September 20 and Sunday, September 21, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Mohammed—The Messenger of God" will be shown as part of a series of films on the Muslim world, Saturday, September 20, 1:30 p.m., room 0-100, Horticultural Building, Cuyamaca College, 2950 Jambucha Road, El Cajon, and 7:30 p.m., room 220, Fine Arts Hall, Grossmont College, 8800 Grossmont College Drive, El Cajon. Free. 465-1700 x321.

"Mount St. Helens", the world's largest newswire, *Cosmic Forces*, a mixed-media presentation about the influence of cosmic energies on our lives, and *Viva Baja*, an Omnimax film with an aerial survey of the Baja Peninsula, will be shown through November, Reuben H. Fleet Space Theater, Balboa Park. 238-1233.

"Architecture and Art—Design and Magic", a lecture on the ideas and ideals of modern architecture, and current discussion and directions in San Diego, will be presented by San Diego architect Rob Wellington Quigley, with a lunch, Wednesday, September 24, 11 a.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Reservations: 454-3541.

Lectures

"Hunger in the '80s Still Working On?" will be the topic of a lecture by activist Arthur Simon, founder of *Bread for the World*, at a World Hunger Rally sponsored by San Diego Hunger Coalition, Thursday, September 18, 7:30 p.m., Montezuma Hall, SDSU. Free. 265-5204.

"Astrology and the Enderic Body" will be the subject matter of a slide lecture on personal photography

and the theory of the meta-energy, presented by Philip Sedgewick and sponsored by University of the Dragon, Friday, September 19, 8 p.m., Alchemy Hall, Eastwater Gallery, 3830 Ray Street, North Park. Free. 296-1560.

Sports Medicine Clinic will continue with "Skin Problems," presented by dermatologist Robert Brecklove, Saturday, September 20, 9 a.m., Bay General Community Hospital Health Information Center, suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

Local Poets Peter Drigin and Don Eulert will read selections of their work, Monday, September 22, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"Architecture and Art—Design and Magic", a lecture on the ideas and ideals of modern architecture, and current discussion and directions in San Diego, will be presented by San Diego architect Rob Wellington Quigley, with a lunch, Wednesday, September 24, 11 a.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Reservations: 454-3541.

"Medical Self-Care: The Consumer as Provider of Health Care" will be the topic of a lecture by Dr. Tom Ferguson, medical editor of the *Whole Earth Catalog*, in the fourth annual Alternative Ways to Health series, Wednesday, September 24, 7:30 p.m., Casa Real room, Atter Center, SDSU. Free. 265-6805.

Siddha Yoga will be the topic of a lecture by Swami Shankarananda, Wednesday, September 24, 7:30

p.m., Institute of Psycho-Structural Balancing, 1122 Fourth Avenue, downtown.

Music

Concert Series of the Navy Band will continue under the direction of CW04 John Ingram, Thursday, September 18, 7:30 p.m., Luce Auditorium, Naval Training Center, Point Loma. Free. 225-5278.

Opera, the San Diego Opera season opener will be a premiere of Richard Strauss's *Elektra*, based on the Sophocles tragedy, with Pauline Tinsley, Anne Evans, Kevin Meyer, Regina Remik, John Rischler, and Mallory Walker singing in English, Thursday, September 18, 8 p.m., Sunday, September 21, 2:30 p.m.; Wednesday, September 24, 7 p.m.; and Saturday, September 27, 8 p.m., Civic Theatre, downtown. 232-7636.

Folk Musicians, Mike Kachuba on hammered dulcimer, guitar, and concertina, and David "Silky" Miller on guitar, will be presented by Friends of Old Time Music, Friday, September 19, 7:30 p.m., St. Andrew Church, 3790 Udal Street, Point Loma.

Friday Evening Concerts will present the Silver Gate Chamber Ensemble, a group composed of principal players of the La Jolla Chamber Orchestra, San Diego Symphony Orchestra, and San Diego Opera, under the direction of Peter Koff, Friday, September 19, 8 p.m., Smith Recital Hall, SDSU. 265-6031.

Classical Guitar Program will feature guitarist Jeffrey Bright and works dating from the Renaissance,

Saturday, September 20, 1 and 3 p.m., Casa de Estudillo, Old Town. 294-5182.

Banjo & Fiddle Contest, Julian's tenth annual competition, will feature Pacific Fly Bluegrass, New Expression, Sonewhat Sawyers, and others, Sunday, September 21, 10:30 a.m. to 5 p.m., Frank Lane Memorial Park, Julian. Free. 280-9035.

Summer Sunday Concert Series will feature a piano trio of pianist Margaret Rose, violinist Nick Gont, and cellist Richard Levine, performing music of Haydn and Schubert, Sunday, September 21, 11:30 a.m., Morgan Public Theater, 3717 India Street, San Diego. Free. 298-7674.

Piano Recital by Fr. Nicolas Reves, featuring works of Schubert and Schumann, will begin this year's LSD concert series, Sunday, September 21, 4 p.m., Camino Theater, USD. 291-6480 x4296.

Organ Recital will feature John Conner Jr. and works of German composers Pachelbel, Bach, Walcha, and Mendelssohn, Sunday, September 21, 7 p.m., St. Andrew Church, 3790 Udal Street, Point Loma. 273-3022.

Full-Winter Concert Series will begin with the Owen-Goldman Trio, pianist Jeri Lee Owen, violinist Ron Goldman, and cellist Martin Owen, playing works of Haydn, Rachmaninoff, and Smetana, Sunday, September 21, 7:30 p.m., Fort Union Church, 4190 Front Street, Hillcrest. 231-0795 or 298-9978.

Iris Entertainment will be provided by the Airside Family, Sunday, September 21, 8 p.m., East

TO LOCAL EVENTS

County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Cottage Concerts will lead off the new season with violinist James Zagani and pianist Pamela Stubbs, and works of Beethoven and Ravel, Monday, September 22, noon, Scripps Cottage, SDSU. Free. 265-5304.

Mini-Concerts will begin its eighth season with Los Angeles Philharmonic pianist Zia Camo, Monday, September 22, noon to 1 p.m., Golden Hall foyer, downtown. Free. 459-7351.

Full Chamber Concert Series will commence with the Starlight Opera Ensemble under the direction of Pauline Gleason, Monday, September 22, 7:30 p.m., Chula Vista Library, Fourth Avenue and F Street, Chula Vista. Free. 422-4887.

Full Chamber Music Series will continue with a piano recital by Marilyn Stevens, and music of Luccena, Falla, Granados, Bach, and Chopin, Tuesday, September 23, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5800.

In Concert, Billy Hawkins and Jim Band will be presented by the college's music department, Wednesday, September 24, 11 a.m. to noon, Performance Lab, Palomar College, San Marcos. Free. 744-1150 x349.

Noontime Concerts will feature soprano Leona Aramenda singing Spanish songs, Wednesday, September 24, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4306.

Special Events

An Evening of Russian Scramble will be presented by San Diego Humantist Association, Friday, September 19, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"Fetile Good" Health Fair will offer preventive health care information and testing, Saturday, September 20, 10 a.m. to 3 p.m., Salvation Army building, 1011 East Main Street, El Cajon. Free. 291-2620.

All-breed Cat Show will be sponsored by the Silvergate Cat Club, Sunday, September 20, 9:30 a.m. to 6 p.m., Federal Building, Balboa Park. 279-1787 or 454-5053.

Bromeliad Show will be held by the San Diego Bromeliad Society, Sunday, September 20, noon to 5 p.m.; and Sunday, September 21, 11 a.m. to 5 p.m., Majors Room, Casa del Prado, Balboa Park. Free. 469-9151.

Hermit Crab Race will feature hermit crabs of all speeds, Saturday, September 20, noon, Sports Arena, 1200 Sports Arena Boulevard, San Diego. 242-2841.

Cabrillo Festival will commemorate the 1542 discovery of the west coast of America by Juan Rodriguez Cabrillo with a flag raising, Saturday, September 20, 1 p.m., Cabrillo National Monument, Point Loma; international folkloric dances at 3:30 p.m. and band concert at 6:30 p.m. on Sunday, September 21, Organ Pavilion, Balboa Park. Free. 293-5450.

County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

"A Child's Affair with Culture" will feature as participants the Children's Theatre of SDSU, San Diego Zoo, Sea World, San Diego Symphony Young People's Concerts, Junior Theatre, and others, Sunday, September 21, 11 a.m. to 2 p.m., Casa del Prado patio, Balboa Park. Free. 239-1311.

