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4 BEDROOM. POOL, jacuzzi in quiet Granivite ineighborhood. \$105,000 owner will curp, Section from with a family iroom and firejact in terms and cond with 91.72 in first level feels terms wall able. 275-2431 leave message anytime.

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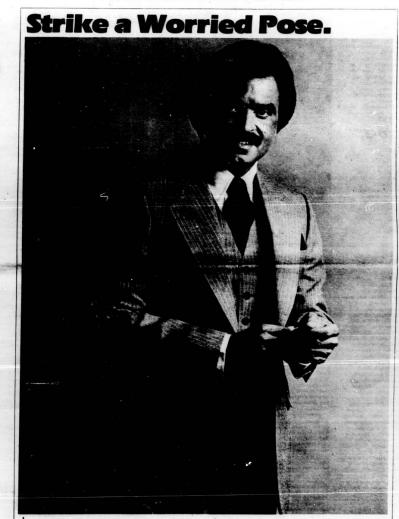
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Jim Crawford is drinking white wine as it happens again — recognition. It has gotten to the point where he is now used to it, and it no longer bothers him. At bars and restaurants, on the street and in the Hillcrest Safeway on Washington Street, it is always the same. First they sneak an almost embarrassed glance, squinting after continued in page 80

By Mark Orwoll

## City Lights

#### Thieves Rip Off Smile

brunette of twenty-nine, she also seems thoughtful and highly articulate. She got her 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

The two plainclothes officers ash register - close to the windows and front door, which s 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 antishoplifting 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 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 paperbacks in hand and asked if she could change a dollar. An instant after she had witfollto-meet described by the country has the 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 for him, but something alterted her to Jook back.

where, to her astonishment she saw the second young mai piles of bills from the register (\$230, an unusually large amount, the presence of which was due to business generated by a booksellers' convention). that this was a nonviolent rip-off," Jing says. "I wanted to startle him as much as to startle him as much as possible, and frankly I wanted to take my money back. I felt an assault [on the robber] might an assault on the tooler) high be appropriate." So she deliberately began screaming obscenities and demands for her cash. A former kenpo karate) instructor, she says she

felt no fear Jine even started climbing over the counter toward the murmured, "You don't want granny killed, do you?" an says Jing - enough for her to



remember the policemen's earlier urgent recommendation to remain passive, to concentrate on memorizing 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.

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 when it had occurred. Jing fumed while they monopolized her phone and tried to track down the lost 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 Yon's supermarket, whereupon the two officers bolted from the store.

(they never returned). Jing wasn't idle. In fact, shortly after the robbery she had begun calling other local bookstores and small shopowners; she says every person she called referred her to two or three others. She continued calling Saturday and Sunday, and by Sunday, and by Sunday, and by Sunday, and by Sunday, 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 used to be cold canvass. "She talked used to be cold canvass, including one who had been robbed three days in grocery store in Mission grocery store in Mission grocery store in Mission Gorge, all-night restaurants along El Cajon Boulevard. "every beer bus in the world." The consensus of their consensus of their opinions revealed information different from that which hing had obtained from the crime

offerent from that which high 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 "till-tapping," in which the whome the small-business problem to the store owner even knowing it. The shopkeepers kept repeating that the overwhelming majority of such till-tapped pare committed by two to three young black men working in teams. Jing when working it teams. Jing you can be supported by the store owner even knowing it. The shopkeepers kept repeating that the overwhelming majority of such till-tapped in the store owner even knowing it. The shopkeepers kept repeating that the overwhelming majority such till the store of the stor

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 crimp revenion experts ident even mention ill-tapping. She also resents their implication of the crimp the control of the crimp the control of the crimp the control of the crimp 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 a ratio group, I came off as a ratio group, I came off as a Furthermore, she insists, statistics carry no value judgments.

Jerry Moore, the police detective who finally returned to the bookstore last Wednesday, responds that misdemeanor till-taps misdemeanor till-taps (involving amounts of \$200 or less) often aren't reported by

nop owners and the records of those that are are not computerized. He says there are so few reports of felony till-taps (more than \$200) that they wouldn't provide any kind of a portrait. He dismisses the accounts which Jing collected from the other shopowners as "hearsay"; "Anybody can be a till-tapper," he said. Furthermore, Moore steadfastly defended the 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 shopowners has been the development in her and her staff of "a terrible paranoia about black males," a reaction 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 black customer and his little girl came into the sione 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 discounters." I have suest on discourtesy." Jing went on retreat last weekend "to get all

#### They Wagged For Their Country

Dorte Lingus is sending some color snapshots to Rosharon. Fasa: 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 deal and lame, but show the same to aurative, so obtains a simple state of the picture 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 east of La Jolla in 1962. Each year, the Limpuses invited back customers and friends for Pet Remembrance Day, a day officially recognized by a resolution of the state legislature. On June 6, 1973, the theme of the Limpus's Pet

## City Lights

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 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 install bronze monument was installed in honor of all military dogs. It read: "A Tribute to Our 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.

bronze monument.

The first of the five dogs to die was Helga Von Kleeland, a German shepherd and the first dog trained by the Navy as a narcotics detector about narcotics detector about eleven years ago. Heller, as she was known, served aboard numerous Navy ships and installations during her six-yea 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 ervice 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 tate 1978 that Heller was plagued by frequent seven, and went to live with

Dorie Limpus in late 1978 that Heller was plagued by frequent strokes. Limpus replied that there was a plor ready for the there was a plor ready for the dog when it should be needed. "Heller came to us on New Year's Eve. 1978," says Atzona, when she had a massive stroke and died. What a she was the strong was the say of the say 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'etre did not always endes 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 Hono

years ago.) Soon after Heller's death, the second death among the five dogs occurred in Louisiana. That dog, Bourbor 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

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, Faxas, near Houston, Heidi was fourteen nears old (injents alsh) the Houston. Heldt was tourteen 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 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 just kind of loses interest in

Smith did not want to have 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, recreaseshing the 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 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 wondering what sie 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. . . at rest forever."



#### Hey JK, You're Standing On My Foot

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

Like all technological leaps.

Like all technological leaps, the new concept takes a bit from here (singles' bars) and a bit from here (singles' bars) and a bit from there (computer dating) and forges them into a novel application. When patrons enter bars featuring Selectrocution, they receive a pair of initials to be pinned to some portion of their anatomy. Presto! With the aid of a barried froit's natrons, can then harried typist, patrons can then send to the other initialed send to the other initiated bodies messages which are displayed on electronic read-out boards mounted strategically on the walls. Thus is the pain of initiating conversation transformed with conversation transformed one stroke into a less threatening, more distant Toward the end of the evening opposite sex whom they have found most attractive. The

votes are punched into a computer (located in Baltimore, Maryland), which spits back typewritten score-cards reminding each person not only whom he or she voted for but who voted for him o?

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 (need we say it?) selectrocutes one.

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

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 "TW Wanna dance! From L your middle name?" Hovering around the typis! was Otto. Study, one of Selectrocution." local promoters, periodically censoring messages that were cruel or suggested sex too blatantly. "We can go with the cruel or suggested sex too blatantly. "We can go with the innuendoes," 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 Selectrocution this summer from a friend named Steve

Anderson, a Navy officer who Anderson, a Navy officer who was teaching warfare tactics at the Fleet Combat Center in Point Loma. Anderson had first encountered Selectrocution 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 pancel was the electronic marvel was installed. Anderson tracked down the creator, a Southerne named Jeff Aydelette who Selectrocuted his first victims five years ago in Greensboro North Carolina, and since ther has been promoting the business full-time. Anderson and later Gust were so enchanted with the concept that they obtained from Aydelette 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 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

(continued on page 17)



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#### She Lives On A Nearby Aunt Farm

Re: "Two for the Cantina" (September 18) by Eleanor Widmer If there truly exists an Aunt Bertha. I'd adore meeting her. While her: "Madame Chutzpah" style may be a bit overhearing. I heartily applaud he willingness to speak out against substandard food and drink!

Eleanor Widmer's style, on the other hand, was impeccable and so

#### 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

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 person's other writings, if any.
Sill, I doubt that I've missed much
by being odilvious to them.
by being odilvious to them.
by the property of the property of the property
interest of the property of the property of the property
interest of the property of diffusion filters, optical benemes, and so forth, if one doubt his and so forth if one doubt his consistence of the chingless, yet he fails to convince the reader that these developments are absolutely out of place in the safe that these developments are developments show the safe of the safe

wade through in order to find out what Wix was talking about. Wix displays colonal neve by filling the displays colonal neve by filling the property of the pr orst of Wix's remarks are those 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 upport Newton-John's status as a

## Letters

star. A synthetic star? Hardly. She was not created by the media, nor was not created by the modia, nor given supersia status when record sales did not back this up. 18 you want to find a symbile is star, a wiser choice of candidate would be Bruce Springsteen, who has made the covers of Time and Newsweet and been commanded into several Halls of Fame, even though he hash created the Top-20 on the singles that nor come close to your symbietic star. There's your symbietic star. There's Newton-John's sometistient skills? Annows two denies her Mark to the control of the Mark to the control of the Newton-John's sometistient skills? Annows two denies her mental properties.

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.

womms does a good job, with or without the slates on. without the slates on the without the slates on the classification of the slates of the

hard to analyze microscopically so many bits and pieces that he has lost all of his perspective. Chopping up a move is one throng going in and entirely a move in the part of the centrely. I went into Xinushi with doubte about its quality, yet I had to acknowledge what a cherely piece of entertainment it really is. The bunden of proof is on Wits to the control of the piece of entertainment in really or the piece of entertainment in really or piece of entertainment in really going. The viewer of independent intelligence and feelings will overwhelmingly disagree once the piece of the pi

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 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 Xanadu do not deserve more study than the critics themselves. The critics are all guilty of the greater insensibilities For your next article, why not cut be a wiser way to spend the time: Michael Burkhalter

#### 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 Atherton.

This very recording received an honorable mention award in 1977 (continued on page 17)

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THE MOVIE MUSICAL, A

FOR BURGEONING TECHNOLOGY "End of 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

CERTAIN KIND OF MOVIE

WHICH DOESN'T CRY OUT

left in the book of Catchy Ways to

Begin An Essay.

The technical reference in the

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## Straight from the Hip

Dear Matthew Alice:

testarted 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?

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 Astounding Analog 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. 1984 by George Orwell, Fahrenheit 451 by Ray Bradbury, Termi-nal 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 roadsides? B. Desroechers

North Park

Not long after it became a subsidiary of Phillip Morris, Inc., in 1963, the BurmaNot long authorized the dismattling 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 some road signs be 'd seen in Hilmios between Aurora and Joliet, where the owner North Park



of a gas station had planted signs about fifty feet apart, each with a simple short message: gas, oil, restrooms; and with the message: gas, oil, restrooms; and with the last sign pointing to the station. He and his brother got \$200 from their father and set the first Burms-Shave signs on the roads between Minneapolis and two neighboring towns. Albert Lea and Red Wing. These signs said only SHAVE THE MODERN WAY! FINE FOR THE SKIN DRUG-GISTS \*HAVE IT! BURMA-SHAVE. Scon the drugsits along the roads rave. Soon the druggists along these roads gave the company its first orders for repeat business. As they built and planted more signs, the Odells thought of rhyming slogans to attract attention, and to make their future customers laugh. HE PLAYED/A

SAX/ HAD NO B.O./ BUT HIS WHISK-ERS SCRATCHED/ SO SHE LET HIM GO/ BURMA-SHAVE. By 1930 the signs GO/ BURMA-SHAVE. By 1930 the signs were so popular that the company sponsored a national contest for new slogans. SAID JULIET TO ROMEO/ IF YOU WON'T SHAVE/ GO HOMEO/ BURMA-SHAVE, But by the late 1950s the signs had begun to lose their magic; the company's sales began to decline, and at last the signs were replaced by television commercials.

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

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

San Diego

How To Change Your Name, by David

Ventura Loeb, 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 be-tween the 11:30 p.m. newscost and the Tonight Show on Channel 39? It seems advertisers are missing out on a large vlewing audience and the station is miss-ing out on some extra bucks. James L. Sherrington Pacific Reach

station's management supposes it worth-while 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.

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



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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 mo-ment or two longer than is necessary to set 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 das." 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 eff-assured. Im-not-really-a-barmaid-eff-assured. Im-not-really-a-barmaidlage 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 eases 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 manne-quin.'' as the harmad so quantily 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 mainters. 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-free dollars an hour it can be incrudive. "Listen." continues the barmaid before have a chance to talk to you. "She looks toward the har and the scotling eyes of the barrender," if gotta run. Now remember — stick around." Crawford is indeed "talking manne

Crawford just smiles. Another one who wants to be a model, he thinks silently Sure, he'll stay for a minute after his drink Sure, he'll stay for a minute after nis ornix 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,

profession. He may very well give her a shorth 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 the history of the best recognized models in San Diego history of the best recognized models in San Diego history of the his

appears in such periodicals as Gentleman's Quarterly and Women's Wear Daily. He Quarterly and Women's Wear Duly. 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

to shoot somebody for their portfolio," he said, "but all I have is \$200. Would you do

Armas answered, "I'm giving a party Friday night. I think you should be here. If you want to get into the business in L.A., anybody who's worth knowing will be here. We'll talk business then

Now it is the day before the party. Crawford rises at eight-thirty in his small, modern, one-bedroom apartment on Robinson in Hillcrest. He enters the bathroom and splashes some tap water on his face to wake himself. As he dries off, he looks at himself in the cabinet mirror. He is not beautiful. He is good-looking, he nor ocautriu. The good-tooking, he thinks to himself, average good-tooking. There are those models who project an aura that says. "Don't touch me. I'm beautiful and I know it and I can get anyone I want. I'm hot." Sometimes people even shy away from Crawford because they think he is like that. But as he looks at his reflection, he knows he is different. He is not vain. In fact, many of his friends in the business often berate his excessive

modesty.

There is something about his features. though; that has caused him to be slotted into a certain "look." He is either the conservative, three-piece-suit executive or the Latin lover. But in Southern California, the advertisers would rather have the sporty Aryan look, the blond-haired, blue-eyed post-adolescent who looks ready to drink a can of soda on the beach

ready to drink a can of soda on the beach while tossing a Frisbee to his girlfriend. His face clean and the sleep washed from his eyes, Crawford stands before his closet and frowns. Choosing a simple outfort for the day can be a staggering task, especially when selecting from a wardroble the size of Crawford's: twenty pairs of shoes, a few more than 200 shirts. He selects a slik Hawaiian shirt (medium; neck size of Crawford in the control of the contro

fect even. He pulls a frying pan from the kitchen cupboard and fries up some bacon and eggs, over easy. He powns a small glass of eggs, over easy. He powns a small glass of mixes a cup of Sumrise instant coffee. A piece of toast pops up and breakfast is almost complete. He uses the orange juice to wash down tubets of vitamin E, C, and B-complex, as well as a multiple vitamin, because sometimes, on busy days, break-because sometimes, on busy days, breakfast might be the only meal he cats.
But there are not many busy days anymore. Had be still been ownking, he would
read to be the still been ownking, he would
read to be the still been ownking, he would
the still been ownking. He would have abstained for the
morning. (He would have abstained for the
afternoon and smoked five or six more in
the evening.) But now he refrains from
the evening.) But now he refrains from
the evening. The evening the evening the evening the
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the evening the evening

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 woodsy, much like the hills around Ojala, the mountain tourist resort his parents owned and operated near Ojai, east of Santa Barbara. But memories of Ojala are not sweet. His father became debt-ridden

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 he actor, was his best friend. It was a heady atmosphere in which or row up. even for a boy not veit in the 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

Allyson, Don Detore, Robert Isylor, 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 high

At the corner of Laurel Street and Sixth Avenue, Crawford decides to walk downtown rather than to see the museums downtown rather than to see the museums 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 tion and Visitors Bureau. He was interviewed at an advertising agency with several other applicants. When it was his turn, (continued on page 10).