Ethnic Food Fair will celebrate the forty-fifth anniversary of San Diego House of Pacific Relations with native costumes, ethnic music, and a stage show, Sunday, September 21, noon to 6 p.m., Cottages of the House of Pacific Relations, Balboa Park. Free. 466-7654.

"Sharing Bee" for quilters and needleworkers will take place Sunday, September 21, 1 to 4 p.m., Villa Montezuma, 1925 K Street, San Diego. Free. 239-2211.

Living Statues will be available to stretch, to benefit Friends of Alternatives in Recreation, Sunday, September 21, 4:30 to 7 p.m., Parker House, 1929 Front Street, Hillcrest.

Sports

Bay Fair Celebration on Mission Bay will include pit tours, unlimited boat show, and hydromat, Thursday, September 18 through Sunday, September 21, 9 a.m. to 5 p.m., East Vacation Island, unlimited hydroplane racing, with qualifying trials Friday, September 19, Saturday, September 20, and Sunday, September 21, 9 a.m., with the races on Sunday at noon, 2 and 4 p.m., Fiesta Island to Crown Point Shores, a model hydroplane contest and race, a bikini contest for Miss Thunderboat 1980, and more. 492-4001.

Fair Racing will be extended by the Agricultural Association through Thursday, September 25, first race at 12:30 p.m., Del Mar Fairgrounds. 299-1340 or 755-1141.

Radio/TV

Padre Baseball, the San Diego Padres will be televised from the Los Angeles Dodgers, Thursday, September 18, 7:30 p.m., Channel 8.

Friday Night Concert by the Silver

Women's Volleyball, the Women's Volleyball Tournament will take place at SDSU, Friday, September 19, and Saturday, September 20, all day, Peterson Gym, SDSU. 283-7096.

Shark Football, the minor league San Diego Sharks will host the Long Beach Mustangs, Saturday, September 20, 3 p.m., Escondido High School stadium, 1535 North Broadway, Escondido. 722-7215.

Clippers Basketball in the preseason will begin at home with the San Diego Clippers facing off against the Los Angeles Lakers, Saturday, September 20, 8 p.m., Sports Arena. 226-1275.

Stock Car Racing, featuring super and limited stock cars, will end its twentieth season, Saturday, September 20, 8 p.m., Cajon Speedway, Santee/El Cajon. 468-8900.

Fall Equinox Beach Marathons will be sponsored by International Association of Running Therapies on Sunday, September 21, marathon at 11 a.m.; half-marathon at 1 p.m.; and mini-marathon at 2 p.m., Moonlight State Beach, Encinitas. 491-5776.

Aster Football, the San Diego Aztecs' game at the Air Force Academy will be shown by delayed broadcast, Saturday, September 20, 11 p.m., Channel 6.

Soccer Bowl '80 will be televised from Washington, D.C., with Ft. Lauderdale in the place where the Sockers might have been, Sunday, September 21, 9:30 a.m., Channel 10.

Charger Football, the San Diego Chargers will be at the Denver Broncos, Sunday, September 21, 1 p.m., Channel 39.

Sunday Football will feature the Green Bay Packers at the Los

Angles Rams, Friday, September 19, 8 p.m., KPBS-FM 89.

"New Directions in Latin American Cinema" will be broadcast on "Hermanos Latinos" in tribute to National Hispanic Heritage Week, Saturday, September 20, 9 a.m., KPBS-FM 89.

Championship Drag Racing, the twenty-sixth annual U.S. Nationals will be televised from the Indianapolis Speedway, Saturday, September 20, noon, Channel 6.

Boston Symphony Orchestra will present an all-Brahms program, with violinist Joseph Silverstein and cellist Jule Ekin, conducted by Eugene Ormandy, Saturday, September 20, 3 p.m., KFSD-FM 94.1.

"Chinatown", Roman Polanski's film about the California water rights war, starring Faye Dunaway and Jack Nicholson, will be shown Saturday, September 20, 8:30 p.m., Channel 8.

Aster Football, the San Diego Aztecs' game at the Air Force Academy will be shown by delayed broadcast, Saturday, September 20, 11 p.m., Channel 6.

Soccer Bowl '80 will be televised from Washington, D.C., with Ft. Lauderdale in the place where the Sockers might have been, Sunday, September 21, 9:30 a.m., Channel 10.

Charger Football, the San Diego Chargers will be at the Denver Broncos, Sunday, September 21, 1 p.m., Channel 39.

Sunday Football will feature the Green Bay Packers at the Los

Ballet Folcórico Nacional

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See the most creative people showing and demonstrating wood, fabric, pottery, glass and many other crafts.

Showtime!

Miss Vernetta's Folklis Revue

Flappers and showgirls dancing to the music of the Roaring 20's

Sat. Sept. 20th 2 p.m.

Barbershop Quartet Singing

Sat. 12-3 p.m.

CLAIREMONT SQUARE

Clairemont Mesa Blvd. at Clairemont Dr.

"Compare, then shop the Square."

First Race 12:30 p.m.

SAN DIEGO STATE OUTDOOR AMPHITHEATRE

Saturday, Sept. 20, 8 p.m.

Tickets: \$11 to \$9 to \$6 to \$3

Produced by: Maria Baran, Concerts, Inc. For information call 265-6947

SAN DIEGO HOMEGROWN CRAFT SHOW

Thurs.—Sat. Sept. 18—20

See the most creative people showing and demonstrating wood, fabric, pottery, glass and many other crafts.

Showtime!

Miss Vernetta's Folklis Revue

Flappers and showgirls dancing to the music of the Roaring 20's

Sat. Sept. 20th 2 p.m.

Barbershop Quartet Singing

Sat. 12-3 p.m.

CLAIREMONT SQUARE

Clairemont Mesa Blvd. at Clairemont Dr.

"Compare, then shop the Square."

First Race 12:30 p.m.

Back-to-school sale.

This Saturday, college students go to the races for \$1.

Start this school year on the right track. Come to College Day at Del Mar this Saturday, September 20th. You'll see top Thoroughbreds, Appaloosas and Quarter Horses run for the money. But it'll only cost you \$1 when you show your college ID at the gate. You'll save \$1.25 off the general admission price. That should leave you

with enough to check out Expo Racing's "Pick Six" wagering. Or enjoy a couple of ice cold beverages. And between races, you can cheer on your favorites in the SDSU vs. UCSD handicapping contest.

Don't let this back-to-school offer pass you by. Come to College Day at Del Mar this Saturday. First race, 12:30 p.m. Take the Via de la Valle exit off I-5.

Expo Racing at Del Mar

First Race 12:30 p.m.

READER'S GUIDE TO LOCAL EVENTS

Angels Rams, Sunday, September 21, 1 p.m., Channel 8.

"Brief Encounter," a film based on the Noel Coward play about two strangers who meet at an English train station, starring Richard Burton and Sophia Loren, will be screened Sunday, September 21, 8 p.m., Channel 6.

Evening at Pops, the final one, will feature Burgess Meredith narrating the world premiere of John Williams' "The River," set to a text by William Faulkner, and music from Star Wars. Sunday, September 21, 8 p.m., repeating Tuesday, September 23, 9 p.m., and Sunday, September 28, noon, Channel 15.

Monday Night Football will present the New York Giants at the Philadelphia Eagles, Monday, September 22, 8 p.m., Channel 10 and KSDO 1130.

"Arsenic and Old Lace," the 1944 film starring Cary Grant, Raymond Massey, and a glass of elderberry

quits, will be on view through September 23, 8 p.m., Channel 6.

"A Rumor of War," a miniseries on daily life in Vietnam during the war, based on Philip Caputo's best seller, will be shown Wednesday, September 24 and Thursday, September 25, 9 p.m., Channel 8.

Live from Lincoln Center will present its season premiere Zubin Mehta and the New York Philharmonic in a concert with the "Fiddler Theme" by Isaac Stern, Itzhak Perlman, and Pinchas Zukerman, Wednesday, September 24, 8 p.m. (simulcast with KPBS-FM 89), repeating Sunday, September 28, noon, Channel 15.

Galleries

"Large Semitransparent Paintings" by Candie Frey, installed with natural and artificial light sources, will open with a reception, Friday, September 19, 5:30 to 9 p.m., and continue through October 31, Designbank gallery, 1262 Kettner Boulevard, downtown, 296-1916.

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, 465-1700.

"Skilled Hands, Practiced Eyes: The Development of American Quilts," a four-part show of American quilts from the Nineteenth to the present, will feature in part two late nineteenth-century to "Victorian,"

quilts, baby and doll quilts, and Pennsylvania Dutch quilts, through September 21, Villa Montezuma, 1925 K Street, San Diego, 239-2211.

Environmental Design in multimedia works by Eugene Ray will be exhibited through September 26, Masten Gallery, SDSU, 265-6511, September 28, 9 p.m., Channel 8.

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

San Diego Printmaker Invitational, an exhibition of prints ranging in technique from traditional etchings and lithographs to collage, color Xerox transfer, embossing, collagraphs, and monotypes, will continue through September 28, Reutter Gallery, 645 G Street, downtown, 234-2565.

"Recent Works" of Richard Allen Morris, created from the remnants of razed buildings in downtown San Diego, will be exhibited through September 30, Art Center Southwestern College, 900 Chay Lakes Road, Chula Vista, 421-1180.

"The Textile Art of the Lao Hmong" will be on show and for sale through September 30, Gallery 21, Spanish Village, Balboa Park, 278-5783.

XII Annual Art Faculty Exhibition, a multimedia show, will be on view through September 30, Boehm Gallery, Palomar College, 1140 West San Marcos Road, San Marcos, 744-1150 x435.

Kinetic Sculpture by George Rick will be on view through October 1, Wenger Gallery, Fine Art Store, 4683 Gas Street, Pacific Beach, 454-4414.

Photographs by Craig Carlson and Michael Miller will be on exhibit through October 3, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon.

"Chicago Currents," an exhibition of contemporary Chicago artists' works donated by the Koffler 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 exhibition of folk paintings and arts of Korea, including pottery, furniture, baskets, lamps, lacquer ware, and rice-cake stamps, spanning the Seventeenth to the Twentieth centuries, from the collection of Henry Zimmerman, will continue through October 5, Minger International Center of World Folk Art, University Tower Center, La Jolla, 453-5100.

Group Show of Allied Craftsmen of San Diego will be on view through October 5, Celebrations Gallery, 645 G Street, downtown, 239-2252.

New Work by Russell Forester will be on display through October 8, Thomas Baebert Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

"Rodeo Work," an exhibition of color photographs by Susan Felter, will be on view through October 9, with a reception for the artist Tuesday, September 23, 8 to 10 p.m., Gallery Graphics, 3047 Fifth Avenue, Hillcrest, 295-3538.

"Californians Design Crafts 1980," a group show of works in wood, glass, ceramic, jewelry, and fibers, will be on display through October 11, Gallery Eight, 7464 Girard Avenue, La Jolla, 454-9781.

"Late Entries to the Chicago Tribune Tower Competition," an exhibition of sixty-eight architectural drawings that are theoretical designs or whimsical commentaries on the original 1922 competition for a skyscraper to house the newspaper offices of the Chicago Tribune, will be on view through October 12, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Recent Works of four San Diego artists, Lynn Schuette, Barbara Sexton, Dianne Mouratides, and Susan Venus Minnick, will be exhibited through October 12, Alternative Space Gallery, 534 Sixth Avenue, downtown, 233-1997 or 233-7088.

Health Fair

(continued from page 1)

Agency on Aging, and KSDO Newsradio, the health fair will begin its second round of appearances this week, at the first of five locations in the county. It will offer information and testing for several basic areas: blood pressure, vision and glaucoma, speech and hearing, oral health and oral cancer, lung capacity, and anemia. An optional blood chemistry test which can indicate such disorders as diabetes, gout, kidney and liver disease, and high cholesterol levels is available for a nominal six-dollar laboratory processing fee (which may be waived in certain circumstances). The testing will be done by doctors, nurses, and staff from universities and hospitals, and referrals will be made for appropriate treatment if necessary.

In addition, information will be available on cancer, alcoholism, drug abuse, stress reduction, senior fitness, exercise and diet regimens, and family counseling. All of this has been organized by more than forty health care agencies, as well as medical and lay volunteers.

The health fair is designed for senior citizens or other adults who may be prevented from proper medical care because of cost, for those who have not visited a doctor in a year or more, and those who do not currently have a private physician. While it is not a comprehensive or a complete physical exam by a private physician, it will alert people to general health problems that require further medical attention.

This year's "Feelin' Good" Health Fair will take place this Saturday, September 20 in the Salvation Army building, 1011 East Main Street, El Cajon. In the succeeding weeks the health fair will travel to Park Way Community Center, 373 Park Way, Chula Vista (September 27); Palomar College, 1140 West Mission Road, San Marcos (October 4); Jewish Community Center, 4079 54th Street, San Diego (October 10); and MiraCosta College, One Barnard Drive, Oceanside (October 18). Hours are 10:00 a.m. to 3:00 p.m. each day. Preregistration is encouraged but not necessary. This week, special transportation is available to senior and disabled persons in East County through Red Cross WHEELS vans. For preregistration, WHEELS, and further information, call 291-2620.

—Amy Chu

READER'S GUIDE TO THE THEATER

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

ANNE
The story of this extremely popular musical, as worked out by Thomas Meehan and Martin Charnin, does not derive directly from the comic strip in which orange-haired Anne and her moon-eyed dog Sandy start out already engaged in the home and affections of fabulous billionaire "Daddy" Warbucks. Instead, it recounts the prehistory of this relationship, and in discerning up the events that bring wife and mogul together, the authors have taken back the tried-and-true archetypes of folk and fairy tale. The dreadful Mrs. Hemmings, who overcomes the orphanage in which the little, strong, joyful, heroic Anne is confined, takes the place of the wicked stepmother of legend; a couple of murderous crooks who pretend to be Anne's true parents in order to get some money function in an even more openly archetypal way. Daddy Warbucks, with his casual telephone calls to the President of the United States (who, in 1933, was still someone worth talking to), is the benevolent father who rules the world and Anne's translation from orphan to New York City Municipal Orphanage (Girls' Avenue) to the Warbucks mansion on Fifth Avenue and Eighty-second Street is a modern version of the folk tale hero's ascent from the poor fisherman's cottage to the royal court.

Anne, like the heroines and heroines of fairy tales, always thinks positive, and her optimism in the historical context of the Great Depression and the incipient New Deal — always looking toward a better tomorrow — embodies and represents the sturdy American will to survive, even in the face of disaster. History, society, and politics are treated in the most

insensitive way in *Annie*. History nevertheless seems to account for much of the play's appeal, in the form of an unconvincing nostalgia for a time when the country was stancher, problems were more clear-cut, basic values were self-evident, and heroic action was still possible.



Scapellato

Marisa Morelli, eleven years old and stupendously talented, is *Annie* 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. In spite of age, a couple of good songs — "Tomorrow" and "It's the Hard Knock Life" — and a lot of inspired songs, lovely, evocative as by David Mitchell, and Anne's faithful dog Sandy, played in the return of the production we saw last January by Buttercup (Ss.) Fox Theaters, through October 11.

Tuesday through Saturday at 8:30 p.m. Matinee Wednesday, Saturday, and Sunday at 2:30 p.m.

BURIED CHILD
Sam Shepard, a young playwright often compared to Harold Pinter and Joe Orton, won a Pulitzer Prize for this



Scapellato

1979 drama about a Midwestern family whose dark past is disturbed by a superior homecoming. In *Buried Child*, Shepard infuses natural situations and dialogue with mythical and dramatic elements, as well as with a chilling sense of humor. His characters, he says, are a "composite of mysteries," unable to share each other's conception of reality. Tasty Moss, whose most recent work includes productions of *Hours* and *And Now There's Just the Three of Us*, directs the play, which opens the fall season at the Marquis Public Theater. Will Wilf (of San Diego Street

Theater) later, Bette Lave, and Bill Dunagan perform the lead roles. (Sm.) Marquis Public Theater, through October 5, Thursday through Sunday, at 8:00 p.m.

CAMELOT
The Lerner and Loewe musical saga of King Arthur, the Knights of the Round Table, Merlin the Magician (who is being backwards in time and who years for soda pop and modern

commodities), the evil Mordred (one of Britain's most heinous creeps), and the immortal though ill-fated knight Sir Lancelot and Queen Guinevere, based on T.H. White's book *The Once and Future King*. Bill Barry directs Dean Richardson as King Arthur, Tracey Thum as Guinevere, and Bill Barish as Lancelot. Frank Downes plays Sir Pellinore, who goes on irresponsible quests just to keep busy, and Todd Bickelstein is Mordred, who converts Camelot's one brief shining moment into a wasteland. The music, including "If Ever I Would Leave You," "Camelot," and "How to Handle a Woman," is directed by Michael Schmidt. Joyce Browne is the technique. Morrison describes as "sound in motion." (Sm.)