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SEPTEMBER 18 1980



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 sportsminded

used in a orocoure to effice sportsminded business executives to San Diego. For that job, he was paid \$195, less the ten-percent cut to his agent. Nanci 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 carned only \$6000 as a model; about half

stores. And, to be truthful, that \$6000 from modeling also included several live fashion shows for the local Broadway. Bullicoks, and Sask department stores. For a day show, Crawford earns fifty-fried foliars, for a night show, sixty-frie dollars, and for a Sunday show, seventy-fried foliars, but considering there might be dollars. But considering there might be taken yeems slightly less millard than one might initially suspect.

With money in his waller, Crawford walks to a vegetarian restaurant called

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 po-sition, he has been working on his tan.

Beach, and parks near the Torrey glider part. He maneuver carefully the cliff path spreads his towel on down the cliff path spreads the force the sand, and removes this cliffs. He rolls over every lifteen minutes to keep the tan even. The san makes the beach an oven, and Crawford sits up. For a brief moment he is dizzy, then he stands, walks to the he is dizzy, then he stands, wairs so me water, and without hestation dives right into the tube of a salty breaker. It is a Thursday aftermoon and the beach is nearly deserted. He swim directly out to sea, feeling the muscle in his arms stretch and relax, stretch and relax, the swim of the salty of the relax, stretch and relax. It is ironic, really, that Crawford should love the beach so much, considering nat 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 rejec-tion 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 they need graceful hands. In the modeling profession, Craw-ford 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 want to fault them too much; they gave him a lot of opportunities he migh we him a lot of opportunities he might wer have had otherwise, like coordinating fashion shows, assisting and being atured 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 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 Sixt) and University, near Crawford's and University. Bear Crawfords apartment, live fashion shows, and television commercials. In fact, one of the television commercials be 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 for the 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 Magaine. 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 ber of occasions — during times of despair for Crawford — that leaving the High-

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 im-portant to Crawford's career. Richard Armas, the photographer, can give a model a new look, a fresh image, a differ-ent 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 ons, in which middle-age 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 tor worken is that the men have a much broader age-range in the profession. Pho-tographers 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 becom-

his early thirties, Crawford is fast becoming an older mun.

Once again at home, after his afternoon.

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

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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 Los Angeles. The moders wno grace to-criffin studio set are, without doubt, ex-quisitely 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 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 pro duction and it was hosted by Charlton duction and it was nosted by Charitona Heston at the Town and Country hotel in Mission Valley in the summer of 1978. There was dancing, singing, a full or-chestra—a grand evening of entertain-ment. But the fashion show, coordinated ment. But the lashion 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 —

and listened to the master as she dictated the direction of the upcoming fashion show. The night of the show, Crawford first went before the audience in a wool suit manufactured by a company called Celsius 21. Despite the glamorous crowd and the excitement, Crawford was profes-sional enough to know that he should treat his part as if it were a Sunday show at Bullocks. But when he arrived at the foot of the runway, a strange thing happened. It started slowly, but then came to a magnifi-cent crescendo as he walked toward the cent crescendo as he walked toward the audience. It was applause. They were actually clapping for him. It was indeed a very special moment, he says. His mother was in the audience that night, and afterward she said to him. "Well, they certainly know who you are." And his segent said. "Jim. you've gained all the certainly know who you are." And hat something is done to the said of the sai

Groorse, not all the assignments has ensued were quite as chichi as the Old Globe benefit. Mannequin work, for example. There is a hierarchy in modeling. Television commercials are at the top, then comes print work, then live shows. Mannequin falls somewhere below that, but even so, it's fun. There was a mannequin opening party and the entertainment in-cluded a number of live mannequins who ments of the store. Crawford and a young woman were directed to the furniture sec-tion, where they arranged themselves on a sofa and assumed semipermanent stances; first, she lay down in his lan. Then, twenty minutes later, they changed, and he sat with his arm around her. "People think you're really a mannequin," he says. "They'll try to make eye contact, and they'll make faces at you. One time, last Father's Day at Bullocks, we did a manne-quin show and this woman came up and pulled the hairs on my legs. She didn't think I was alive. When she pulled my hair I said to her, 'Don't do that,' and she nearly had a heart attack.'' After the Mery Griffin Show, Crawford

pours himself a glass of white wine. He sips at the chablis for a while and watches the television. Then, forsaking a night of dancing and drinking with friends, he re-tires to bed.

tres to bed.

Friday evening. Crawford is on Interstate 5 northbound to Los Angeles. He will disport tonight with Armas, and, later, discuss the photo shoot. Crawford is anxious about his new portfolio. He is ready to have his look redone. His hair may have to be cut very short, and the mustache may have to go, but that's all right. He will put himself in the hands of Armas and let the expert make the suggestions. This will not be his first shoot with

Armas. Six years ago, just before he was hired by the Highlander, Crawford had his portfolio shots taken by Armas. Crawford went to him then with shoulder-length hair and a beard, and came away looking like an advertisement from Gentleman'

an advertisement from Gentleman's
Quarterly. It changed his career; he hopes
it will change it once more.
He veers off the Santa Ana freeway onto
the Hollywood freeway, and takes the



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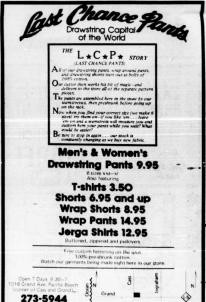
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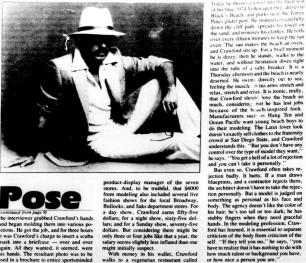
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and began molding them into various po-sitions. He got the job, and for three hours it was Crawford's charge to insert a scuba mask into a briefcase — over and over again. All they wanted, it seemed, were his hands. The resultant photo was to be

his hands. The resultant photo was to be used in a brochure to entice sportsminded business executives to San Diego. For that both, he was paid 5195, less the ten-percent cut to his agent. Nanci Washburn. But it is not casy to make a living as a male model in San Diego. In his last year with the Highlander stores. Crawford carned only \$6000 as a model; about half of what he carned in his order 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 Sask department stores. For a day show. Crawford earns fifty-five dollars, for a night show, sixty-five dollars, the considering there might be dollars. But considering there might be dollars, but considering there might be that the state of the state

walks to a vegetarian restaurant called Kung Food on Fifth Avenue near Quince. He orders a lunch of a fresh fruit stalad, 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

India he throws a lowel mits the back seal of his blue 1974 Volk wagen hing, dives to Black's Road, and paths some Torres Planes alberted part of the properties of the sand, and removes his clothes. He rolls over every fifteen minutes to keep the tan oven, The sun makes the beach an oven, and Crawford sits up. For a brief montient he is dazzy, when he stands, walks to the water, and without he stiff and walks to the control of the properties of the propertie doesn't want to fault them too much; they gave him a lot of opportunities he might never have had otherwise, like coordinatchoosing 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 feeling the muscle in his arms stretch and relax, stretch and relax. It is ironic, really, relax, stretch and relax. It is from: leanly 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

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And then there was this most recent re-jection: being fired from his job with Highlander. A matter of economy, they called it. They cut back on their staff and

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His face had become inextricably linked with the Highlander. He was 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 the modeling work for males in San Diego as it is: being stereotyped only caccerbates a dissmal situation. And now. exacerbates a dismal situation. And now, jobless and with that face, it's hard to take solace in being recognized. But his agent, Nanci 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

orld. "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 iming fashion shows, assisting and being featured in the television commercials, portant to Crawford's career. Richard Armas, the photographer, can give a model a new look, a fresh image, a differ-ent 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 Crawford was hired by the Highlander right people. He can make things easier

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at the beach, no showers or 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, to the Merv Griffin Show, which has a fash-ion show scheduled along with the usual

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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 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 fashi show was one portion of the whole production and it was hosted by Charlton duction and it was nosted by Charitonian Heston at the Town and Country hotel in Mission Valley in the summer of 1978. There was dancing, singing, a full or-chestra—a grand evening of entertain-ment. But the fashion show, coordinated ment. But the tastion snow, 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 —

and listened to the master as she dictated the direction of the upcoming fashion show. The night of the show, Crawford first went before the audience in a wool suit manufactured by a company called Celsius 21. Despite the glamorous crowd and the excitement. Crawford was profes-sional enough to know that he should treat his part as if it were a Sunday show at Bullocks. But when he arrived at the foot cent crescendo as he walked toward the audience. It was applause. They were ac audience. It was applause. They were ac-tually clapping for him. It was indeed a "very special moment," he says. His mother was in the audience that night, and afterward she said to him, "Well, they certainly know who you are." And his agent said, "Jim, you've gained all the confidence you need. You've got it. You've got that something." And that

omething is Angel.

Of course, not all the assignments that ensued were quite as chichi as the Old Globe benefit. Mannequin work, for example. There is a hierarchy in modeling. Television commercials are at the top, then comes print work, then live shows. Manrequir falls somewhere below that, but even so, it's fun. There was a mannequir assignment eight months ago at the Broadway in Carlsbad. It was a grandopening party and the entertainment in-cluded a number of live mannequins who stationed themselves in various depart-ments of the store. Crawford and a young woman were directed to the furniture section, where they arranged themselves on a sofa and assumed semipermanent stances;

first, she lay down in his lap. Then, twenty minutes later, they changed, and he sat with his arm around her. "People think you're really a mannequin." he says.
'They'll try to make eye contact, and
they'll make faces at you. One time, last
Father's Day at Bullocks, we did a mannequin show and this woman came up and quin show and this woman came up and pulled the hairs on my legs. She didn't think I was alive. When she pulled my hair I said to her, 'Don't do that,' and she nearly had a heart attack.''

After the Merv Griffin Show, Crawford

pours himself a glass of white wine. He sips at the chablis for a while and watches the television. Then, forsaking a night of dancing and drinking with friends, he re-tires to bed.

Friday evening. Crawford is on In-terstate 5 northbound to Los Angeles. He will disport tonight with Armas, and, later, discuss the photo shoot. Crawford is anxiious about his new portfolio. He is ready to have his look redone. His hair may have to be cut very short, and the mustache may have to go, but that's all right. He will put himself in the hands of Armas and let the

expert make the suggestions.

This will not be his first shoot with Armas. Six years ago, just before he was hired by the Highlander, Crawford had his portfolio shots taken by Armas. Crawford went to him then with shoulder-length hair and a beard, and came away looking like an advertisement from Gentleman' rterly. It changed his career; he hope

it will change it once more.

He veers off the Santa Ana freeway onto the Hollywood freeway, and takes the

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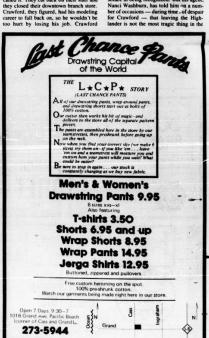
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apartment with the intention of driving to the beach. Since losing the Highlander po-sition, he has been working on his tan.

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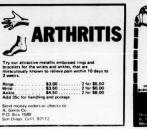














he passes Paramount and Desilu studios. then turns onto Hudson Avenue near the Wilshire Country Club. He double-checks a slip of paper with the address written on it, and creeps his way up the block to an unremarkable commercial building that Armas uses as a residence-studio

It is dark; just past nine. Crawford 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. One com-plete 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

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 separation. Armas says they will talk about the photo shoot after the party, then ex-cuses himself to play host, leaving Craw-ford to fend for himself. Although he knows no one, he recognizes a few guests by reputation. There is a young man in the by reputation. I here 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 gaunt face who mod-

els for Yves St. Laurent. Sipping a cocktail and surrounded by admirers is the disco and surrounded by admirers is the disco-singer Patti Brookes. And standing in a corner of the studio is Casey Kasem, the host of the syndicated radio program American Top Forty, whose voice pures like a well-tuned Mack truck. Crawford looks good. He fits in. He is trim and tan. In fact, several people, in-

cluding a fashion-show coordinator, re-mark 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 fastliving 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 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 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 sucvised this fall, but even if he doesn't suc-ceed this time around, he says, it won't be the end of the world. Crawford under-stands; 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

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 physical relating typical region is as a junior at San Diego State enrolled in the colorational insecurity for him. Be was a junior at San Diego State enrolled in the coloration department, but he take whis must be colorated in the part of the coloration of the coloration industry. Having been raised a fashion industry. Having been raised a fashion industry. Having been raised a fashion industry. Having been raised to fashion industry. Having been raised to fashion industry. Having been raised for the demonst hat 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 surrais, the entotionally related colors that supposedly surround a human body and which are imperceptible except to people with a highly developed time of emotional insecurity for him. He was

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, some one 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 rather exclusive psychic. The only way to get an appointment with her is to be rec-ommended by a mutual acquaintance. ommended by a mutual acquaintance. Now, on the threshold of a new life, Crawford recalls that meeting with Gerrude. "She told me, Yoo have everything coming to you. Everything that you visualize as your goal will be youn. 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 for you to develop in your head. Then she how he just was kind of floating along and how he just was kind of floating along and hen, almost overnight, had this buge, incredible success. And she said the same hing is going to happen to my career. And

thing is going to happen to my career. And I know 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



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#### Restaurants

Salt on My Tale

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Type of Food: Continental
Price Range: Dinners (à la carte) from
\$8.25 to \$15.75 Hours: Open daily, breakfast, lunch, and dinner, 8:00 a.m. to 10:30 p.m.

In the history of humankind, salt has played a symbolic role unmatched by any other substance used in our diet. The gods other substance used in our riet. The gove-nants between tribes were marked by meals that employed a great deal of salt. From this custom came the phrase "a co-venant of salt." Salt has been the symbolic venant of sait. Sait as occur to expinions 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 sait of the palace." The Persians described an ungrateful or disloyal person as "untrue to sait." Cakes of sait 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 Alexan-

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 raw), the habitual use of salt has been connected with the advance to a stable agricultural life. In its early dissemination,

connected with the available of a share it was limited to the aristocracy, and since it was a luxury that was confined to the rich, its mythical powers to head and cure were often exaggerated.

Few could deny its ability to preserve food, though, and nations dependent on armies salted meat and fish for provisionsited the palace of Elainore (the setting for shakespear's Hamler). 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, for meat packing, curing fish and cowhides, and it is used almost routinely in dairy and picking industries. Glass and dairy and picking industries. Glass and

dairy and pickling industries. Glass and soap industries also rely on salt, and it is employed in preparing glazes in enamel rades. Salt, often referred to as sodium

Salt, often referred to as sodium chloride, is used alto owidely in our diets, and recent medical observations have led to custions. It raises blood pressure and concerned about their hearts, their blood pressure, and their general well-being are urged to lessen their salt initake. In the past several months I have been keenly aware of how often restaurant meals are ruinced by too much salt. (Friends

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of mine who work in the field of nutrition 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 some-not 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 aince we enjoy the benefits of refrigeration, we don't need salty butter or astally loce ream. It is because the original product is of low quality and salty distret or salty loce ream. It is because the original product is of low quality and salt disquises the taste and preserves that which would spoil under other circumstances.

221-1-

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 deli-

cacy and flavor.