Camelot is the production of the North County Community Theater's new season. (Sm.) North County Community Theater, at the new Vista Entertainment Center, 433 West Vista Way, Vista, through October 4, Friday and Saturday at 8:00 p.m. Matinee Sunday, September 21 and September 28 at 2:00 p.m. For information call 724-5421.

CHAPTER TWO
Neil Simon's autobiographical comedy about his own transition from widower to remarried — and, after his obsession but well-meaning brother Leo has urged George to get out and begin dating again (which, after several years of married life, is the going from a gentle game of slough-south to more league handball). George has a number of mishaps and considers retirement from the singles scene. At this point he

meets Jenny, and the play details their struggle to blend his past with the future. Rick Scott and Jan Levenson play George and Jenny. Norman Maxwell is Leo, and Christopher Miller is the equally pushy and well-meaning Fay, a confidant of Jenny. Frank Wayne directs the production, the first to be performed on the Vista Dinner Theatre's new, permanent stage. (Sm.) Vista Dinner Theatre, Friday, September 19 through November 5, Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.; Sunday, dinner at 6:00 p.m., curtain at 7:30 p.m., matinee Wednesday and Sunday, lunch at noon, curtain at 1:15 p.m.

DO YOU LOVE ME?
Luke Theodore Morrison, formerly with the Living Theater group in New York, directs this experimental "music theater" work based on material from two books by E.D. Loring — *Do You Love Me?* and *The Fact of Life*. The piece combines short, individual scenes about the phenomenon of human love, with nonverbal dream sequences. The latter employ a technique Morrison describes as "sound in motion." (Sm.)

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THE FINAL BOW
An original dramatic comedy in one act written and directed by Clive C. Cowling. Jack Bernstein, a frustrated actor, wants to commit suicide but is unable to do it himself. He has an assassin to bring him off in an unexpected manner, so he will die quickly and without knowledge. *The Final Bow* takes place on the stage of a production of which Bernstein is the stage manager. After a performance, a woman goes on stage and rehearses a suicide, which Bernstein thinks is real. What follows is a series of unexpected twists based on this event. (Sm.)

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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

There are two fairly certain ways of becoming a rock and roll legend. The quickest, of course, is to die while in the prime of an acclaimed career. The other, infinitely more preferable, is to develop a good reputation and then suddenly, without fanfare, fade into obscurity. The latter is what happened to Arthur Lee. In the late Sixties, Lee headed Love, a group now considered by most critics to be the very best of that period, though they were hardly regarded as such at the time. They were known of the time for their hit singles and for the fact that Lee, a black, sounded eerily like Mick Jagger. But time is the supreme educator, and it has proven that Love was, for a while, one of the great rock bands. When their masterpiece, "Forever Changes," was released in late 1967, bands were copying tunes and brain damage offering to best the cerebral complexities of the Beatles. Sgt. Pepper's Lonely Hearts Club Band. Love did it without even trying. Their deceptively rich-sounding album was a wonderful blend of rock, folk, MOR balladizing, and orchestration. Along with the neglected works of those years, such as "Traffic" and Van



Manson's "Astral Weeks." It stands a model of progressive rock. It is true that as a lyrical Lee was ambiguous (like Traffic's Steve Winwood and Van Morrison), but "Forever Changes" may even have been helped by this. The album is a good example of "naïve" art — it was great, in part, because its creator never knew it was great. Sure, the lyrics are knotty, but on songs such as "Red Telephone," "And More Again," and especially "You Set the Scene," the lyrical intensity Lee set in motion is almost palpable. His subsequent recordings never

matched this one, although bits of "Four Sail" come close, and "Vindicator" remains one of the best. Jimi Hendrix eulogies (Lee and Hendrix were close friends, and supposedly the latter's death affected Lee deeply). There have been attempts to revive Love, but Lee's reputation as a drug-and-drink man has definitely taken its toll — as of this moment he has no recording contract. However, Lee, who was once apologetically labeled the "Loneliest of the West Coast," is back on the road again and he will appear, of all places, at the Spirit on Friday

night. Naturally, there is no guarantee that this new version of Love will match earlier incarnations, but if you're old enough to remember how fine the band once was, you'll probably show up high on hopes. Opening for Love will be Claude Coma and the V's. Two weeks ago Muddy Waters date at the Bacchus was postponed. I guess the man considerable praise of the time, and I won't change a word of it here. When Waters is excited, his show is marked by a powerful, passionate vitality that electrifies even the most jaded observer. It can be safely said that he single-handedly defined "Chicago blues." And of the age of six-five Waters is still doing newbies. He'll be at the Bacchus Friday night. Side note: Mark Hoffman and the Rabble is a group to be aware of. I say this confidently in spite of the fact that I've never seen them live. They've released only one album, but it's a gem. The energy displayed on that record clearly indicates that they are approaching their publicity hype. They're like Graham Parker and the Rumour. They will be at the Old No. 7 Diner Friday night with local favorites the Strangers. Also on Friday there will be a benefit concert for presidential candidate John Anderson (who

certainly is high on hopes), featuring two of San Diego's finest rock bands — the Penetrators and Four Eyes — at Sea World's Nautilus Room. Ordinarily, my policy has been to avoid bands who lend their support to political candidates, but since I am both a local chauvinist (musically) and an Anderson supporter (reluctantly), I'll say that if you really want to go, I won't stop you. At least there will be fish to look at. None of the above shows excite you, how about this: Conkurekshun, Cameo, the Fatback Band, and Change of the Sports Arena. These bands may lack any special distinction, but of the disco-funk survivors, they are among the best. They will get folks dancing and moving (to the doors?) if nothing else. It's Los Angeles's answer to the Ramones. They are smart, fast, and generally humorous — clever goons who play on their own in a parodied effort to seem smart. Their work is raucous, but I'm not sure if it will be lasting. In any case, those who missed them when they appeared at the famed Sunset Station Club can see them this Saturday at the Royal Theatre with DINO (the show) or the Soils (second show). Ultravox will be at the Bacchus on Wednesday. I have a guarded appreciation for the

(Continued on page 11)

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READER'S GUIDE TO THE MUSIC SCENE

(continued from page 8)

purportedly "avant-garde" rock this band dispenses. It is weird, yes, but is it really inventive? Musical rhythms, bizarre vocal stylings, and swirling keyboard arrangements do not make me as something new. There are only a couple of tiny steps from Ultravox to Gary Numan's "Cars" to Kraftwerk. The Penetration open.

Larry Carlton is highly regarded by certain musicians, luminaries such as Joe Sample, Jon Mitchell, and Donald Fagen sing his praises. I have seen him perform twice with the Crusaders and once alone. He was very talented. He did not offend anyone's sensibilities. He played the correct notes. And he was very boring. Carlton is not my idea of a cool musician, though he calls himself one. He will be at the Backchannel tonight, Thursday, with the respectable band, Put.

Completing this week's calendar will be Mondo Ricketts and Four Eyes at the Spirit on Saturday, daytime "radio celebration" at Old Town Hall. Sunday with unannounced artists, and folk rocker Kenny Rankin on Tuesday at the Backchannel with Franklin Ayres, a stand-up comic who is fit or miss on stage but strong on screen, as he proved in "Car Wash" and "Sweet Revenge."

— Steve Esmedino

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

San Diego Concerts

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

Arthur Lee and Love and Claude Camo and the 4's:
Spirit, Friday, September 19, 9 p.m., 1130 Buena Avenue, 276-3903

Muddy Waters: Backchannel, Friday, September 19, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Mark Hoffman and the Robble and the Brongies: Old Town Hall, Friday, September 19, 7:30 p.m., 140 South Sierra, Solana Beach, 755-6733

Con Funkshun, Cameo, Fatback Band, and Change: Sports Arena, Friday, September 19, 7:30 p.m., Sports Arena Boulevard, 224-6171

The Penetration and Four Eyes: Sea World Nautilus Room, Friday, September 19, 8 p.m., 224-3562

X, DFX2, and the Snails: Roxy Theatre, Saturday, September 20, 7:30 and 10:30 p.m., 4442 Cass Street, Pacific Beach, 488-0531

Mondo Ricketts and Four Eyes: Spirit, Saturday, September 20, 9 p.m., 1130 Buena Avenue, 276-3903

Salsa Celebration: Old Town Hall, Sunday, September 21, 12 p.m., 224 South Sierra, Solana Beach, 262-2284

Kenny Rankin and Franklin Ayres: Backchannel, Tuesday, September 23, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Ultravox and the Penetration: Backchannel, Wednesday, September 24, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

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Tweed Sneakers

Tues., Sept. 23
Two Dance Floors to Party
140 S. Santa Ana, San Diego, 755-6733

READER'S GUIDE TO THE MUSIC SCENE

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

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

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Sky High, new rock, old wave, and originals, Friday and Saturday.