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

true, then the chef who prepared my meal recently at the lin at Rancho Bernardo was in the midst of a torrid affair. The salmon Is ordered was prepared in parchment paper and was done to perfection. But the vegetables under the salmon is left were so salary that not only I but my companion was unable to cat it without having puckered lips. I surely would order that dish again, as it is one of which the salaron is less than the salaron is caused to the water beforehand: Please, be careful about the salicince the IB Biscocho Room at the Inn uses such fine products, there should be no med to have the diner specify. "Not too much sala:"

And that brings me to Putnam's in La

whole smoked salmon is on display under glass, and what with the fresh flowers everywhere and the waiters in elegant everywhere and the Watters in etegant 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, oversalis and overseasons whatever he touches. I ordered French

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 expense). Every piece of seafood and fish was of sterling quality, but even when I ried to ignore the fiery broth, and fish out the fish, I found it too spicy to handles Since I was with friends whom I hadn't seen in several years, I left dish uneaten rather than send it back. The price of \$11.75 for an uneaten entrequire rider the volume to the property of the polity, and the polity, rather than the right, thing — namely, refusing to pay. To be scrupt back. I then had the bouillabaisse, which I namely, refusing to pay. To be scrupu-lous 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

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 prefish of the day (\$9.50). It was well pre-pared 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

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 example contained to the preparation is a travesty, For example, a small exhibit contained the preparation is a travesty. The publicabile! 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 Funam s could be a time 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 delicetessens and the chef at Putnam's should be appraised of that fact.

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 — the 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 Girard 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. Mission Beach - Cafe Crepes • Omelettes • Sandwiches • Quiche celno • Desserts • Soup • Expresso • Teas Breakfast Til 3 a.m. Fri. & Sat. Sun. - Thurs. 8 a.m. - 11 p.m. Fri. & Sat. 8 a.m. - 3a.m. 1795 Mission Blw 270-9141





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#### City Lights

geographical exclusivity.)
Anderson and Gust are so

optimistic they've already submitted resignations from their jobs (with the Navy and city school system) to settle into an office in the restored not an office in the restored Quarter Masse-Wilde Building on Broadway in Golden Hill. There they insisted that the most knowledgeable spokesman so far is still creator Aydelette, whose thick Virginia accent they had taped.

Selectrocution is a gimmick that nightclubs and discos use

that ingrictuos and discos use to increase their business." Aydelette drawled, explaining that the germ of the idea arose out of his own experience in clubs. "I always went in these places and it was obvious to me right off the bat who I found attractive. But I never was able to find out which girl in the place might think that I was kind of cute, too. So that was kind of cute, too. So that was away of testing at This was away of testing your sex appeal." He continued: "The people who do it each night are going to get hooked. You might lose a few who are Selectrocuted — who don't get any votes. But for every one you lose you're going to get ten more."

you lose you're going to get ten more."

Aydelette was particularly chullent about the prospects for Selectrocution in these parts. "You people out there on the West Coast are known for trying new things.— fashions and trends. North Carolina. South Carolina, and Virginia are not all that a avant-garde. Hollywood and San Diego.

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J. D.

- Jeannette DeWyze and Mark Orwoli

Letters

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Funny Way

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York, New York", August 21),
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## Long Live the Rep



JONATHAN SAVILLE

Last week on the Old Globe Festival 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

patter, some amusing and some earnest, about the acting profession: here were jokes in various British dialects and parodies of various styles of acting (French. Chinese, German, Nocificowardly, nineteenth-century melodramatic; there were dramatic recitations of poems, and readings from letter; there was an English fairy-ale 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 Shakespear's rade noed Bardojsh; and — best of all — there were hilarious cockny renditions of Macheth's "Tomorrow" speech and Hamlet's instructions to the players.

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

nainstays of San Diego's theatrical life.

Mar, where five members of the theater Mar, where two members of the ineather 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 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' shillful virtuosity, as each one shifted through a dozen roles and personalities. Barbara Wilson was thoroughly convinc-ing as a Pinter cockney, with aching old nes 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 Wizard of

maintags of San Diego's theatrical life.

As my own geature of solidarily, I would like to recall some of the pleasant and immunities to the pleasant and simulating eventures the more than the pleasant may be sometiment of the pleasant may be s







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

productions.

It was just this sort of thing that made the Rep's Truffles, a year later, such a comic triumph. Director Jacobs began with the eighteenth-century script of Carlo Gol-doni's The Servant of Two Masters, to eignteenth-century script of traino Gol-shich he adhered quite closely; but wish-out distorting the original play he trans-formed it into a production deslipifully accessible to a modern audience, and pure formed the production of the production of a script of a significant of the con-tree to New York and Milan to Chicago, and directed this cotrageous — and outra-directed this cotrageous — and outra-directed this cotrageous — and outra-duction 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 characters and the exaggerated, melodra-matic style of the old movies. The produc-tion may not have been strong on sentimatic style of the old movies. The produc-tion may not have been strong on senti-ment or delicacy, but its madcap bump-tousness made for wonderful fur, and the Rep players, without exception, were and wit as Jacobs' direction was full of inventiveness and imaginasion. The same spirit animated Sam Wood-house's staging of Henry Fielding's Tom Thumb, another eighteenth-centry com-cely and one posing somewhat greater problems. To make sure that the sudience

understood the parodic elements of this understood the parodic elements of this takeoff on had pseudo-Shakespearean tragedies, Woodhouse introduced a useful new character: a pompous professor who commented on the action and its background. These professorial interven-tions might easily have been overdone, but tions 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 face 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 the 'talents to the untrost. From first to last, there was an inexhaustible fullness of farcical invention: the ornolution was simple burstine.

inexhaustble fullness of facical inven-tion: the production was simply bursting with preposterous stage business; and the whole thing was paced at a galloping tempo fall of youthful zest. Each of the characterizations was made up of a marvelously manipulated series of exaggerated gentures. Leaps, bounds, turns, kicks, all seemingly going on at once, in bottomless plentitude. It was as if the fullest energies of the comic stage were in perpetual explosion, knocking around like dervithes in the garment of Fielding's acript without ever tearing through its fat-sering without ever tearing through its fat-much the form of farce can take without much the form of farce can take without breaking apart never failed him in this much the form of farce can take without breaking apart never failed him in this ebullient production; he incontinently mixed the conventions of Stratfordupon-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

on which the Spirit of Parce 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 nar-rated by "Charles Dickens"; but this is not merely a reading, in the manner of Dickmerely a reading, in the manner of Dick-ens' own readings from his works, but also — and quite fully — a piece of theater. The action the narrator is speaking of is pre-sented on stage; the roles are taken by actors, the dialogue is spoten as though these were real persons with lives of their someone class. The interplay between nar-ration 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 Jacobs even goes so tar 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 Christmus Carol a special aesthetic excitement outsigned and the property of the original content of the original property of the original content of the original conten christmas Carol a special aesthetic ex-citement quite independent of the original text. That text itself is well realized, in solid, colorful characterizations, much in the style of English Christmas

pantonimes.

The Rep's strength in cornedy 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. Esquisitely 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 year 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 au-thority of truth, and the individual perthority of truth, and the individual per-formances—by some of San Diego's out-standing actors — were enhanced by the powerful ensemble work resulting from Jacobs' sensitive direction and brilliant casting. It was a moving and beautiful pro-duction, thoroughly idiomatic in the tradi-tion 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 tradi-tions of farce.

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 audifme 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 to Spetember." We are fortunate to have this young, intelligent, and grifted theatrical company in our midst. May it long survive — and may it get the financial support it deserves!

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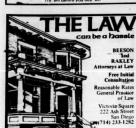
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Laffit Pincay: A Life in Silks By Eleanor Widmer

On Sunday, August 17, in the prestig-ous Eddie Read Handicap at Del Mar, Laffit Pincay, the Panamanian jockey voted Jockey of the Year in 1979, rode tored fockey of the Tear in 1979, 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 tenders: Willie Shoemaker on the South African turf specialist Bold Tropic; Chris McCarron on Balzac; Sandy Hawley on The Bart, and Eddie Delahoussey 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

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 inscruable. With his gray mount he moved slowly round the paddock, eyes forced straight abead, seemingly impervifreed straight abead, seemingly imperviperson, or "Bring that baby home, Laffit."

This was the turf race, the eighth of the day, the feature. It would start at approxi day, the feature. It would starf at approximately 5:45 p.m., when the wide green swath of furf beneath the faultless early-evening sky resembled a post-card version of a stately race track — posed, picture-eque. No sooner did the amounter say, "And 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 russ tills; the colors of black, white, and russ tills; the colors of Glenhill Farms, the owners of Relaunch) crouched in his inimitable style — head close to the mount, body forward, and control maintained by his hands and mus-

control maintained by his names cular arms.

During his early lead, Pincay didn't appropriate threatened by anyone except pear seriously threatened by anyone except Bold Tropic. Nevertheless, he drove Re-launch relentlessly until the final sixteenth began gaining ground. But it was Go West Young Man, who appeared unhurried 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 best to right for the lead but his horse was obviously tired from such a quick pace. The shouts from the crowd — "Pin-cay, Pin-cay, Pin-cay" — never lessened, but it was Go West Young Man's victory. Not only that, but Go West set a new course

only that, but Go West set a new course coord, finishing a mile and an eighth in 1.47½, in part because Relaunch had started out so fast.

If Pincay experienced disappointment because he finished out of the money and because he finished out of the money and 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, nings for that one race would have been well over \$6000. It went to Eddie Delahoussey.

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 to win, but it he doesn't, as in the Eddor 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 jock-ey at Del Mar three out of the last four years and the record-breaking moneymaker 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 arnings for any jockey in history — his mounts earned \$8, 183,535. Second only to Willie Shoemaker in total earnings (the Shoe has brought in more than \$74 million Shoe has brought in more than \$74 million in his time). Fineay's purses of almost \$50 million (of which be 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. Plincay is now hirty-three years old and plans to retire when he is forty. Possibly

the knowledge that he has to race for only seven more years has mellowed 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 ut-terly obsessed with winning. But when he is out on the beach in the early morning. casting his line into the surf, he scarcely casting his line into the surf, he scarcely shows evidence of the sterm determination that drives him to race five or six times every day, or of the aggression that has earned him so many suspensions, partic-ularly at tracks back East.

Pincay wears a navy blue windbreaker with the words "Churchill Downs" on the back, navy blue nylon briefs, and a pale blue tank top which accentuates his light-colored eyes. His legs are well developed, and his upper torso is a marvel, powerful and trim. With his high cheekbones, straight nose, and straight black hair, he is both handsome and magnetic. At this hour of the morning, the overcast sky hangs low above our heads and the wind carries spray to our faces. Pincay has already caught a to our faces. Pincay has already caught a three-pounder and he's in a hengin mood. Speaking perfect English, he offers me his beach towel while my son Jonah, an avid and knowledgeable racing enthusiast who has joined us, sits in the sand. "Nothing comes easy to me. "Pincity says while receive the mental properties of the sand through through through the sand through the sand through through the sand through the sand thro

Born in Panama City, Panama, he was the son of a jockey, Laffit Pincay, Senior. His recollections of his father are dim be-His recollections of his father are dim be-cause the elder Pincay left his wife and young children and returned to Caracas, Venezuela. But the father's legend per-sisted. Whenever the son hung around the track, he heard stories of his father. While his stepfather, a carpenter, was a kindly man, he could not influence Laffit, who described himself as being wild and terri-ble. "I wouldn't study. My mother used to say, "See how your sister studies. What will become of you? What will happen to

you?"

Tired of roaming the beaches or picking fights in the street, he went in search of some of these answers by actual contact with horses. But his fascination with the track was equalled only by his absence of expertise and ease — he feared horses, he was awkward, he seemed to do nothing right. For more than a west and without nave. right. For more than a year and without par right. For more than a year and without pay he shoveled manure, cut grass at the sta-bles, 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 appren tice 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 cicc. I had a spill with a filly. My shoulder was broken. I was Jying on the ground with this broken shoulder and I thought. What he hell am I doing here? I should be back in school, But then, while I was waiting an about the shoulder and the shoulder and the should be about a school. But then, I have never been afraid of the track. Never: "At the age of seventeen, Pincay was the leading apprentice of Panama. Southed by a south of horse Panama. Southed by a south of horse than the should be should be

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 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 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 ockey will be predicated upon trust 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 vins, regardless of the class of the mount Later on, jockeys try to secure well-known Later on, jockeys try to secure well-known mounts because they run in prestigious races with large purses — in California, the Santa Antal Handicap, the Mollywood Gold Cup, the Del Mar Handicap; in New York, the Marthorough Stakes or the Whitney. The more of these that jockeys win, of course, the larger their earnings and the greater their reputations. Theory, jockeys like Shoennaker, Fincaey, 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 ferce, 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 televi-sion 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 pro-tein, 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 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 Pineda and his wife. For a month and a nair Pineay 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 eat. In Del Mar, I go to Bully's and esta shrimp and salad. Yes, I eat it all. 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 friend Pineda was killed at the starting gard at Santa Anita. The tragedy not only shocked and saddened Pineay, but caused him to re-evaluate his life. "When I first came to this country," he tells us, "I bought diamonds, lots of diamonds, then

and when I'm forty, when I retire, every day I'm going to have it."

There were times in the past when Pin-cay would chew his food and spit it out, when he would think of food constantly, And during his angry moments, he system, where a jockey could be five 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 loot intended the state of t

bought diamonds, lots of diamonds, then rings and watches I used to put them on when I went out with Vasce De Gregory. The trouble was that Vines 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. I hird a new agent. George to Byan, and he was better for me. I was tired of being pushed around. George would talk the very took of the pushed was the competitive even for me. I was tired of being pushed around. George know this. With him, I do you 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 nuts sliced into it. He does not take milk! ounce of bran cereal with some unsained nuts sliced into it. He does not take milk with this. Or he will munch a grapola bar with several cups of Sanka. If he needs a lift at the track, he has a small piece of fruit. For dinner he may eat an ounce of

grains again, or he may have one egg or a grains again, or he may have the egg of a small piece of fish. "If I have to go to an important meeting. I make a sacrifice and eat dinner. Once in awhile, I take Linda to eat. In Del Mar, I go to Bully's and eat

For the most part, he no longer allows himself to become emotionally involved with any particular horse or with any spe-cific 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 to bait his fishing line

but there is no break in his conversation
"When I was young, I used to get into slump and my mistakes would bother me. tried to get every inch. I was more aggres-

tried to get every inch. I was more aggressive. Sometimes you have to be hange a little and you have to be able to handle the fact that you haven't won. It happens to every-body. They just have to keep working. But am getting older. I need a break. For eleven, twelve years, 1 idd all off that, among Pincay's maternal powersions are a Mercocke diesel for himself and a sa Mercocke diesel for himself and a sa Mercocke diesel for himself and as Cadillac El Dorado for his wife. He made ore than \$800,000 last year, of which 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 be cause he now has a business manager who cause he now has a business manager than 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 in-

vestments that would thrill any person of

wealth. In addition to his own home in Los 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 what

dron, I write checks. I buy my wife what-ever she wants and I buy my children everything. It gives me pleasure. I'll he has also settled the problems of fame to his satisfaction and says modestly. I'll don't think I also that the says modestly. I'll don't think I also that the say people change. They are different when you are not doing too good. I'll keep the say people change. They are different when you are not doing too good. I'll keep the say they have been been so that the say they are its career as a pokery, he awares without hesistation. The Kentocky Derby, I want for little growth of the says they are recomplished in second place. This topic prompts him to speak of other professional has finished in second place. This topic 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 Pincau

(continued from page 21) 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 sus

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 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 thear 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 his concern for her 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 search of her. Latrit declines the offer. "he confides, 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 se minute what to eat and drink. Every sec-ond, 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 hus-band) she spends winters in her own house in Southern California, but she summers



because he believes that too much sleep

because he believes that too much skeep 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

composing himself every day, increasing Tuesday, when the track is dark. But on Tuesday be simply spends more time with his family, does errands and minor shopping, all with his children. "My family is hen most important hing in my hids that while riding Affirmed was one of his hardest my hidself his way to be supposed moments in 1979, bringing his father to visit him was one of his present owners in 1979, bringing his father to visit him was one of his present 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.