Billy Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022. Thumper, rock and roll, Thursday through Saturday. Smokey Wilson with Lee King, boogie blues, Sunday. Chesapeake, country boogie, Wednesday.

Berkley's, 5500 Grossmont Center Drive, La Mesa, 463-1825. RPM, contemporary, Tuesday through Sunday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 270-3100. Call club for information.

Black Angus, 707 E Street, Chula Vista, 426-7000. Call club for information.

Black Frog Restaurant, 4672

Federal Boulevard, East San Diego, 264-5797. Sugar Rite, jazz, Friday through Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 270-2033. Call club for information.

Blue Parrot, 1298 Prospect Street,

La Jolla, 454-9131. New Tuesday Jazz Band, jazz, Thursday, Joe Marillo, jazz, Friday and Saturday. Firestorm, classical, Sunday. Threshold, jazz, Tuesday, Purl, jazz, Wednesday.

Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8810. Call

club for information.

Bob Lohman Music Center, 1420 Rosecrans Street, La Jolla, 222-6686. Riverboat Roy Clayton, folk, Saturday.

Bombay Bicycle Club, 2866 Shelter Island Drive, Shelter Island, 224-2483. Laura Zambra, guitar and jazz vocal styling, Friday and Saturday. Gary Shewell, contemporary and country, Wednesday.

Boon's, 2888 Pacific Highway, downtown, 261-5555. Bill Brassett, comedian, Wednesday through Saturday. Scrimshaw, contemporary and country, western, Sunday through Tuesday.

Bourbon Street West, 315 South Highway 101, San Diego Beach, 755-5161. The Ica Caba Dileviana Band, discolored jazz, Thursday through Saturday.

Burbury's, 2626 Mira Mesa Boulevard, Mira Mesa, 578-8666. Call club for information.

Buttercup Lounge, 2045 East Valley Parkway, Escondido, 743-6422. Horns and Mees, Vernon, variety, Thursday through Sunday.

Cafe Del Rey More, 1549 El Estero, San Diego, 234-8811. Brian Finney, contemporary guitar, Friday and Saturday. Sharon Seidel, piano bar, Friday and Saturday.

Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 296-5329. Robert Wiest, classical guitar, Thursday through Saturday.

Cash and Cleaver, 140 South Sierra Avenue, Solana Beach, 481-8238. Free Style, contemporary, Wednesday through Saturday.

Cashways, 10757 Woodside Avenue, San Jose, 449-6700. Multi, rock, Tuesday through Saturday.

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081. Jack Constanza and his Orchestra, music of the 40s through 60s, Tuesday through Saturday.

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

Chicago Mining Co., North, 308 El Camino Real, Encinitas, 940-1676. Call club for information.

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

Comedy Store, 946 Pearl Street, La Jolla, 454-9176. Hans Peet, Robert Aguirre, and Jim Bullock, comedians, Thursday, Barry Diamond, Jack Goldman, and Jerry Seinfeld, comedians, Saturday and Sunday. McKen, Kam Babbitt, and Gaillette and MacBumey, comedians, Wednesday.

Comedy Store, Ramada Inn, 2151 Hotel Circle South, Mission Valley, 291-6500. Danny Mora, Sean Moray, and Yalov Smirnov, comedians, Thursday, Saturday, and Sunday. John Fox, Larry Becker, and Andy Huggins, comedians, Wednesday.

Country Bumpkin, 1502 Palm Avenue, Imperial Beach, 420-1161. Country Cadenas, country western, Wednesday through Sunday. Duetal Revue, "50s rock and roll, Monday and Tuesday.

Country Pump, 13260 Old Business Route 5, El Cajon, 561-5893. Country Comfort, country rock, Friday and Saturday.

Countryside, 300 Douglas Drive, Coronado, 757-0800. Traveling, country variety, Tuesday through Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. The Hollis Gentry Quartet featuring Charlotte

BUCK'S TICKET SERVICE

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VAN HALEN L.A. SEPT. 19, 20
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CONCERT PHOTOS

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All locations open 7 days a week M-F 11-8 pm Sat-Sun 11-8 pm

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Steele, jazz, Friday and Saturday.

Cunningham's Restaurant and Country Western Nightclub, 7094 Miramar Road, Mira Mesa, 578-1216. Call club for information.

Dance Machine, 1860 Palm Avenue, Imperial Beach, 420-1161. Grand Slam, top 40 rock, Wednesday through Sunday; rock and roll, Monday and Tuesday.

Post Yukon Jack in your room with a colorful 22" x 28" poster. Just send \$3.00 to Yukon Jack, The Black Sheep of Canadian Liquors, P.O. Box 11152, Newington, CT 06111. Yukon Jack, 100 Proof Imported Liquor. Imported by Heublein, Inc., Hartford, CT. Sole Agents U.S.A. © 1987/Dodd, Mead & Co., Inc.

De Vincis, 626 E Street, Chula Vista, 427-8880. Rex Paris, contemporary, Tuesday through Sunday.

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

Distillery, 755 Metcalf Street, Escondido, 743-0393. Passion, rock, Thursday; Rockin' Steve W., dance music, Friday and Saturday; Rockin' rock, Sunday; This Kids, rock, Wednesday.

Distillery, Old No. 7, 140 South Sierra Boulevard, Solana Beach, 755-6733. Strangers, new wave, Thursday; Strangers with Mark Hoffman and Rabble, new wave, Friday and Saturday; Jerry McCann, rock, Sunday; Tweed Sneakers, new wave/rock, Tuesday.

Doo Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572. Larry Page, contemporary piano and guitar, Wednesday through Saturday; Sal and Del, show tunes and light opera, Sunday and Monday; Bill Brackett, X-rated comedy, Tuesday.

Driftwood, 5286 Baltimore Drive, La Mesa, 462-0533. Steve Johnson

Duo, contemporary and swing, Tuesday through Sunday.
Elia's, 7055 La Jolla Village Drive, La Jolla, 459-0541. The Gary Pack Quartet, jazz, Tuesday through Saturday; The Biele Carter Quartet, jazz, Sunday and Monday.
Fish House West, 2633 South Highway 101, Cardiff, 753-6438

Miss Charlotte Steele
The Hollis Gentry Quartet
THE
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SEPTEMBER 20

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*SUNDAY, SEPTEMBER 21

the Tweed Sneakers

MONDAY, TUESDAY, SEPTEMBER 22, 23

Eden
NO COVER DRINK SPECIALS

*THURSDAY, SEPTEMBER 25

Tweed Sneakers

*FRIDAY, SATURDAY, SEPTEMBER 26, 27

Penetrators
WITH
Stargaz

* DENOTES SPECIAL EVENT

COMING CONCERTS

THURSDAY, SEPTEMBER 18
Larry Carlton JAZZ

FRIDAY, SEPTEMBER 19
Muddy Waters BLUES

TUESDAY, SEPTEMBER 23
Kenny Rankin
WEDNESDAY, SEPTEMBER 24
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Wed. **The Texas Rattlers** Dancehall country

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Swing - Two Step - Polka - Waltz - 5 class - \$20 per person



Live Wives
Country music & dancing

starting Sept. 24, Wednesday nights 7-9
Swing - Two Step - Polka - Waltz - 5 class - \$20 per person

READER'S GUIDE TO THE MUSIC SCENE

Purl, jazz, Thursday through
Saturday, Anthony Ortega, jazz
and jam session, Sunday and
Monday.

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

Francisco's, 929 North Hill Street,
Oceanside, 722-7123. Call club for
information.

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

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle
North, Mission Valley, 297-7131. Soft
Touch, contemporary, Tuesday
through Saturday.

Grant's Tomb, 325 Broadway,
downtown, 232-3121. Leslie Gold,
vocalist and pianist (Gentle
through contemporary), Tuesday
through Saturday.

Haleyport, 4256 West Point Loma
Boulevard, Loma Portal, 225-1959.
Call club for information.

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

Hamborgues, 4016 Wallace
Street, "El Town, 255-2544.
Deleena Zolroch, guitar and
variety, Wednesday through
Friday; Melissa McCracken, guitar
and variety, Saturday and Sunday.

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

Hill House, 2730 Via de la Valle,
Del Mar, 755-4544. Canyon and
Dutton, country and western,
Wednesday through Saturday.

Hilton Canga Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-4010. People Movers,
contemporary, Tuesday through
Saturday; Sunshine,
contemporary, Sunday and
Monday.

Holiday Inn/Barboursview, 1617
First Avenue, Encinitas,
239-6171. Christine Gentry, pianist,
Tuesday through Saturday.

Hoodlums, 5353 Mission Center
Road, Mission Valley, 297-4379.
T.D. and Mr. Mustard,
contemporary, Wednesday
through Friday.

Humphrey's, 1101 Moon Inn, 2241
Shelter Island Drive, Shelter Island,
224-3577. Spring Fever,
contemporary, Tuesday through
Saturday.

Hungry Hunter, 402 Fletcher
Parkway, Escondido, 442-0877.
Lennie Nulcan and Daryl Reed,
contemporary, Thursday through
Saturday.

Hungry Hunter, 1221 Via de la
Oceanside, 433-2633. Back Alley,
contemporary, Wednesday
through Saturday; Sky High, new
rock, old wave and originals,
Sunday through Tuesday.

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

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

Hydra, 2556 South Highway 101,
Carlsbad, 753-9058. Bony
Cunningham, variety, Wednesday
through Saturday.

Islands Lounge, Honalei Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1101. Pyramid,
contemporary and lounge,
Tuesday through Saturday; Jim
Williams, contemporary, Sunday
and Monday.

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

Jelly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
Linda Parr, contemporary,
Wednesday through Saturday.

Jelly Roger, 1000 Harbor Drive,
Oceanside, 722-1831. Huggie and
Dickie, variety, Wednesday
through Saturday.

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Free dessert with Saturday lunches. Free yakitori with Saturday
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Hors d'oeuvres 5-7 p.m.

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Original & Provenal Series 50s-60s-70s Times

Friday 19 **LARRY MCNEELY** 7:30 to 9:30
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FAME BLUEGRASS BANJO PICKER Also B. & B. Reid

Saturday 20 **STONES THROW** 7:30 to 9:30
Vintage jazz & blues \$4.00
Sunday 21 **DANCE OF THE** 7:00 to 9:00
UNIVERSE ORCHESTRA \$3.00
Folk-jazz featuring Peter Sgrage

Wednesday 24 **SANDY DUTKY** 7:30 to 10:30
Folk-jazz, musical mystery
LUNCH • SUPPER • SUNDAY BRUNCH
Open 11:30 a.m. to 9 p.m. and 8 p.m. to midnight Tuesday-Saturday
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Never a cover. 270-3220

Berkley's RESTAURANT & LOUNGE IN GROSSMONT

Longest Saloon, 843 Grand
Avenue, San Marcos, 744-8576.
The Texas Rattlers, country,
Tuesday through Saturday; John
Baker, contemporary, Sunday;
Baker and Or, contemporary,
Monday.

Lorenson's, 556 Broadway, El
Cajon, 442-9696. Justice,
contemporary rock, Tuesday
through Saturday; Pro Brigham
Preservation Band, rhythm and
blues, Sunday and Monday.

Michele's, 2966 Midway Drive,
Loma Portal, 224-2401. Larry
Pewitt and Chinnam Ridge,
country music, Wednesday
through Sunday.

Magnolia Mahoney's, 8801
Magnolia Avenue, San Luis
448-3500. An Underwood and the
Lane Star Express, country-western,
Thursday through Saturday.

Mom's Place, 533 East Main
Street, El Cajon, 442-5573.
Ambitious, country, Tuesday
through Saturday.

Mendell's, 308 University
Avenue, Hillcrest, 297-3017. King
Beats! Blues Band, blues, Thursday
through Saturday; Show Short,
contemporary, Wednesday.

Valley, 297-1101. Pyramid,
contemporary and lounge,
Tuesday through Saturday; Jim
Williams, contemporary, Sunday
and Monday.

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

Jelly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300.
Linda Parr, contemporary,
Wednesday through Saturday.

Jelly Roger, 1000 Harbor Drive,
Oceanside, 722-1831. Huggie and
Dickie, variety, Wednesday
through Saturday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach,
270-3220. Thunderbolt the
Wonderbolt, rock and roll,
Thursday through Saturday; Tall
Cotton, country rock, Sunday and
Monday; Shake, rock and roll,
Tuesday and Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 279-2040. Call club
for information.

The Juke Box, 339 West
Broadway, downtown, 234-0221.
Call club for information.

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

Kristina Mahoney's, 1031 Orange
Avenue, Coronado, 435-4640.
Gary Sherwood, contemporary
and country, Thursday through
Saturday.

Lakeland Resort, Highway 79,
Cuyamaca, 765-0736. Three Fall,
country rock, Thursday through
Saturday.

Lakeside Hotel, 9940 River Street,
Lakeside, 443-9999. The California
Country Band, country, Friday
through Sunday.

L'Chale Vegetarian
Restaurant, 134 West Douglas
Avenue, El Cajon, 442-1331. Cass,
folk guitar, Friday and Saturday;
Buck, folk guitar, Wednesday.

Le Chateau, 222-2222. Wharf
Driving, country, Tuesday through
Thursday; Stagecoach, country,
Sunday and Monday.

Little Bavaria, Carmel Valley
Road, Del Mar, 755-1383. Call
club for information.

Loading Zone, 4198 Convey
Street, Chula Vista, 277-9699. The
Pain Band, rock and roll, Friday
and Saturday; Union Street, rock
and roll, Sunday.

London Opera House, 5604
Ballboa Avenue, Chula Vista,
279-2390. Fresh, contemporary,
Tuesday through Saturday; John
Baker, contemporary, Sunday;
Baker and Or, contemporary,
Monday.

Lorenson's, 556 Broadway, El
Cajon, 442-9696. Justice,
contemporary rock, Tuesday
through Saturday; Pro Brigham
Preservation Band, rhythm and
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Michele's, 2966 Midway Drive,
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Tuesday and Wednesday.

Journey, 5375 Kearny Villa Road,
Kearny Mesa, 279-2040. Call club
for information.

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Country & western
Wednesday through Saturday 8:30-1:30

Freestyle
Light country rock, Sunday & Tuesday

Reservations recommended for
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Champagne Brunch. Banquet
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2151 Hotel Circle South
(Sunny, you must be 21)

READER'S GUIDE TO THE MUSIC SCENE

Mark V. San Marcos Boulevard of Freeway 78, San Marcos 744-3020. Classified. Contemporary, Tuesday through Saturday.

Madden's Club, 2231 El Camino Real, Oceanside 757-1701.

Liveline, contemporary, Thursday through Saturday.

McFadden's, 5455 Grossmont Center Drive, La Mesa 465-3464. Jim Hawley and Margi Gilin, contemporary, Tuesday through Saturday.

Saturday, Allegro All Made, classical, Sunday.

Mississippi Room, 2223 El Cajon Boulevard, North Park 299-8686. Bach-a-la-Trio featuring Eddie Resney on horn, variety, Wednesday through Saturday.

Dave Tazila Duo, big band, Sunday through Tuesday.

Mom's Saloon, 943 Gamel Avenue, Pacific Beach 488-9598. Babygyn, rock and roll, Thursday through Sunday. Orion, rock and roll, Monday, Babygyn, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley 563-0060. Karen Robins and Flaw, Top 40, Wednesday through Sunday.

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

566-2400. Harmony, contemporary, Tuesday through Saturday.

Monterey Whaling Company, 687 Camino del Rio South, Mission Valley 591-6531. Oni Ridge, contemporary, Tuesday through Saturday.

Moonglow, 4015 Claremont Drive, Claremont 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 Wednesday.

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

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal 223-5596. Gerry Boze and a Touch of Country, country, Wednesday through Saturday. The Oaks Band, progressive country, Sunday and Monday. Ritzzy Bailey and his Band, country, Tuesday, Margo Smith, country, Wednesday.

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

Nashville West, 4240 West Point Loma Boulevard, Loma Portal 224-8282. Bromble, country western, Wednesday through Sunday. Richie Gray and his Band, country, Monday and Tuesday.

Navajo Inn, 8515 Navajo Road, San Carlos 465-1730. Jimmy Nealon Down Home Country and Rock Band, Tuesday through Saturday. Hellef, country, rock, Sunday and Monday.

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

Ocean View Room, Hotel Del Coronado, 1600 Orange Avenue, Coronado 435-6411. Blue Skies, Top 40, Tuesday through Saturday. Also appearing: Mr. Lucky, piano, Tuesday through Saturday.