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."

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 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 her beams of the laft was the property of the never told me to carry him. He's a won-derful athlete. I hope to see him in the Olympics some day." His blond son rushes into his arms — in fact both chil-dren 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 extended to the property of the property of

The next time I see Laffit Pincay, the family man has been replaced by the pro-fessional jockey. It is Labor Day, Sep-tember I, 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-

575,000. 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 lexperience a sense of deja vu at seeing the two gray horses, Relaunch with Laffit Pin-cay, and Go West Young Man with Eddie Delahoussey, up round the circle. The Deiahoussey, 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 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 outsprints his rivals for the lead, while Go West remains vals for the lead, white 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.

apart. The lights flash — PHOTO. The crowd grouns.

While waiting for the decision, the two While waiting for the decision, the two While waiting for the decision, the two cites, where a trophy is to be presented. 
"You rode great. You did great," the bet-rors shout to both contending pickeys. At once, the lights flash on: Six is first, two is second. Go West Young Man has won over Relausch. Though I look closely, I can on sign of emotion on Finzery's face.

## What Hath Man Wrecked?



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

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 any-thing for him."

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

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

lifeaver. who, we learn later, though he has studied his leasons carefully, doesn't. This is the logic, according to play-wright lean literation, and the world around us.— the illustion of argumentative clarity beneath which is a foundation composed, on a good day, of philosophical stilly purp, the flusher of absurdity. It is the same logic, in the play, that can enable the president of numerous one other than himself has no right to seek personal satisfaction or self-fulliment. In the place of such "individualists," he would a substitute "one composite drudge," a dimly conscious vetch doing the menial work of the world in mindless obedience to the dictates of his task, it is to logic, finally — and Girasoloux ham-

obedience to the dictates of inst dask. It is the logic, finally — and Giraudoux ham-mers this point home with all the subtlety of an aroused tyrannosaur — of men. Against this brutish idiocy, 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 de-fense of his thesis, is Countess Aurelia, the Madwoman of Chaillot. She revives 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 tickle nervously, Pierre accepts it, and in Chaillot, at least, Giraudoux wins the first round.

Although no man can change the world, Anthough no man can change me worno, 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 sleezos plot to turn the Eiffel Tower into an oil derrick.

into an oil derrick.

Aided by her accomplices, three other madwomen — Josephine; Gabrielle, who invites invisible friends to their soirees; Constance, who brings Dickie, a non-existent lap dog — Countess Aurelia con-cocts 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,

fortunately, is a woman. I say fortunately because, unlike novelst Marily French, who regards the world as a Manichaean struggle between the forces of good (women) and evil (men). Giraudous is actually a lot less clear-cut on the issue of femininty/masculinity has he appears to the on the unificial. The actual which was the same and the same and the same and the same and the sewers of Paris, is a success. The pigeons fly once again, and life becomes a bowl of cherries, with all the becomes and the same of the cherries and the same of t contains an almost endless amount of ex-pository material. It is the masculine act, a statement of the problem belabored heav-ily both by the script and on the stage, in which the male plottings 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 melodra-

In particular, Dennis Hassell's Presi-In particular, Dennis Hassell's President and Race Wit'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-fat guise of reason — to register incrementally in the mind of the audience, a process that resembles the way actide hobe coffee drips slowly, through the off-used grounds of at our control of the contro

enuinely touching solitoquy on love, an experience her character Irma has never known, is not only a stabilizing antidote for the play's early tendencies to overinflate 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.

which numerous antioloss— and rewards for the audience—abound. The second act begins with a very funny from the control of the The second act begins with a very funny

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## Where Have All the Auteurs Gone?



#### 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 lim-ited historical phenomenon that blossomed in this country in precisely 1962 and pretty in this country in precisely 1962 and pretty well withered away within the next dec-ade. It is most apt to come up now, if it comes up at all, in the occasional fusillade of an unforgiving and untiring foe, some-one like Gore Vidal, whose militancy is perhaps plucked up by interpreting the quietness 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 reevaluations 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 directors 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 extendible critical method rather than sim-ply having embraced a specific set of criti-cal pets: Hawks, Ford, Hitchcock, Prem-inger, Siegel, Fuller, and the rest of the club. Movie critics had had favorite diclub. Movie critics had had favorite di-rectors, of course, long before the au-teurists 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 Oils Fer-guson had his Garson Kanin (or someone), and the remutations of both those critics. and the reputations of both those critics were damaged in the auteurists' eyes due to their failure to swoon over the likes of to their failure to swoon over the likes of Fort Apache and Only Angels Have Wings when they had the chance — as breathtak-ing a case of 20/20 hindsight as ever there

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 au-

hadn't actually seen Lewis Milestone's The From Page when he compared it un-tavorably to its remake. Hawks "His Girl Friday, and even though he admitted this 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 all in one. basic (ext, Bine; and guideroos ani 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 Rooul Walsh, one of the elect, down to every last Baby Face Harrington and Big Brown Fore: every last Baby Face Harrington and Big Brown Eyes.

The one lasting and still spreading influ-ence of the auteurists, even as their chosen few directors pass from the scene, was the literary device or convenience — and it

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 ambiguites implicit in the single-take and the two-short. 79 by that means, and/vidual films fade into the background to the degree that they illuminate and common to an already familiar He-And thus, the great critical task of the asteurist, over the non-auturist who have jicked up a few auteurist tricks, is to prove with each we Robert Aliciáne move the Robert Almaterial with his marvelous sense of the drich is still Robert Aldrich, is not a new and different Robert Aldrich, is not a new and different Robert Aldrich, and is in no way mistakable 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 content.

ground when dealing with directorial debatants and why the entire new Altman-Bogdanovich-Coppola-De Palma genera-tion is still awaiting assimilation into the tion is still awaiting assimilation into the cauteurist scheme of things (and scheme is exactly the right would, in view of the auteurist, where it is not to the cauteurist and the cauteurist and the cauteurist and the cauteurist and activation. In the meantime it little behooves the critic to make much noise over his first impressions and snap judgments of movie newcomers. Pauline Keel, one of the longest and loudest opponents of the auteurist, has somewhere along the line adopted much of their unbudging partisanship and their somewhere along the line adopted much of their unbudging partisanship and their common their common the common their comm auteurist scheme of things (and scheme is bad, and as providing a good cautionary lesson against the willy-nilly application of the old auteurist rhetoric.

of the old auteurist metono.

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 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 the 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 known 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 procest."

had been wanting to get off the ground for decades, and the Robert Carradine This goes a long way toward explaining

character, chomping on an unending eigar and narrating the action in a hardboiled vocabulary and a callowly grating voice, is on hand as the autobiographical Fuller fig-ure that clinches the movie's "personal" status. It hardly seemed to matter to the critics, indeed it only added to the air of ostalgia, that the movie comes perilously lose to senile — senile 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 highingle 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 réchauffé, 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 Battleground, neither of which is an auteurist fav rite, which is to say that heir director William Wellman isn't Fuller's chief contribution to the formula is birth scene in an armored tank, with the laboring woman's legs strapped up in ban-doliers and the doctor slipping his fingers dollers and the doctor slipping his fingers into individual condoms in the absence of rubber gloves. Or for another: the com-mando raid on a mental asylum doubling s Nazi headquarters, with a female Re-

sistance leader posing as a ceaseless! humming madwoman, waltzing around the room with a rag doll and a concealed razor, and pausing here and there in mid-twirl to slit an occasional Nazi throaand with one of the authentic lunatics tal and with one of the authentic lunatics tax-ing a hand in the action by picking up a stray machine gun, spraying bullets at anything that moves, and editorially yell-ing, "I'm like you! I'm sane!" It is questionable how much is gained by

these touches or by others such as the blown-off testicle, the roll of toilet paper stolen from the St. George Hotel in Algiers and shot out of a soldier's hand during a beach landing, and the young pacifist fi-nally learning how to kill, after four years in combat, when he sees the concentration camps. The natural suspicion, when trying views written about it, is that the dorman auteurists rising up to salute their returned hero would never have fallen for such stuff if any other director had done it. To which the auteurists would no doubt reply, with a certain proneness to overstatement, that no other director could have done it. To which other director could have done it. 10 which the anti-auteurists would reply, with equal overstatement, that no other director would want to. And the whole Sixties shooting-match begins to echo again in the mind as though it were only yesterday.

## What Hath Man Wrecked?

continued from page 23)
Constance, who has a head full of air and a Constance, who has a head full of air and a heart full of gold, and Irend. S Unberland's Gabrielle, who has the same qualities as Constance only more refined. David Anthony's mock defense of domineering maculatiny, 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 has to take a seriously. Anthony, handles this gradual segue from mimicry to belief with admirable skill. The colorful costumes by Terann Med-

calf, the sets — especially the Mad-woman's cellar, which looks like the Cas-tle Keep of a garage sale junkie — by Gary MacDonald and Russell Cederberg, and the lighting by Terry Wuthrich 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 endur them. The rewards provided by act two are more than compensatory. And though Giraudoux's solution, which glibly turns life back into a power of chemics, as ultimately incelible, his arguments against "man unkind" have a resonant gong of truth about them, and they do provide food for thought.



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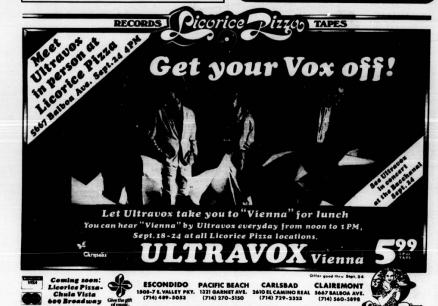
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## Off the Cuff

If you could sue your mate, what would it be for?



Candace: He'd sue me for earing these gym shoes. Nathaniel: Look at them. Nathaniel: I'm gonna put a contract out on them. I'd sue

her for not doing enough cusework.

Candace: But you're so good

Nathaniel: At least she mpties 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 electronis

Candace: I'm an acco



## Lisa Casper Steve Jacobson Lisa: An intimat relationship between

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 if for the money and my mate.

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: B 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.

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.



kitchen. Mike: I like to cook. She



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'l 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
somethine for nothine.

something for nothing.
Alicia: We were sued 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 unwarrante 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

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

Evelyn: He put it in and about ten minutes later there 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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In the Seventeenth Century Izaak Walton wrote in that paragan 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

Since then it has become a Since then it has become a matter of conscience to do exactly that — look to our 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 enlightened medical care, and the United States does quite the good preventive medicine is, however, it is not worth numerical to the united States of th



got it there. Art does belong in such places. Some consider it the progeny of Dada, surrealism, abstract expressionism, happenings, and conceptual art, an ancestral line which no doubt contributes to its often confused identity. The bottom line in performance is doing it. performance is doing it. Performance art is doing it in an expanded way, or unlikely place, with either complementary or antagonistic elements, and above all a highly above all a highly interdisciplinary sensibility: not enough theater for theater, not enough poetry for a reading, too audible to hang quietly on the wall, too visual to lie still on the page. When galleries seem to be as much a substantiation for the encessiting dubt in main. necessity of white paint as anything, performance art is almost an expected — even reasonable — response to the status quo. It brings the one missing element into the gallery — the human being — moving,

Next week Norma Jean Deak's "Chaparrall" will open a performance series at the La Jolla Museum of Contemporary Art. Within the performance, ambiguous relationships exist between objects, actions, and words. Real objects are created through sweek and acreated through speech and action, establishing a tense balance establishing a tense balance between the materially present, the mimed, and the verbalized. She uses mimed action to create the illusion of physical realities — imaginary wine in a real glass, verbally created books on shelves. Deak began doing performance art pieces in 1976 after a background in theater.

after a background in theater. She views the performance site (gallery versus theater) as one of the primary distinctions between her work as a performance artist and her work in theater. She attributes much of her style to Richard Foreman, who

advocates disciplined and efficient movement. This efficiency and emotional 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

the text (the voice, pauses, and attitude) become part of its meaning. The piece ultimately becomes a confrontation between text and performance. Norma Jean Deak's performance piece "Chaparral" will be presented next Thursday. September 25 at 830 p. m. at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For further information phone 454-3541

— Sarai Austin

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Carno, who is associated with he Los Angeles Phillarmonic. The program will consist of the Stravinsky Sonata, Sheliua's Suite from The Land of One Thousand Lakes, two thappodies by Brahms, and the Danzas Gitanas by Turina. Only bland and easily digestible food should be eaten during the Stravinsky; the Sibelius would be well accommanied with parious Carno, who is associated with accompanied with various

and tea will be served. For and tea will be served. For information call 265-3204.
The University of San Diego's Lunchtime series takes place on Wednesdays at 12:15 p.m. in the French Parlor of Founders Hall. On Wednesday, September 24, soprano Debra Aramendia will give a recital of Spanish songs. A good paella would be a



moderate amounts, is recommended for the Beahans, and the Otype Dances may be listened to while earting peopers, and the Otype Dances may be listened to while earting peopers, olives, and solone of the observation of the o supplied.
The Mini-Concerts series in the foyer of Golden Hall, next to downtown's Civic Theatre, begins on Monday, September begins on Monday, September 22 with a recital by pianist Zita

suitable dish to munch during this recital, but loudly crunching foods — such as raw carrots or celery — ought to be avoided, since they might interfere with the artist's digestion. For further information, call 291-6480, x4261.

information, call 291-6480, x4261.
Palomar College's Wednesday series is part of their music appreciation course but it is also open to the public. The consert of Wednesday, September 24—which takes place at the Performance Lab—features Billy Hawkins and Jazz Band. It should be noted that these one-hour concerts begin at 11:00 should be noted that these one-hour concerts begin at 11:00 a.m., and many people may therefore find the time too early for lunch. Others may enjoy pizas with anchovies and Polish sausages, or butter brickle ice cream. For information, call 1744-1150, x349. As Giacomy Meyerbert used

As Giacomo Meyerbeer used to say — Bon appétit! — Helmut von Essmau

## 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 considcred for publication. Please do no phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR.

#### Dance

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

#### Film

"Teen-age Father" will be the topic of a fifm and discussion by family life educator Lynda Gavigan, 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, p.m.; and Escape of a One-1 on 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 Flynn, 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, Na-tional City, Free, 474-8211.

"Dem Dry Bones," a Smithsonian film about stegosaurus, tyranno-saurus, 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 serries of films on the Moslam world, Saturday, September 20, 130 p.m., noom -100, Hortzul-tural Building, Cuyamaca College, 2950 Jamacha Roud, El Cujori, and 730 p.m., noom 220, Fine Arts produced to the control of the con-trol of the con-trol of the control of the con-trol of

"Mount St. Helens," the world's largest newteel: Comis Force, a mixed-media presentation about the influences of comic energies on our lives and Visu Baya, an Omnimas film with an aeral sur-vey of the Baja Peninsala, will be shown through November, Reuben H. Fleet Space Theater, Ballou Park, 238-123.