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

Old Time Cafe, 1464 North Highway 101, Leucadia 436-4030. Debra Faxon and Keith Bellack, originals and popular tunes 50's-70's, Thursday. The Larry McNeely Band with B. & B. Band, bluegrass, bongo picker, Friday. Stone Throw, vintage jazz and blues, Saturday. The Dance of the Universe Orchestra featuring Peter Sponage, folk and jazz, Sunday. Old Time Hot Nite, Tuesday. Sandy Duxley, musical storyteller, Wednesday.

One Night Stand, 4970 Voltaire Street, Ocean Beach 222-2140. Tom Cat, blues, Thursday. Pete Arons, folk rock, Friday. Mike Turner, folk rock, Saturday. Karen, folk singer, Wednesday.

Orange Tree, La Jolla Village Square, La Jolla 455-0064. Joyceann Damon, folk, Friday.

Padre Gold, 7245 Linda Vista Road, Linda Vista 277-8681. The Bar Stom with Mike Turner, country western, Top 40, oldies, rock and boogie, Friday and Saturday.

Pat Joey's, 5147 Waring Road, Allied Gardens 246-1771. Dick Liberator, oldies but goodies, Thursday. Pro Brigham Preservation Band, rhythm and blues, Friday and Saturday. Jam session, Sunday.

Palomino Cocktail Lounge, 5627 Mission Gorge Road, Mission Valley 280-4698. Quik Silver, country western, Friday and Saturday.

Palomino Star, 3008 Main Street, Chula Vista 427-5887. Sundown, contemporary, Tuesday through Saturday.

KPRI AND WOLF & RISSMILLER CONCERTS ANNOUNCE

KPRI FM106

THE CARS

THE MOTELS

SPECIAL GUEST

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SPORTS ARENA

All seats reserved, \$9.50, 8.50

Tickets available at Mad Jack's Sound Centers, All Leo Stereo Stores, All Frisco Fannies Clothing Stores, All Arena Ticket Agencies, and The Sports Arena Ticket Office

PRODUCED BY WOLF & RISSMILLER CONCERTS

FM106 WOLF & RISSMILLER CONCERTS ANNOUNCE...

IN THE ROUND - Every Seat A Good Seat!

THURSDAY, OCTOBER 2 - 7:30 PM

SPORTS ARENA

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READER'S GUIDE TO THE MUSIC SCENE

Pavilion Lounge, Town & Country Hotel, 520 Hotel Circle North, Mission Valley, 291-7131. Merle Moore, contemporary and swing, Tuesday through Saturday.

Pelican Pub, 7828 Broadway, Lemon Grove, 464-9264. Call club for information.

Porthole Lounge, Holiday Inn, 1355 North Harbor Drive, Escondido, 332-3661. The Cats Band, country, Tuesday through Saturday.

Poseidon, 1670 Coast Boulevard, Del Mar, 755-1045. Red Grammer Band, contemporary, Wednesday through Saturday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 263-7448. Lori Bell and Pam Saper, mellow jazz, Lori Bell and Carl Cranfield, classical flute

duet, Thursday, Saturday, and every other Sunday. Melissa Morgan, Harp, Tuesday, Oran, guitar duo, Wednesday, Friday, and every other Sunday. Melissa Morgan, Harp, Friday afternoon.

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, 291-1880. Ted King, piano and guitar, Monday through Saturday.

Reubens Plankhouse, 7637 Barbos Avenue, Claremont,

278-7373. Larry Rothbaum, contemporary, Tuesday through Saturday.

Rob Coge, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937. Homefolk, contemporary, Tuesday through Saturday.

Royal Vista Inn, 432 E. Street, Chula Vista, 426-2500. Mike Sanders, contemporary, Tuesday through Saturday.

Sandpiper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400. Portland Melon, contemporary rock, Tuesday through Saturday.

Santa Fe Bar and Grill, 656 First Street, Encinitas, 753-2578. The Band of Renown with Katie Brown, rock, Thursday, Who's Driving, country, Friday and Saturday, talent night, Wednesday.

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. Peter Sprague, jazz, Saturday and Sunday morning. Paul Johnson, Mandolin, Monday morning. Cathy Curtis, country and contemporary, Tuesday, Thursday, and Friday morning. Brett Clinger, easy listening, Wednesday morning. Jonathan, dinner music

and Beatles, Tuesday and Wednesday night.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2400. Sundowner Lounge, Magic 1, variety, Tuesday through Saturday. Butterfield Stage Saloon, John Sandowal, contemporary and originals, Tuesday through Thursday. John Sandowal, Kiko Cornejo, and Paul Beatus, contemporary and originals, Friday and Saturday.

Show Biz, 1421 University Avenue, Hillcrest, 291-1551. Female impersonators, Wednesday through Sunday.

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

Spirit, 1130 Buena Avenue, BayPark, 276-3993. Seas Bots, rock, Thursday, Arthur Lee and Lowe, rock, Friday, Mondo Ricketts and Four Eyes, rock, new wave, Saturday, Claude Come and the V's, Land Plama, and the H-Bears, rock, new wave, Wednesday.

Springfield Wagon Works, 5555 Kearny Villa Road, Kearny Mesa, 565-2272. Wild hair, contemporary, Tuesday through Saturday.

Springfield Wagon Works, 610 North Second Street, El Cajon, 442-5757. Amber Band, mellow rock and originals, Tuesday through Saturday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4179. Call club for information.

Stratford Restaurant, 1600 Coast Boulevard, Del Mar, 755-2002. Rick Fagan, contemporary guitar and vocals, Tuesday through Saturday.

Su Casa Restaurant, 5738 La Jolla Boulevard, La Jolla, 454-0369. Esteban Harmon, guitar, Transcayen harp, and flute, Tuesday through Sunday (accompanied by Christina Barnard, guitar, Friday through Sunday).

Swan Song, 4267 Mission Boulevard, Pacific Beach, 272-7802. Call club for information.

Taming of the Shrew, 441 University Avenue, Hillcrest, 291-1980. Dwyer-Riedel Duo, classical chamber music for flute and guitar, Tuesday through Saturday.

Thai Plaza Place, 2622-B El Camino Real, Carlsbad, 434-3171. Dwelland jazz, Friday, John & Julie Moore with Dennis, bluesgrass, Saturday.

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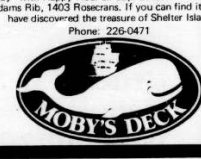
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Trio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9444. Ed Moreno, jazz guitar. Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-1110. Duff, contemporary. Wednesday, Duff and Melissa, contemporary. Wednesday through Saturday, Duff, contemporary. Sunday, Donna Cole, contemporary. Tuesday and Wednesday.

Triton, 2530 South Highway 101, Carls, 436-1877. Call club for information.

Triton, 5011 El Cajon Boulevard, East San Diego, 583-3240. The Bob Magnusson Quartet, jazz. Thursday and Friday, Peter Sprague with Dance of the Universe Orchestra, jazz. Saturday and Wednesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. African, rock and roll. Thursday through Saturday, Jim Soules, hip-hop. Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-4426. Blue-Jazz, blues, jazz. Saturday.

Turquoise Lounge, 5975 Severn.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7931. Call club for information.

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

Wayside Inn, 3050 Rio Pico Drive, Carlsbad, 729-7131. Call club for information.

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

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley.

Los Angeles Clubs

Backlot theatre, 657 Robertson at Santa Monica Boulevard, West Hollywood, (213) 859-0472. Life is a Cabaret, night.

Baked Potato, 3787 Cahuenga West, Hollywood, (213) 980-1615. Don Rinaldi and Guest. Thursday through Saturday.

Concerts by the Sea, Fireman's Wharf, Redondo Beach, (213) 374-4768. Ahmad Jamal, Thursday through Sunday.

Country Club, 18445 Sherman Way, Reseda, (213) 881-9800. Rocky Rumble, Friday. Ray Price, Saturday.

Dante's, 4269 Lankenshim Boulevard, North Hollywood, (213) 761-1566. Mort Sahl, Thursday, Philly Lee Jones, Friday and Saturday.

Flippers, La Cienega and Santa Monica, West Hollywood, (213) 652-4200. Spoken, Spears, and Believes, Thursday. Country and Western night, Friday and Saturday.

Golden Bear, 306 Coast Highway, Huntington Beach, (714).

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Lighthouse, 30 River Avenue, Hermosa Beach, (213) 372-6911. Joanne Blackwell, Thursday through Sunday.

Madame Wong's, 949 Sun May Way, Chindown, (213) 624-5346. Jim Lewis, Trouble, and Beach, Thursday. Paul Warden, Friday, Bedfellows, Saturday.

Madame Wong's West, 2900 Wilshire, Santa Monica, (213) 625-7362. Moppy Parker, Bony Keeler, and Wet Picnic, Thursday. Cingo Rango, Friday and Saturday.

McCabe's, Pico at 31st Street, Santa Monica, (213) 828-4497. Spice Station, Friday. Rambini Jack Elliott, Saturday.

Palomino, 6907 Lankenshim Boulevard, North Hollywood, (213) 764-4210. The Beatles and Cabin Fever, Friday. Labor Cowboy, night. Saturday and Sunday, Pete Williams, Monday. Jimmy Rapelle and Thumper, Tuesday.

Parison Room, La Brea and Washington, (213) 936-8704. Ernie Andrews and Sonny Wilson, Thursday through Sunday.

Passionate, 22724 Pacific Coast Highway, Malibu, (213) 456-2007. George Cables and Pat Serfati, Thursday. Carl Burnett, Friday and Saturday.

Roxy, 9009 Sunset Boulevard, (213) 878-2222. Muddy Waters and Nightowles, Thursday. Ho and Eddie and the Turtles, and Zonari Brothers, Friday and Saturday.

Starwood, 8115 Santa Monica Boulevard, (213) 656-2200. Snow and Melissa, Thursday, 7:07 and 7:07, Friday and Saturday, the Geon and D-Day, Tuesday, the Mulekris and Eddie and the Sublites, Wednesday.

Whiskey a Go Go, Sunset Strip, (213) 652-4202. Tonia K., Thursday and Friday.

Concerts
Bonnie Raitt and Spillie Wallace, Universal Amphitheatre, Thursday, September 18, 8 p.m., Universal City, (213) 980-9421.
Ashford and Simpson and Ray Goodman, and Brown, Greek Theatre, Thursday, September 18 through Saturday, September 20, 8 p.m., 2700 North Vermont Avenue, (213) 660-8600.
ZZ Top, UCLA Pauley Pavilion, Friday, September 19, 8 p.m., (213) 520-9111.

Sammy Davis, Jr., Dorothy Chandler Pavilion, Music Center, Sunday, September 21, 7:30 p.m., (213) 972-7211.

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

John Denver, Anaheim Convention Center, Monday, September 22, 8 p.m., (714) 999-8900.

Teddy Pendergrass and Stephanie Mills, Greek Theatre, Thursday, September 25 through Sunday, September 28, 8 p.m., 2700 North Vermont Avenue, (213) 660-8600.

Stanley Clarke, George Duke Project, Queen Mary, Saturday, September 27, 8 p.m., Long Beach Harbor, (213) 436-9800.

Surf Punks, Dick Dale and the Deltones, and Jon and the Nightriders, Santa Monica Civic, Friday, October 3, 8 p.m., (213) 520-8090.

Kenny Rogers and Gallagher, Inglewood Forum, Sunday, October 5, 8 p.m., (213) 520-9111.

The Doobie Brothers, Inglewood Forum, Tuesday, October 14, 8 p.m., (213) 520-9111.

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CURRENT MOVIES

Orchestra Rehearsal Budget mental Fests film about a TV documentary crew covering a routine rehearsal late up in an old church and getting more than they can handle for when the musicians turn riotous, shag off the guiding hand of the maestro, and lapse into chaos. There is plenty of room to speculate on the allegorical significance of all this, and, in spite of the movie's shortness, which is its supreme virtue, there are plenty of slow times during which to wander off in such speculation. 1978.

On Her Majesty's Secret Service The fifth James Bond installment, made while Sean Connery was saying no, no, no, again. For just this once, the 007 role is essayed by George Lazenby, an actual, fresh-faced human being who looks as if he stepped straight out of a TERRY AND THE PIRATES story. Slightly of build and heeler of wit than the earlier Bonds, but still, any movie that reverts the tradition of ovals can't be all bad, and the marathon ski chase that precipitates this snow slide is considerable fun. With Diana

Quadrophenia The cultural war line between the Mods and the Rockers in early '60s England takes a backseat, mostly to the way the younger generation and their disapproving elders, which leads to the young man's identity with any standard of Angry Young Man and Swinging London movie made in the Sixties. The Mod/Rocker phenomenon finally comes to flower in a brilliantly staged riot in the streets of Brighton, but even to that, it could have used a closer definition for the sake of the American audience, if not necessarily the British, and also for the sake of aesthetic audiences. The movie was

produced by the same group. The White album, self-sufficiently perfect in the form of a well-paced, hard, and an appearance in the film, another place is not too far from the truth. But their commitment, using on the sound track, music and from a 1973 record album, meet a dissonant musical side, which becomes more and more of a move and more subtle, doing more and more like their rock opera, (LOVE) as the movie is well-chosen to its central theme. Directed by Francis Ford Coppola. 1979.

Raise the Titanic Director Jerry Jameson, having previously been, as signed to retrieve a crashed airplane from the ocean floor in AIRPORT 17, and having handled the ad, now has

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
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THIS \$2 MILLION DOLLAR PRE-INVENTORY SALE IS SO BIG, SO SPECTACULAR, SO INCREDIBLE — IT ONLY HAPPENS ONCE A YEAR.

Once a Year We Must Count Every Item in Our Entire Inventory — And that Means Everything — Right Down to the Fixtures. It's the End of Our Fiscal (Business) Year. One Way to Make Counting Easier is to Reduce our Enormous Inventory to the Minimum and that Means Great Deals for you on Name Brand Home & Car Stereo Equipment. Hurry, This Year's Sale is so Big You Won't

WHEN YOU THINK MUSIC, THINK...

DOW

DOES IT BEST!

No. 124 Bliss

By Don Rubin
Blissymbolics is a unique, nonverbal communications system developed in Canada, but based, for the most part, on work done back in the 1940s by Charles Bliss.

Modeled after Chinese Blissymbolics uses pictographs, ideographs, and sometimes arbitrary symbols as building blocks to express everything from simple, concrete messages to complex concepts and abstractions, all nonverbally. But, then, why talk about it?

Each of the Blissymbols at the top corresponds to a word or concept at the bottom. See if you can match them up. Quietly.

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Rules of the Game

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, XL).

4. Employees of the *Reader* and their immediate families are not eligible.

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

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

7. One entry per person.

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| _____ First the bad news: | _____ They will resent you. |
| _____ Bring the television here, please. | _____ Say it again, |
| _____ Pardon? | _____ You only live once, thank God. |
| _____ Peace on Earth | _____ Yes, but which? |
| _____ Give him a birthday kiss for us. | _____ Send a little map. |
| _____ Carry a magazine or radio into work. | _____ Where? |
| _____ Good luck. | _____ I saw that yesterday. |
| _____ Happy Anniversary | _____ Attention, workers! |
| _____ No, maybe tomorrow, | _____ Go through the next broken window. |
| _____ Act jealous, love, | _____ This is nonsense. |
| _____ Past, present, and future. | _____ Sunday, during church... |
| _____ From Good Friday to Easter. | _____ Who is she? |

Winners of and Answers to Reader Puzzle #122, What's Going On?

- Going On?**
- 1. Pocket or stopwatch (stem wound); 2. trumpet (valves); 3. retractable pen; 4. clothes dryer; 5. clock (slow/fast); 6. beverage dispenser; 7. television (automatic fine tuning); 8. circuit breaker (20 amps); 9. calculator (clear); 10. bike (three-speed gear shift); 11. birth-control pills; 12. turnstile (cueing device); 13. hair dryer (wattage control); 14. typewriter (margin release); 15. arcade baseball game; 16. disposable lighter; 17. alarm clock (snooze alarm); 18. steam iron; 19. auto headlights; 20. window latch (double hung); 21. doorbell; 22. stove; 23. toaster (darkness setting); 24. tape deck (rapid reverse or rewind); 25. telephone

(loudness); 26. washing machine (coin slide); 27. pay toilet; 28. auto gearshift; 29. fire alarm; 30. pinball machine; 31. camera (cable release).

Honorable mentions to those of you who answered: bilge pump or boat lights (for 7), tripod leg (16), terrarium tool (31), calendar (11), coin return (3), copier (9), and seat belt (39).

We received only forty-four entries to this puzzle, and of that paltry number, only three actually did know what

1. Randy Antler, Del Mar
2. Jack Stewart, San Diego
3. Marjorie Stewart, San Diego