#### Lectures

"Hunger in the '80s: Still Worth Working On!" will be the topic of a lecture by activist Arthur Simon, counder of Bead for the World, at a World Hunger Rally sponsored by San Diego Hunger Coalition. Thursday. September 18, 7:30 pm., Montetuma Hall, SDSU. Free. 265-5204.

"Astrology and the Etheric Body" will be the subject matter of a slide

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

Sports Medicine Clinic will con-tinue with "Skin Problems," pre-sented by dermatologist Robert 20. 9 a.m., Bay General Commu-try Hospital Health Information Center, suite C-5, 1180 Third Av-erue. Chula Vista. Free. 420-9820.

Local Poets Peter Dragin 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.

456-1800.

"Architecture and Art — Design and Magie," a locture on the dear and deals of modern architecture, and current distillusion and directions in San Diego, will be presented by San Diego, will be yellington Quigley, with or without lunch, Wednesday, September 24, 11 a.m., Sherwood Auditorium, La Jolia Museum of Contemporary Art. 700 Prospect Circuit. La Jolia. Reservations. 454-1591.

"Medical Self-Care: The Con-sumer as Provider of Health Care" will be the topic of a leature by Dr. Tom Ferguson, medical citize of the Whole Earth Catalog, in the fourth annual Alternative Ways to Health beries, Wechesday, September 24, 7:30 p.m., Casa Real noum, Autre. 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 San Diego 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 Opera, Ale San Diego Opera season opener will be a premiere of Richard Strausis Elektra. Issaed on the Sophocles tragedy, with Fauline Tinsley, Anne Evans, Kertstin Meyer, Regina Rensili, John Bröcheler, and Mallory Walker singing in English, Thuriday, September 18, 8 pais, Sunday, September 21, 230 pain, and Saturday, September 27, 28 pm., Civic Theatre, downtown. 332-7636.

Folk Musicians, Mike Kachuba ori hammered dulcimer, guitar, and concertina, and David "Silky" Miller on guitar, will be presented by Friends of Old Time Music, Fri-day, September 19, 7:30 p.m., San Diego Youth Hostel, 3790 Udall Street, Point Loma.

Friday Evening Concerts will pre-sent the Silver Cate Chamber En-semble, a group composed of prin-cipal players of the La Jolia Chamber Orchestra, and Diego Symphony Orchestra, and San Diego Opera, under the discon-tories of the Concert of the Con-traction of Peter Rofe, Friday, September 19, 8 p.m., Smith Recital Hall, SDSU, 265-6031.

Classical Guitar Program will feature guitarist Jeffrey Bright and works duting 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. . . 19 Bluegrass, New Expression, Somewhat Sawyers, and others, Sunday, September 21, 10:30 a.m. to 5 p.m., Frank Lane Memorial Park, Julian. 280-9035.

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

Piano Recital by Fr. Nicolas Re-veles, featuring works of Schubert and Schumann, will begin this year's USD 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, Sun-day, September 21, 7 p.m., St. Andrews Church, 1050 Thomas Avenue, Pacific Beach. 273-3022.

Fall-Winter Concert Series will begin with the Owen-Goldman Trio, pianite Jerri Lee Owen, vio-ninst Ron Goldman, and cellist Marlin Owen, playing works of Haydn, Rachmaninoff, and Smetana, Sunday, September 21, 7:30 p.m., First Unitarian Chevich, 4190, Front Street. Hillcrest. 313, 2006. pp. 40078 231-0795 or 298-9978

Irish Entertainment will be pro-vided by the Attridge Family, Sun-day, September 21, 8 p.m. Fast -san diego bomegediyn

## TO LOCAL EVENTS

Cottage Concerts will lead off the new season with violinist James Zagami and pianist Pamela Stubbs, and works of Beethoven and Ravel, Monday, September 22, noon, Scripps Cottage, SDSU. Free. 265-5204.

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

Fall Chamber Concert Series will commence with the Starlight Opera Ensemble under the direc-tion of Pauline Olesson, Monday, September 22, 7:30 p.m., Oly Vitra Libray, Fourth Avenue and F Street, Chula Vista, Free. 422-8897.

Fall Chamber Music Series will continue with a piano recital by Marilyn Stevens, and music of Lecuona, 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 Jazz Band will be presented by the col-lege's music department, Wednes-day, September 24, 11 a.m. to noon, Performance Lab, Palomar College, San Marcos. Free. 744-1150 x349.

Noontime Concerts will feature soprano Debra Aramendia singing Spanish songs, Wednesday, Sep-tember 24, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4296.

Special Events

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

"Feelin' Good" Health Fair will offer preventive health care infor-mation 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 spon-sored by the Silvergate Cat Club, Saturday, 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. Saturday, September 20, noon to 5 p.m.; and Sunday, September 21, 11 a.m. to 5 p.m., Majorca Room, Casa del Prado, Bulboa Park. Free. 469-9151.

Hermit Crab Race will feature hermit crabs of all speeds, Satur-day, September 20, noon, Sports Arena Tropicals parking lot, 3191 Sports Arena Boulevard, San Diego. 224-2841.

Cabrillo Festival will commemorate the 1542 discovery of the west coast of America by Juan Bodriquer Cabrillo Matter 20, 1 pg. Scalarillo National Menument. Point Loma; international folkloric dances at 3:30 p.m. and band concert at 6:30 p.m. on Sunday, September 21, Organ Pavilion,

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

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

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

Living Statues will be available to sketch, to benefit Friends of Alter-natives in Recreation, Sunday, September 21, 4:30 to 7 p.m., Parker Home, 1929 Front Street, Hillcrest.

## Sports

Sports Sep Fire Celebration on Mission Bay will include pit tours, unlimited boat show, and hydromart. Thursday, September 18 through pom., East Vacation Island, unlimited hydroplane racing, with qualifying trails Firiday, September 20. and Sunday, September 20. and Sunday, September 20. and Sunday, September 20. and Sunday, East September 20. and Sunday, September 20. and Sunday, September 20. Sunday, September 20. Sunday at none, 2 and 4 p.m., Fiesta Island to Crown Point Shores a model hydroplasm for Miss Thursderboar 1980, and more. 692-4003.

Women's Volleyball, the Wom-

en's Collegiate 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.

Clipper Basketball in the pre-season 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, 448-8900.

Fall Equinox Beach Marathons will be sponsored by International Association of Running Therapies on Sunday, September 21, marathon at 11 a.m.; halfmarathon at 1 p.m.; and mini-marathon at 2 p.m.. Moonlight State Beach, Encinitas. 481-5776.

Fair Racing will be extended by the Agricultural Association through Thursday, September 25, first race at 12:30 p.m., Del Mar Fair-grounds, 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., Chan-

Gate Ensemble will be broadcast live from SDSU, Friday, Septem-ber 19, 8 p.m., KPBS-FM 89.

"New Directions in Latin American Cinema" will be broadcast on "Hermanas Latinas" 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. Nation-als will be televised from the In-dianapolis Speedway. Saturday, September 20, noon, Channel 6.

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

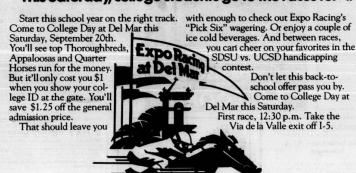
"Chinatown," Roman Polanski's film about the California water rights war, starring Faye Dunaway and Jack Nicholson, will be shown Saturday, September 20, 8:30 p.m., Channel 8.

Artec Football, the San Diego Artecs' 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., Chan-nel 10.

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





First Race 12:30 p.m.





## READER'S GUIDE TO LOCAL EVENTS

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

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

Evening at Pops, the final one, will Evening at Pops, the final one, will feature Burgess Meredith narrating the world premiere of John Wil-lams's "The Reivers," set to a text by William Faulkner, and music from Sar Wars, Sunday, Septem-ber 21, 8 p.m.; repeating Tuesday, September 23, 9 p.m.; and Sunday, September 28, noon, Channel 15.

Monday Night Football will pre-sent the New York Giants at the Philadelphia Eagles, Monday, September 22, 6 p.m., Channel 10 and KSDO 1130.

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

CLEO'S Second Experience



the ultimate in fashion apparel wine spiked with arsenic, will be shown Tuesday, 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 in its season premiere Zubin Mehta and the New York Philharmonic in a concert with the "Fiddlers Three": Isaac Stern. It: thak Perlman. and Pinchas Zukerman. Wednesday, September 24. 8 p.m.(samulcast with KPBS-FM 99): repeating Sunday. September 28, noon, Channel 15.

Galleries

"Large Semitransparent Paint-ings" by Carole Frye, 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. De-signbank:gallery, 1262 Kettner Boulevard, downtown, 236-1916.

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, 465-1709.

"Skilled Hands, Practiced Eyer The Development of American Quilts," a four-part show of American quitts from the Nine-teenth Century to the present, will feature in part two late nine-teenth-century "Victoriana"

Pennsylvania Dutch calicos, through September 21, Villa Monteruma, 1925 K Street, San Diego. 239-2211.

Environmental Design in multi-media works by Eugene Ray will be exhibited through September 26, Masters Gallery, SDSU, 265-6511.

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

San Diego Printanker Invitational, an exhibition of prints ranging in technique from traditional exhibition of prints ranging in technique from traditional etchings and lithographs to collage, color Xerox transfer, embossing, collographs, and monoprints, will continue through September 28, Reutter Gallery, 645 G Street, downtown. 234-2595.

"Recent Works" of Richard Allen Morris, created from the remnants of razed buildings in downtown San Diego, will be exhibited through September 30, Art Gallery, Southwestern College, 900 Otay 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. 278-5763.

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

"Rodeo Work," an exhibition of color photographa by Susan Felter, will be on view through October 9, with a reception for the arrist Tues-day, September 23, 8 to 10 p.m., Callery Graphics, 3447 Fifth Av-enue, Hillcrest. 295-3538.

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

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

"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, lecquer ware. Seventh to the Twentieth Centuries, from the collection of Horay Casayong, will continue through October 5. Minget International Museum of World Folk Art. University Towne Centre, La Jolla. 453-5300.

Group Show of Allied Craftsmen of San Diego will be on view through October 5. Celebrations Gallery, 645 G Street, downtown. 239-5252.

College Drive, El Cajon.

"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 Trib-ume Tower Competition," an ex-hibition of stay-eight architectural drawing; that are theoretical de-tries of the control of the control on the original 1922 competition for a skyczaper to house the new-paper offices of the Chicago Tribune, will be on view through Combert 21. a Jolla Museum of Contemporary Art. 70 Prospect Sviert, La Jolla - 548-5341.

Recent Works of four San Diego artists, Lynn Schuette, Barbara Sexton, Dianne Mouratides, and Susan Venus Minnicks, will be ex-hibited through October 12, Al-ternative Space Gallery, 514 Sizzh Avenue, downtown. 233-1997 or 233-7888.

Health Fair

(continued from page 1) Agency on Aging, and KSDO Newsradio, the health fair will 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 capacity, and one cancer, long 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 close the control of the control of

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

well as medical and lay volunteers.

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

general neating profesion transport of the control (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 seniors and disabled persons in East Country through Red Cross WHEELS vans. To preregistration, WHEELS, and turther information, call 291-2620.

- Amy Chu





### "The Touching Connection"

Nancy Beauchaine, M.F.A. Sexologist

Repeat of a sell-out! Tuesday Sept. 30, 6:30 p.m. Aspen Mine Co., 5880 El Cajon Blvd. Dinner, 2 drink tickets, wine at your ble, Ms. Beauchaine's talk, dancing, & tip.

table, Ms. Beauchaine's talk, dancing, & tip.
310 complete
A casual evening for people interested in
human relationships, sponsored by Foto Date.
To order, send your check for \$10 to Foto Date
Club, 591 Camino de la Reins, son Diego 92106
Include your name, address, phone number, and
dinner preference of primer bit, hour, red snaper,
or N.Y. steak. Limited to 50 people. For further
information and Foto-Dave, 2986-2543.



Wed. Sept. 24 - 6:30-8:30 p.m. - six weeks Meditation is the focused experience of one's full, undistracted being, in utter clarity, at will. It is the experience of despets joy and harmony within. Taught by Erhard Vogel, who was initiated into these techniques by Himslavan masters.

Guided Meditation course begins Nov. 5. (\$90 each/\$150 both if paid by Sept. 24)

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( ) MOLLYWOOD—Sept. 27 & 28. (213) 467-5256
Pulty Falter Group to be speed on 28th
( ) SAN DINGO—Oct. 4 & 5. (714) 321-324
John Stort to be taped on the 5th
( ) ORANGE COUNTY—Oct. 11 & 12. (714) 522-3761
Croux Crous to be laped on the 12th

no enclosing my clock (or manay artisr) for \$300 for this 2-day video sension. Miress\_

Zo\_\_\_\_\_\_Please
Send or come in to: Baiversity of Sound Arts, 6671 Susset BL, LA. 98028

#### READER'S GUIDE TO THE THEATER

Disater issings are compiled by Jeff Smith; commentary is by Jeff Smith; commentary is by Jeff Smith; and Jeff Smith, information is accurate according to information is accurate according to interesting the second in taken to the properties of the second in Jeff Smith; and Jeff Smith

senior citizens, and the military, ask at the box office.

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The story of this caternelly popular musicia, as worked out by Thomass and the story of the caternelly popular musicia, as worked out by Thomass of the story of the control of the story of the caternelly of the control of the story of the sto

tenuous way in Antrie. History nevertheless seems to account for much of the play's appeal, in the form of an unconscious nostalgis for a time when the country was staunch; problems were more clear-cut, basic values were self-evident, and heroic action was still possible.

Tuesday through Saturday at 8:30 p.m. Matinees 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

Neupino Martin Morell, eleven years old and superdoubly idented, is Armie served, atting with sweethers and served, atting with sweethers and in the Broadway manner with a supplisticated same of phrasing that makes her by list the most marcel at cought of the production of the served of the production we are but January by Butterrup (Sa.). The Same street, and the production we are but January by Butterrup (Sa.). For Thomas, through Chother 11;

1979 drawn about a Micheelem family whose "dark past is disurbed by a surprise horsecoming," in Ruler Collad. Shepard inhares natural or a surprise horsecoming, "in Ruler and demonic demonit," and a surprise and demonic demonit, and as who a chilling sense of humon. His characters, he says as a "composite of mysteries," unable to their each character, he says, as a "composite of mysteries," unable to their each includes productions of his on and And Nava There's Just the Three of Add Nava There's Just the Three of Lat. and the Three of Lat. Threets Table Will (15 on Diogo Server.)

Theatre fame), Bette Laws, and Bill Dunnam perform the lead roles. (Sm.) Marquis Public Theater, through October 5: Thursday through Sunday at 8:00 p.m.

CAMELOT
The Lerner and Lowe musical saga of King Arthur, the Knights of the Round Table, Merlin the Magician (who is Iwng backwards in time and who Neigh offices, see house and control in the control

CAS-MET. TWO
Nell Simon's autobiographical
cornedy about his own transition from
widower to remarked he's had. After
brother Loo has using discorpe to get
out and begin dating again (which,
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meets Jenny, and the play details their struggle to blend his past with their future. Kirk Scott and Jan Leverenz play George and Jenny. Norman Maxwell is Leo, and Christie Virtue is

Manuella Loo, and Clinties Vitau is the equally push and well-meaning. Fig. a confidant of Jermy, Frank Wayne directs the production, the first to be performed on the Firsta Direct Theater's new, permanent stage. Theater is new, permanent stage. Firsta Direct Theater is new former in 600 pm. Curtain at 600 pm. Sunday, direct at 600 pm. Curtain at 600 pm. Sunday, direct at 600 pm. Curtain at 115 pm. Sunday, direct at 600 pm. Curtain at 115 pm. Sunday, sherch at noon, custain at 115 pm.

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DO YOU LOVE MEZ

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Sound in motion." (Sm.)

September 24 as 20 pm. Administration

for. For information call 273-4660

AST.

THE FINAL BOW THE PRIVAL BOW An original darmatic cornedly in one act written and directed by Christy C. Covington, Jack Bernstein, a Irustrated actor, wants to commit suicide but is unable to do it himself. He hires an assassin to bump him off in an unexpected manner, so he will de quickly and without foreknowledge. The Final Bou takes silect on the state of a production of foreknowledge. The Final Bour takes place on the stage of a production of which Bernstein is the stage manager. After a performance, a woman goes on stage and rehearises a sucide, which Bernstein thinks is real. What follows in a series of unexpected twists based on this event. (Sm.) Marquis Gallery Theater, through September 22: Fridgy, Saturday, and

## ERCEU ECEMODERE

#### a continuous show of comedians

LA JOLLA, Tues, Sept. 16-Thurs, Sept. 18













MISSION VALLEY, Tues. Sept. 16-Thurs. Sept. 18, Sat. Sept. 20 &





Tickets available at:
LA JOLLA, 916 Paurl St. 454-9176 (Open every night)
MISSION VALLEY, 2151 Hotel Circle at Ramada Inn 291-9950
Sorry, you must be 21 or over, 2 drinks minimum.
Entertainment lineup subject to change.

### Home Federal Savings Hour

Sunday, Sept. 21 7:00 p.m.

Moscheles—Concertante for Flute & Oboe in F.

> Nicolette Holliger: Frankfurt Radio Symphony/Inbal

Mozart-Sinfonia Concertante in Eb K.297B.

Vienna Philharmonic Orchestra/Bohm

KFSD-FM941

Your Concert Music Station

#### THE THEATER READER'S GUIDE TO

Monday at 8:00 p.m. Sunday at 6:00

GOD'S FAVORITE.

Neil Simon's comical salute to the Book of Job. Prosperous Joe Benjamin awakes to the blare of a burglar alarm in his posh Long Island mansion. When he investigates the

Casting

Cat Sloan

**Theatrical** 

Casting Co.

open and paid. Inte

232-2100

268

cause, he encounters a gabby movie buff from Queens, who claims to be a messenger from God — as concrete, undenable proof of which he wears a sweatshirt with a large "G" on it — sent to test Joe's heretofore impeccable faith in his Creator. Joi becomes a modern-day Job. He is treated to celestial gossip (the devi

looks like Robert Redford) and is subjected to the trails and tribulations of his Biblical counterpart. Bud Ogrer is the patient Joe, and Gary Winght is Sidney Lipton, the greganous envoy of the Almighty, D. Larry Steckling directs. (Sm.) Coronado Playhouse, through Cutober 25; Thursday through Sunday at 8:00 p.m.

many wedly constructed scenes an emotional progression skillully unting the vanous grounders and a lot of genuinely furniy skulf. In short, Trash Sarriya demonstrates not only promise but achievement as well. (Circi) Galley Theater, through services of the short through the short of the sho pm.

LINE
The kinest Horowitz satire about an everyday experience very few people everyday experience few people file? Horowatz impacts there is sanders in each experience few people file? Horowatz impacts there is sanders with a command touch, by focusing on the individuals design? lot sander — and walk. Alin Goya directs Michael J. Keits, Patty Elzment, Torn hatchinnon, Mile Cally Elzment, Torn hatchinnon, Mile Cally Alley and Statistical everyday for the experience few files of the exper

not necessarily verisimilitude but at least the semblance of a theatrical production. (Sm.) Pine Hills Lodge. 2960 La Posada Way, Julian (Highway 78 to Pine Hills Road turnoff) through October 11; Friday and Saturday at 63.0. For information call 765-1100.

LOVE'S LABOUR'S LOST
Shakespeare's early comedy is about four French Renaissance noblemen who decide to devote three years exclusively to philosophical study, during that time avoiding all contact with women. The folly of this with women. The folly of this academic monosticism is shown up by the arrival of the Princess of France and her three gentlewomen; the four men at once fall in love with the four men at once fall in love with the four men at once fall in love with the four men heart rapidly shatter the unrealistic uppose of the intellect. Recognising that a modern audience loves and cares little about Renalisance pediatry, direction and cares little about Parenn Rely here that the this commandaty.

RICHARD III
The new Great American Theatre
Company presents this history play
by Shakespeare as its first
production. The Tageody of Richard
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STEGE announces the opening of their professional dance department for children

**AUDITIONS** ages 8 thru 15

**Marius Zirra** now casting for major motion picture. Suspense/ thriller. Cult murders. .ocation: Orange County. Variety of talent needed for principal and tmosphere parts. All parts

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looks like Robert Redford) and is

Sunday at 800 pm.

GOLDEN TRASHE STAMPS A

BUREAUCRATIC TRACEDY

GOLDEN TRASHE Plater's first play

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focuse on one day in the life of Fired

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focused that has been

program, at the center of which are

Cudden Trash Segreys, and a

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the Guiden Trash Stamp program

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lines and the hilarious trajacomic conclusions, what fills the play with vitality are the performances of Alam Goya and Janine Love, who play all four pairs of visitors to the office. The diving all flow pairs, and having to up their emotional amperage each time, demonstrates emphatically the versatility and talent of these two impressive actions. Venithers play father is experienced (and magbe his michtmares) as an employee of the

Remainsmer pedientry, director Jenorem Rijky has due her enrantality between Rijky has due her enrantality the Clawerdan era and transforming the Clawerdan era and transforming the characters into footpies British gently and of the progres of Mea. The characters in the progress of the mind any portugued by the expert case, between Rijky has produced by the expert case. James R. Wheter and Jill Transer as the most obsquared of the error state of the mind of the Linguist of the mind of the Linguist of the mind of the Linguist of Linguist Ling

THE MADWOMAN OF CHAILLOT

THE MOOH IS BLUE
The Pine Hills Lodge, located just a
few miles southwest of Julian, offers
a dinner-theater package that
includes a Western buffet (generous
portions of barbecued nits or steak
prepared outdoor in the invisjorating
mountain ar) and a play. The play is
staged in what was originally a
gymnasium, built in the early
Twenties for boxer Jack Dempary Twentes for boxer Jack Dempsey when he trained for his second championship fight with Gene Tunney. The scenery is beautiful an the lood great, but the Pine Hills Players production of the 1th Hugh Herbert comedy — a love story about an architect. a professional virgin," and the architect is entshille future fighter—in Jaw — qualifies for disaster relef. Its opening-night performance was several rehearmads away from was several rehearsals away from competence the actors recited (and often forgot) their lines, the staging was unimaginative, and things generally went amiss. Only a far-too-bried appearance by seasoned pro Jim Langham, as an irate father bent on reacturing his daughter from a den far less iniquitous than he imagines, was able to give the show not necessarily versimilitude but at

OPAL IS A DAMOND
OPAL IS A DAMOND
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gedection. Her perstion is burned
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directs, and Janice Hughers is the
indomable Copia in this production
of the Bonda Valley Players (Sm.)
building). 731 Coll y Lakes Road.
Chall Vista (excosa from
Southwestern College): through
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Southwester OPAL IS A DIAMOND

The PRILADELPHA STORY
This production by Excendible's Palia
Phylosule houses upon Trey Lincit
Phylosule house upon Trey Lincit
to embats on a second marriage
("The stumph of hope over
("The stumph of hope over
("The stumph of hope over
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from a national magazine, sent to
cover the wedding, question Trey
realisations about horself. Water M.
Mayes directs this Philip Bern Trey,
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musical presentation with the a spectacular Los Angeles cast.

Directed & choreographed by Dom Salinaro Produced by Daniel S. Mitrovich Associate producer Helen Anne Bunn

Book by Joe Masteroff. Based on the play by John Van Druten and on stories by istopher Isherwood. Music by John Kander, lyrics by Fred Ebb. Broadway production directed & staged by Harold Prince.



For tickets call any of the 15 Ticketron outlets in San Diego. Tickets also available at most Sears and Montgomery Ward stores. For additional ticket information call the box office, 239-3384 Monday—Friday.

### LYCEUM THEATRE

314 "F" Street

This will be the last performance ever for the Lyceum Theatre.

## world Premiere The Lady Cries Murder By John William See sandiego repertory theatre What the Butler Saw By Joe Orton 1620 6th Avenue 231-3585

#### READER'S GUIDE TO THE THEATER

violent deeds (he ordered his brother Clarence stabbed, for example, and then had the body placed in a barrel of malmes wine), the last scenes of the play complicate one's initially negative impressions and almost invoke a form of tempered sympathy

Admission 239-3756.

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

gey men about the stresses and strains of their sex lives. In style, this is the sort of play that might have been written by Netl Simon, if he were gay; a relentless series of one-liners (except that there is a good deal more anatomical raunchiness in these gags than Simon would ever dere allude to). The Interest of the play, much anovercisted by the

CALIFORNIA-PACIFIC THEATRE 234-7938

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street. El Cajon 440-2277

PIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977

QASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

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

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

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C.R.A. THEATRE

Diego 263-7254 x33



reference to "tragedy" in the title of the play. (Sm.) Second Avenue Theatre, through September 21; performances nightly at 8:00 p.m.

ROMEO AND JULIET
A fresh, delicate, ardent Tovah
Feldshuh and a rather somber and
emphasic Benjamin Hendrickson sits
in this admirable production of
Shakespeare's tragedy about young
love, brutal society, and indifferent
fate. Director Jack O'Brien has made fate. Director Jack O'Brien has made the most of the wast Festival Stage, using the natural backdrop of Balboo Park trees, a simple, symmetrical set, and bold lighting effects to dramatter the play's central theme: the swift, pathetic shining of the two lovers against a great universe of darkness. Much of the acting is pollahed, with an outstanding performance by,

Sepamber 21 et 8:30 p.m. in 1930s. BACAPHO!

A commely adoptation, set in 1930s. May, of Moleter 5 classic French face. The Regueries of Scapin, written by the Englavenies of Scapin, written by written by William R. Bruce stresses the lively spirit of the commodia ded airas, gener that strongly influenced the spirit of the commodia ded airas, spirit of the commodia per propositions, ongs through an englavenies of the spirit of the show in the same manner, on show in the same manner, on the show in the same manner, on the show in the same manner, on the show in the show in the show in the same manner, on the show in the same manner, on the show in the same manner, on the show in the show in the same manner, on the show in the show in the same manner, on the show in the show in the same manner, on the show in the show in the same manner, on the show in the show in

Sunday 46 6/0 p.m.

SISTERS ON TAGE.
A one-right-only performance to help raise hands for the October 4 help raise hands for the October 4 head of the Oct

SPONTANEOUS COMBUSTION Improvisational comedy under the direction of Spike Sorrentino. Second Avenue Theatre, through September 30; Fridays at noon.

Inquisic will there is no jude line. Bitter relationality in Norwell Stronger and Control of the people, no terminon, no forward from the People, no terminon, no forward from the Terminon of the People, no terminon, no forward from the Terminon of the Te

TWO GENTLEMEN OF VERONA TWO GENTLEMEN OF VERONA
The second offering in this summer's
Shakespeen Festaval as a commisShakespeen Festaval as a commisand the parage of despised love. It has
a complicated, artificial pick, lifed
with formal symmetries and
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the same time it as a comastic play,
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OLD GLOBE THEATER Festival Stage. Balboa Park 239-2255

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222-6474 x248

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Balboa Park Pupper Theater. San Dieg 239-8355

SAN DIEGO REPERTORY THEATRE 1620 Suth Avenue, downtown 231-3585

231-3365 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Thrate 265-6884 Open-air Amphibheatrs 265-6947

SAN DIEGUTO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7354

SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Starlight Bowl, Balboa Park 232-3049 or 234-STAR

Hall 452-2380

232-3049 or 234-51AV UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UCSD Theater, John Muir Theater, Study

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

PALOMAR COLLEGE Ratomar College Theatre, San Marcos 744-8860

Theater Directory

productions of the play can go in either direction. Craig Noef's splendid production emphasizes the faccial, and the clownification of characters who might otherwise be played seriously and tediously makes for amusing theater, while also giving a fine set of actors the chance to do some brilliands howad coming actins. armaining threater, while also grouping a fine set of actions the Chance to do. The fine set of action to Chance to do. Mr. Thoul has transferred the play to a circum word— the Chanacters are circum performers and the two main company in Years and another such company in Years and a Shakespeer's play subcompany in Irrangiantion, and the satisfact with the local scaling owners allow the basic action; changes and another such as the company in Years and the satisfact and constantially and company in Years and the satisfact of the company in Years and the projection of the first particular and the property in Years and the projection of the Project of the p performance of Lupine Kinsella. A great romp. (Sa.) Old Globe Theatre, Festival Stage, through September 20, Thursday, September 18 and Saturday, September 20 at 8:30 p.m.

the analysis alreasoning of the two shirels (Deckins Preside and Rossians) and some states and the second of the scene. a Darwinsin development of the scene. a Darwinsin development of the scene. The scene scen

The Old Town PERA HOUSE

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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 legand. The duckets of course, is to die while in the prime of an acclaimed coreer, the other, infinitely more preferable, is to develop a good repudition and then suddenly, without forficer, rods into aboutify. The latter is



Marison's "Astral Weeks," it stands a model of progressive rock, it is true that as a tyricist Lee was ambiguous like Traffic's Steve Wirwood and Van Morison), but "Forever Changes" may even have been helped by this; the

night. Naturally, there is no guarantee that this new version of Love will match earlier incomations, but if you're old enough to remember how fine the band once was, you'll probably show up high an hope. Opening for Love will be Claude Coma and

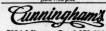
certain's high on hoose incenting has 6 an Diagos finest rock boxis — the Periestrolan and Son Diagos finest rock boxis — the Periestrolan and Novilland Rom Ordandily, my policy has been to scott boxidu. Although a Rom Ordandily, my policy has been to scott boxidu who leved their support to position of an Anderson supporter (esu-clorally). It say that it so you had so the scott of the scott had been so that the scott had been scott had been so that the scott had been scott had been so that the scott had been so that the scott had been scott had been so that the scott had been scott

Saluday at the Raxy Inectine with DFX2 (first show) or the Snalls (second show). Ultravox will be at the Bacchand on Wednesday, I have a guarded appreciation for the (continued on page 11)

Big Screen T.V. Football 25c Hotdogs Sun. 12-6 & Mon. nights

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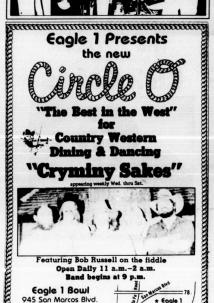
Happy Hour 4:00 p.m.-9:00 p.m. All drinks \$1.00

THE VOYAGER

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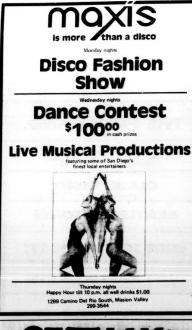
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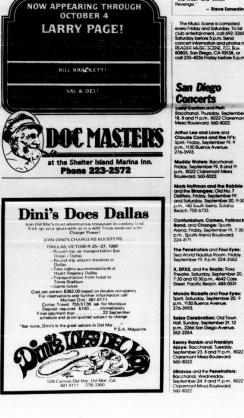
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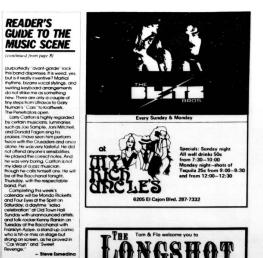


READER'S

- Steve Esm

San Diego

Concerts







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

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

Johnny Paycheck: Country Burnpkin, Monday, September 29, 7 and 10 p.m., 1862 Polm Boulevard, Imperial Beach, 429-1162.

The Cars and the Motels: Sports

Yes: Sports Arena, Thursday, October 2, 7,30 p.m., Sports Arena Boulevard, 224-4171

San Diego Jazz Festival: Baiboa Park, Old Globe Festival Stage, Friday, October 3 through Sunday, October 5, 4 and 8 p.m. 459-1404

Red Callender and others UCSD Mandeville Auditorium, Thursday, October 9, 8 p.m. 452-3229.

Roxy Music: SDSU Montezuma Hall, Friday, October 10, 8 p.m. 265-6947.

The Kinks and Angel City: Sports Arena, Saturaay, October 11, 8 p.m. Sports Arena Boulevard. 224-4171

South, Mission Valley, 291:1103 John Howard, pianist, Tuesday through Saturday

Anchorage Fish Company. 3878 Caristiad Boulevard Caristiad 729-3170 M.B. and Me. foll-took. Wednesday through Saurday Kathle Doran. Fran Liskota, and Scott Pease. Contemporary, Sunday through yesday.

Anchor Inn. 7260 Clairemon

19:10 Boulevard, Clairement. 171-1532: Cowick and Stubbs. 20: amporary, Friday evening

Andalucia, 8980 Villa La Jolla Drive, La Jolla, 455-7050: Pacc Sevilla Trio, flamingo, Thursday through Saturday, Steve Vaus contemporary, Sunday through

North Harbor Drive, downtown, 232-0358. Colovus Wakefield Band, contemporary, Tuesday through Saturday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 Lany Carthon, Jazz, Thursday, Bitz Bros, rock, Saturday, Tweed Sneakers, new wave /rock Sunday, Eden, rock, Monday and Tuesday.

Bahia, 998 West Mission Bay Drive. Mission Bay, 488-0551: Texas Weather featuring Andee Ivey. country western, Tuesday through Saturday.



Elton John: Sports Arena Wednesday October 29: 7:30 p.m. Sports Arena Boulevard 224-4171

The Alamo, 3093 Clairemon Drive. Clairemont. 276-2240

Albatross, 1309 Camino del Mar. Del Mar. 755-6744: The Chicago Connection. jazz, Friday and Saturday.

Albie's Beef Inn. 1201 Hotel Circle

Clubs

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#### LA JOLLA JAZZ FESTIVAL '80 OCTOBER 3 · 4 · 5

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7:30 PM

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**BENNY LAGASSE DIXIELAND SEXTET** 

FEATURING JOHN BEST, EDDIE MILLER, NICK FATOOL, RAY LEATHERWOOD, AND DR. BILL HUNTER

SATURDAY OCT. 4 1:00 PM

WOODY SHAW QUINTET

RANDY WESTON TRIO

TRINIDAD CALYPSO STEEL BAND

7:30 PM "COSMIC MARDI GRAS" EXUMA, THE OBEAH MAN

SUN RA AND HIS OMNIVERSE ARKESTRA

SUNDAY OCT. 5

1:00 PM "FROM AFRICA TO THE BLUES"

JOHN LEE HOOKER THE COAST TO COAST BLUES BAND

JOHN HAMMOND

MANDINGO GRIOT SOCIETY

7:30 PM "THE ALTO SUMMIT" CHARLES MCPHERSON

QUINTET RICHIE COLE THE JACK WILSON TRIO

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FREE PREVIEW CONCERT EXUMA, THE OBEAH MAN-KING BISCUIT BLUES BAND-JOY OF SAX SUNDAY, SEPT. 28-2:00 p.m. OLD GLOBE FESTIVAL STAGE



Music 9 p.m. nightly Le Happy Hour 5 to 7 Mon.-Sat.



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uesday, Sept. 23rd **Jim Lewis** & the Crayon Generation

KGB's Jim McInnes' Land Piranha Claude Coma and the IV's The Standbys.

The Hi-Beams

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September 26th: KGB \$1.01 Dance Concert in conjunction with Ron Sobel, from L.A.
Elton John's Rocket Records showcase of JOHN Q. PUBLIC, THE BOX ROY'S ISva &
Regage), AND Y a THE RATTLESHAKES. Two shows B & 11 Advance tickets now \$1.01
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September 27th: THE UNKOWNS plus from L.A. THE SUBURBAN LAWNS.

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

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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Thumper, rock and ros Thursday through Saturday. Smokey Wilson with Lee King, boogle blues, Sunday. Cheapshot, country boogle, Wednesday.

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

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

Black Frog Pestgurant, 4672

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IGGY POP AND SPECIAL GUESTS

BACCHANAL

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

La Jolia, 454-9131: New Tuxedo Jazz Band, jazz, Thursday; Joe Marillo, jazz, Friday and Sahuday; Peregrin, classical, Sunday; Threshold, jazz, Tuesday; Purl, jazz, Wasterder Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Call club for information.

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club for information

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

Bombay Bicycle Club, 2806 Shelter Island Drive, Shelter Island 224-2483: Loura Zambo, gullar and jazz vocal styling, Friday and Saturday; Gary Sherwood, contemporay and country, Wednesday.

Boom's, 2888 Pacific Highway, downtown, 291-5555 Bill Brackett comedian, Wednesday through Saturday; Scrimshaw, contemporary and country western, Sunday through Tuesday

Bourbon Street West, 315 South Highway 101. Solang Beach. 755-5161: The Ira Cobb Dixleland Band, dixleland jazz, Thursday through Saturday.

Cafe Del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Bilan Reney, contemporary gulf Filday and Saturday; Sharon Skidgel, piano bar, Filday and Saturday.

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

Castaways, 10757 Woodside Avenue, Santee. 449-6700: Misf ook, Tuesday through Saturday

Catamaran, 3999 Mission Boulevard, Mission Beach, 488-1081: Jack Constanzo and his Orchestra, music of the 40s through 80s, Tuesday through Soft prior

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

Chicago Mining Co., North, 308 El Camino Real. Encinitas. 942-1676: Call club for information.

Comedy Store, 946 Pearl Street, La Jolla, 454-9176: Harris Peet, Robert Aguayo, and Jim Bullock, comedians, Thursday; Bany Diamond, Jack Graiman, and Jany Seinfeld, comedians, Saturday and Sunday; McHen, Korin Babbitt, and Gillette and MacRis mess comedians comedians.

Comedy Store, Ramada Inn. 2151 Hotel Circle South, Mission Valley. 291-6500: Danny Mora. Sean Morey, and Yakov Smirno comedians. Thursday, Saturday and Sunday; John Fox. Larry

Country Bumpkin, 1862 Pairn Avenue, Imperial Beach, 429-1161: Country Casanovas, country western. Wednesday through Sunday; Ducktail Revue, "50s rock and roil, Monday and Tuesday.

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

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

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

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Yukon Jack, 100 Proof Imported Liqueur, Imported by Heublein, Inc. Hartford, CT. Sole Agents U.S.A. \*© 1907:Dodd, Mead & Co., Inc.

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

Distillery East, 755 Metcalf Street Escandida, 741-9393: Poison ky, rock, Thursday; Rockin' Stevie W., dance music, Friday and Safturday; Ruckus, rock, Sunday; This Kids, rock, Wednesday.

Distillery, Old No. 7, 140 South Siera Boulevard, Solana Beach, 755-0733: Strangers, new wave, Thursday; Strangers with Mak Hoffman and Robble, new wave, Friday and Sourday, Jeny McCann, rook, Sunday, Tweed Snedkers, new wave/rock, Tuesday,

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Larry Page, contemporary piano and guiltar. Wednesday through Saturday, 50 and Del, show tunes and light opera. Sunday and Monday: Bill Brackett, X-rated comedy, Tuesday.



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Miss Charlotte

Steele The Hollis Gentry Quartet

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MONDAY TUESDAY SEPTEMBER 22 23

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THURSDAY, SEPTEMBER 18 Larry Carlton

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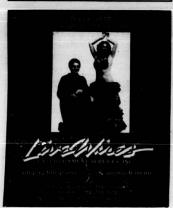
Wed. The Texas Rattlers country

Thurs. Stagecoach Country

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





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

Fogcutter, 2858 Carisbad Boulevard, Carisbad, 729-3189: Ticket, rock and roll, Tuesday through Saturday: Incognito, rock and roll, new wave, Sunday and Monday.

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

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

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

HIII House, 2730 Via de la Valle Del Mar. 755-6614: Conner and

an, 1511 ø13 East Valley Escandido. 743-7105:

## **SAN DIEGO** TICKET EXCHANGE THE CARS Excellent seets av YES In the Nound THE KINKS Oct. 2 "ANNIE" Det 3.4.9.10, 11 B52Soct. 10 VAN HALEN (San Diego

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"Jose Murphy's" Hydroplane at the races this weekend.

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contemporary and clance. Tuesday through Saturday: Jinnah Williams, contemporary, Sunday

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

Joily Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Linda Parr, contemporary, Wednesday through Sunday.

Jolly Roger, 1900 Harbor Drive, Oceanside. 722-1831: Hughle and Dickie, variety. Wednesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: Thunderboll the Wondercoll, rock and roll. Thursday through Saturday: Tall Cotton, country rock, sunday or Monday: Shate, rock and roll. Tuesday and Wonderd

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.

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8576: The Texas Rattlers, country, Thursday: Stage-coach, country, Riday and Salusday.







READER'S **GUIDE TO THE MUSIC SCENE**  Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520: Classified. ary. Tuesday through

Maxdon's Club, 2231 El Camino Real, Oceanside, 757-1791:

WOLF & RISSMILLER CONCERTS ANNOUNCE

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

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

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MONDAY, SEPTEMBER 29-7:30 PM

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**★ Grand Opening Giveaway!** ★ Register for free Van Halen Tickets & free Tanning Memberships at "the Tan Shoppe" 566-2400: Harmony, contemporary, Tuesday through Saturday.

Monterey Whaling Company,

Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Sandy Stewart and Co. contemporary. Thursday through Saturday, Jim Nixon Tino, country western, Sunday and Monday: Sandy Stewart and Co., contemporary. Tuesday and Westherston.

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

Mustang Club, 3595 Sports Areno Boulevard. Loma Portal. 223-5596: Geny Baze and a Touch of Gerry Baze and a Tauch of Country, country, Wednesday through Saturday; the Oats Band, progressive country, Sunday and Monday; Razzy Balley and his Band, country, Tuesday; Margo Smith, country, Wednesday.

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

San Carlos. 465-1730: Jimmy No Down Home Country and Rock

Allied Gardens, 280-7873: Dict iberatore, oldies but goodies. Ihursday; Fro Brigham Preservo land, rhythm and blues, Friday



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#### READER'S **GUIDE TO THE**

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

Porthole Lounge, Holiday Inn. 1355 North Harbor Drive. Embarcadero. 232-386f: The Oats Band. country. Tuesday fitrough Saturday

Poseidon, 1670 Coast Boulevard. Del Max. 755-9345. Red Grammer Band, contemporary, Wednesday through Saturday.

duets, Thursday, Saturday, and every other Sunday; Melissa Morgan, harp, Tuesday; Orion, guilar duo, Wednesday; Fiday, and every other Sunday; Melissa Morgan, harp, Friday afternoon. Pauban F Lee 880 Horbox Island Drive: Harbor Island: 291-1880: John Campbell and Conspiracy.

Reubens Harbor Island, 880 Horbor Island Drive, Harbor Island 2:4-5030: Ted King, piano and guitar, Monday through Saturday

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Giant 7-foot TV. Talk with guest Charger players and KSDO's John DeMott.

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The name says it all Wild and crazy dancin' music COUNTRY ROCK

Thursday Midnight Madness \$1.00 well drinks-11:00 p.m.-1:00 a.m.

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contemporary, Tuesday through Saturday

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

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

278-7373: Larry Rathburn, contemporary. Tuesday through Saturday.

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

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

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124. Highway 101, Encinitas, 753-1124. Peter Sprague, jazz, Saturday, and Sunday momings: Paul Johnson, Mandalin, Monday moming: Cathy Curlis, country and contemporary, Tuesday, Thursday, and Friday moming: Berti Olinger, easy litening, Wednesday moming: Jonathan, dinner music

WEEK

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LAST

Unique **Entertainment** Dance Music -Show etc.

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

Taming of the Stew, 441 University Avenue, Hillcrest, 299-1980: Dwyer-Rieden Duo, classical chamber music for flute and guiltar, Thursday through Saturday.

GEO. J.

Nani Islanders

By the producer of The Annual Hawaiian Music Awards Academy Show GEO. J. LaHOUD 274-6821

**MOBY'S DECK** 

Sheraton Narbor Island, 1380 Herbor Island, 1380 Herbor Island Drive, Harbor Island, 291-2900 Sundowner Lounge Magic III, variety, Tuesday through Saturday, Butterfield Stage Saton, John Sandavol, contemporatory and originals, Tuesday through Thrusday; John Sandavol, Kilko Comejo, and Paul Beltutas, contemporary and originals, Friday and Saturday. Roll the dice to determine the price of a well drink. **Entertainment Thursday** through Sunday

and Beatles. Tuesday and Wednesday nights.

Sheraton Harbor Island, 1380

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

Spirit, 1130 Buenos Avenue, BayPark, 276-3993. Siers Bros. rock, Thursday, Arthut Lee and Love, rock, Friday, Monda Rickett and Four Eyes, rock, rew wave, Sahurday, Claude Coma and the IV's, Land Piranha, and the H-Beams, rock/new wave, Wednesday,

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Wild Hair, contemporary, Thursday through Saturday.

tentruing Sunidasy featuring Owen Shorenker, Thursday, Friday and Sarday nights and Daw Miller Wetnesday and Sanday nights, with a talent stiven on Sunday nights, that deck from 11.30 a.m. to 2:30 p.m. Monday through Friday—with Pappy Hour all day. Located directly above Adams Rib, 1403 Rosecarus. If you can find it, you'll have discovered the treasure of Shutler Island.

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7 DIFFERENT GROUPS AND JAZZ DANCERS ON BOTH DAYSI SUN., OCT. 12th. (12 Noon til 10:30 p.m. Approx.)

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Thurs., Fri. & Sat. Sept. 18, 19, 20 9 PM

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**Smokey** Wilson

Lee King **Blues Band** 

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SEPTEMBER 18, 1980 21

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

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

Tom Ham's Lighthouse, 2150 conferinporary, Wednesday through Safurday, Dusty, conferinporary, Sunday, Donna Cote, conferinporary, Tuesday and Wednesday

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. The Bob Magnusson Guorett, 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 Artisan, rock and roll, Thursday through Saturday, Jim Soules, hypnotist, Wednesday

Tuba-Man's, 2551 University Avenue, North Park, 295-9426 Blue Skies, blueigrass, Saturday

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The Gary Pack Quartet

Appearing Tues.-Sat., 9-1

Drive La Mesa 465-1525 Call club for information

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

Windiammer 2951 South

Wrangler's Roost, 6608 Mission

Voyager, 1901 Shelter Island Drive: Shelter Island, 222:0421 Kirk Bates: contemporary, Tuesday through Saturday. Backlot Theatre, 657 Robertson at Santa Monica Boulevard. West Hollywood. (213) 659-0412: Life is a Wayside Inn. 3050 Pio Pica Driv Carlsbad. 729-7131. Call plub for Caparet nightly

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615 Don Randi and Guest, Thursday through Safurday. Highway 101. Caraff. 753-0188: Call club for information.

Clubs

Concerts By The Sea. Fisherman's Wharf Redondo Beach (213) 379 4998 Ahmad

Blazing Saddles, country, Wednesday through Sunday,

Los Angeles

Jamal, Thursday through Sunday

Country Club, 18145 Sherman Way, Reseda. (213) 881-9800. Rocky Burnette, Friday: Ray Price.

Donte's, 4269 Lankershim Boulevard, North Hollywood. (213) 769-1566: Mort Sahl, Thursday, Philly Lee Jones, Friday and Saturday.

Flipper's, La Cienega and Santa Monica, West Hollywood, (213) 652-4290: Spailers, Spears, and Reliever, Inusday. Country and Western rights, Friday and Saturday.

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



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Appearing Sun-Mon, 9-1 Birdie Carter Quartet

Nightly Dining 6 to 10

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\$100 cash for the foxiest lady 50c kamikazes for ladies and drink specials

\$100 Sexy Man Contest \$100 cash for the sexiest man present

judged by the women present Happy Hour 4 till 7 p.m.

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Sunday, Monday



Tuesday—Saturday Sept. 23-27 one week only **RICK ELIAS BAND** 

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September 17-19 Wednesday-Friday

The Bob Magnusson Quartet

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

September 20, Saturday and September 24-27 Wednesday-Saturday

Peter Sprague

With Dance of the Universe Orchestra plus special guest appearance, Joey Barron-Drums.

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now 7:30 with DFX2 2nd show 10:30 with THE SNAILS
Saturday, September 20

HURLAPSART FAITY DOGS Salts tearner and Referen

Lighthouse, 30 Fier Avenue Furmosa Beach (213) 372-6911 Thursday Hermosa Beach (213): Joanne Brackeen Thur through Sunday

Madame Wong's, 949 Sun Muy Way, Chinatown, (213) 624-5346 Jim Lewis, Trouble, and Roach, Thursday, Paul Warren, Friday, Beatleoids, Salurday,

Madame Wong's West, 2900 Wilshire, Santa Monica. (213) 829-7362: Maggie Parker, Barry Keefer, and Wef Picnic. Thursday. Oingo Boingo, Friday and Saturday.

McCabe's, Pico at 31st Street, Santa Monica. (213) 828-4497. Sipple Wallace, Friday, Ramblin Jack Elliott, Saturday.

Palomino, 6907 Lankershim Paramino, 6907. Lankershim Boulevard, North Hollywood. (213): 764-4010. The Blasters and Cabin-Fever, Friday: "Urban Cowboy" night, Saturday and Sunday, Pete Whilcox, Monday: Jerry Riopelle and Thumper, Tuesday.

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Pasquale's, 22724 Pacific Coast Highway, Malibu. (213) 456-2007 George Cables and Pat Senatore. Thursday: Carl Burnett, Friday and Setherlay:

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Muddy Waters and Nighthowks, Thursday: Flo and Eddle and the Tuttles, and Zonzini Brothers, Friday and Saturday.

Stanwood, 8151 Santa Monica Boulevard, (213) 656-2200: Snow and Mistress, Thursday; 707 and Shandi, Friday and Saturday; the Geas and D-Day, Tuesday; the Mutants and Eddie and the Subtitles, Wednesday.

Whisky a Go Go, Sunset Strip. (213) 652-4202: Tonio K., Thursday

Concerts

Bonnie Raitt and Sipple Wallace: Universal Amphithea 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) 660-8400.

ZZ Top: UCLA Pauley Pavilion, Friday, September 19, 8 p.m. (213) 530,011

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., Unive City, (213) 980-9421.

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

Stanley Clarke/George Duke Project: Queen Mary, Saturday. September 27, 5 p.m., Long Bed Harbor, (213) 436-9804. Surf Punks, Dick Dale and the

Dellones, and Jon and the Nightriders: Santa Monica Civic Friday, October 3, 8 p.m. (213) 520-8010

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

The Doobie Brothers: Inglewood



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## **CURRENT MOVIES**

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

Airplane! — A takeoff (peculiarly ap-propriate term in this context, al-though the implication of getting off the ground makes if a misnomer after all) on the AIRPORT series of disaster all) on the AIRPORT series of disaster films. Serveral translablecks allow it to take did not other tacks as well, and to take did not not be tacks as well, and able to remain on any one course for longer than therry seconds at a time. Nowhere near a siughable as 1-HE. Monther near a siughable as 1-HE. Series and the disaster spool. THE ISB GBUS, it appears to have been put longthes to yaiding the wastebused to the series of the series of the Series Nettern. Robert Stack, Lloyd Bridges, and Peter Charles are very pool off what they do. Graves are very good at what they do, but the bigger jobs of writing and directing fell to the Kentucky Field Theater team of Jim Abrahams, David Zucker, and Jerry Zucker, who are not. With Robert Hays, Julie Hagerty, and Kareem Abdul-Jabbar. 1980 (Camno Chema 4, Century Yun 2, Fiesta Twin. Sports Arena 6, University Towne Centre).

Beer Island — Lots of action, of vari-ous types, on a barren island in the Barretis Sea (no bears, even, on this Bear Island), used during World War II as a U-boat base and now the center of some mystenous neo-Nazi activity. Not as clever at concessing the vir-sion of the barretis and the control of the barretis Alistair MacLean stories, atthough

field is still a forced asset that seeve find very well concedured that seeve froit very well concedured that seeve froit very seeve forced that seeve from the cast takes a furn greating the drop on someone esse With Donald Suhnerland, Vannessa Redgrave, Richard Widmars, Lloyd Bridges, Richard Widmars, Lloyd Bridges, Lee, directed by Don Sharp, 1980.

\* (Mira Mesa Crivernas, UA Criverna 1)

The Big Red One -- Reviewed this issue. With Lee Marvin, Robert Carra-dine, and Mark Hamili, directed by Samuel Fuller.

The Black Statlion — Possibly the best horse move since NATIONAL VELVET and without question the best Mickey Rooney showcase in a long, long time, but not quite as long a time as since NATIONAL VELVET. Carroll Stallard. a Francis Coppola protege, makes the story seem very tall, as through seen from a childry point of the production of the point of the production of the the production of the produ though seen from a child's point of view. His extensive narrative skills range from inflating a couple of mun-dane objects, a jacknile and a horse statuette, with symbolic and senti-mental value, to finding an out-of-the-way path into every big event, like

me momentious moment when the shipmerched boy mounts the wild Arabanstation for the first time. Luring Arabanstation for the first time. Luring was a similar to the same time of the same time of the same time of the same time of the same time. And the same time of the same time

The Blue Lagon — Two ship-wrecked children of opposite sewes come of age all by themselves in an island paradise, and as in the Garden of Æon the female proves to be the inquisitive. Irrouble-making one. Ran-dal Kleuer's remake of the old henry. Children and the companion of the three banner of Natural Beauty, but it is

hard to credit the selection of sunsets, surf exotic animal file, and such, with any greater sensitivity than the selec-tion of the leading actor and actress: a pug-nosed california surfer (Christo-pher Atkins) and a haughty Vogue model of indeterminable age and ex-penence (Brooke Shields), 1980. (El Camino 8, Loma; Rancho Ber-nardo 6)

The Blues Brothers — Dan Aykroyd and John Belushi, as a couple of Chicago whate boys fured to a rhythmand-blues wavelength, expand the musical act five jumeled on televisors SATURDAY NIGHT LIVE into a Util-blown stapstick chase movie, traveling through a meaningful cui-blown staps that herbothers in a decide a Camina Interface in the Interface of the Interface in the Interface 

Vineyard Twin 1; from 910; port of-forts, analy, loward documenting the forts, analy, loward documenting the least Los Angeles barrio, the houses, the streets, the youth-pang skyle of dress, the low-index car culture, etc., dress, the low-index car culture, etc., dress, the low-index car culture, etc., less would do justice to the wax plos is sufficiently, exciting to make ones is sufficiently, exciting to make one or the cars. This documentary detail is sufficiently exciting that is character. Whereard on the corter of a middle-aged mother getting that in the back at her son's weeding. With Fischard Yinguez, Darryy De La Paz, "(Artec, through 920; Balbos, from 919)

Breakheart Pass — The familiar Aistair MacLean strategy (se, cheat, and conceal as long as possible, and finally deliver the revelations in staggering flurries) is put to work in additional ways and the stated mystification — what the helf's happening here? — is nicely set up in the britishy edited beginning, as various suspicious characters converge the helf of the stage of the from every which way and blacken be ploto straighteaus. Threatelle, the pace is set by a troop train speeding hough like middle of novertee on a new property of the pace is set by a troop train speeding hough like middle of the pace is set of the pace in the

"(Towns, BZI through 23)

Rhubbase"—Not many prison novies since Hawks's CRIBININAL CODE (1931) have made the wardes the read of 1931) have made the wardes the read of Authority Figure. He is the new type of Authority Figure he is the new type of Authority Figure he is the new type of Authority Figure and the read of Authority Figure he is the new type of the read of

Special Advance Presentation September 20th, 8:30 A father. Ason R MASTRICTED A WALLEY CIRCLE

#### CURRENT MOVIES

Drive In: La Jotla Village: Rancho Ber nardo 6: South Bay Drive In: Village from 9/19)

trom 919)

Caddyshack — Cornely rist of the celebra stability and school Strine, in hard much to be anothern about its main bosening point is in faulty pring flooding Domit so in faulty pring flooding Domit so in faulty pring flooding Domit so in an occasion riche vulgarian who in vades the inner sanctum of an exist moments, too, as an addited promudisheeps whe has only himself to talk to, but Chely Chaes seems at a forgroundisheeps who has only himself to talk to, but Chely Chaes seems a factor of the control of the control

Towne Centre)

La Case sur Feltas — The homosoual proprietor of a homosesual rightcubb, and long-time lover of his stardrag queen, learns that the son he
steed heerby sears earlier in a madtation is engaged to be married.

Complications, as you would guess,
ensue. This is French see face of a
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service of the stock of th oast "like a man." 1978. (Flower Hill Cinema 2, from 9/19)

Caligule — The most cryptic credits on any movie ever. The dismissed director, Tinto Brass, is credited only with Principal Photography (not to be confused with Director of Photog-

STARTS

FRI.

raphy), while the final Editing is attributed to an impersonal Kallaman and Control of the Contr

Clay of the control of the control

a carnival backdrop, with Gary Busey, Robbie Robertson, and Jodie Foster, directed by Robert Kaylor (College, Flower Hill Cinema 1)

The Casandra Crossing — During a shootout in a WHO hospital in Geneva, an ani-American terrorest is spatiented with a sheet control of spatiented with a sheet control of ways to speak the disease among the passengers of the Trans-continental Express by kessing and spiting up into a nec dish in the kitchen. Ingrid Thuin, looking as deathly white as at the end of THE (growed), believe it or not just in line. DAMNED, discovers an antidote (oxygen, believe for not) said frome for the American government to demonstrate tab belief in genocide. A deal-eared, glassy-eyed thriller, with an all-star cast unflateringly photo-graphed in sickly, chalky skin tones. Richard Harris. Sophia Loren, Burt Lancaster, Ava Gardner, directed by George Pan Cosmatos. 1977. \*\*(Towne, 9/21 through 23)

e(Towne, wz: Irricupi zs)

Chate's Land — Charles Bronson as a half-breed (which accounts for both the steathiness and the mustache) who lures a white man's posse into the wilderness. Out there, he makes every last man feel absolutely miserable The audience feels likewise. Directed by Michael Winner 1072.

(Author, Though 920)

\*(Anter, Brough 9/20)
Chaseh and Charge 9 heart Morie—
Surely the title ought to have been seen to be agriculated early during the seen to be agriculated only during the seen to be agricultured to the seen to be agricultured to the seen to be agricultured to the seen the seen to the seen th

model flying saucer. Accurate at times about the lifestyles of barrio deadbeats, although funny almost never, and actually admirable only once the perfect, clocklike interiors, ing of action at an unemployment office. Directed by Tommy Chong 1980.

1 College, New Yalley Drive In; University Towne Centre)

Colongia Hear Salage, Jones II, Out-entity Tourie Certife)

Close Encounters of the Thirld Kind
— Sleven Spetheng surpasses all of
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— has cositier, more specially special
effects, including some really work
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CINEMA 2

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MOTEL CRICLE 5.45, 800, 10:00 p.m (Mon.—Fr.) 1.45, 245, 5.45, 800, 10:00 p.m (Sex. Sun.)
Territorial Special as seen 12:30 for performances before 6 p.m. (M.—Fr.) THE BLUE LAGOON

RAISE THE TITANIC PO SMOKEY & THE BANDIT II ...

CADDYSHACK (R) 340,745 CHEECH & CHONG'S HEXT MOVIE (R)

Starts Friday WITHOUT WARRING (R) 12:10, 2:10, 4:10, 6:10, 8:10, 10:00

2001 SPACE COYSSEY (G) 1:15, 4:00, 7:00, 9:45 p.m.

1:30, 3:45, 6:00, 8:15, 10:15 p.m

Starts Friday 2001 SPACE 00YSSEY (G) 12:30, 3:30, 6:30, 9:30 pm.

XANADU (PG) 12:30, 2:30, 4:30, 6:30, 8:30, 10:15 p.m

Dressed to KIH — Miserably paced thriller, not just because of the slow-ness and distension of every individual scene, but also because of the rhythm-and-rhymeless placement of the dramatic climaxes. The move gets off on the wrong foot with a Dial KE Wet 11 300 11 11 TOWN LION IN WINTER WINTER 1407. 23 SEPT. 20 ZANESWORD



## **CURRENT MOVIES**

pap wet dream (Angle Dickinson Soap wet dream (Angle Dickinson steaming up the shower by tonding a body purported to be her own, but a body purported to be her own, but a wey bad malent for her face and date of birth), and it soon goes irrecover ably astray in aluderously protracted sexual sniffing-out scene in a New York at museum, with the starving Dickinson starting out as the intended picker-upper and ending up as the pickee. The payoff to this swooningly critical essended has she books through picker-upper and ending up as the picker. The pisyof to this secondingly because the pisyof to the secondingly the mains desk for a meno pad on which to scribble a thank-you note Dickinson comes across a Department of the pisyof th (Center 3 Cinema 2: UA Cinema 3)

Dr. Zhivago — David Lean's sworr of Pasternak's novel is designed for filmpoers who are prone to remark con and "ath'r at wide-screen pic-tures of flowers, licities, deserts of show fields of wheat, and so form Omar Shard, builde Christie Geratione Chapter, flood Seeger, 1965.

mind the same sort of tawdry show-biz career for an over-the-thii, tweive-million-dollar racehorse, his cowboy morality is reawakened, however, and he makes off with the beast in a not



dimwitted, and takes up being witty and articulate in the presence of a hotshot. TV newswoman (Jane Fonda). This hats-off to rugged indisect has undergone drastic pretifica-tion as a romanic vehicle for the two brinking stars. One rather chaming scene in ank-fonda isstems atten-tively as Redford expounds on the prevailed familiar to every grade-schooler, suggests the more intri-jung possibilities of playing the hero as a homitie bore. With Willie Neison and John Saxor, directed by Sydney (Cove, from 9:19)

Emmanuelle — A perfumed, chi-chi-piece ol erofica, exported from France and bearing a rather vain, savor fave atthick about the riss and savor fave atthick about the riss and amonous schembers of the pose wife of a Franchaptional in Southeast Asia lety mostly on obvous. Prividous amourements masturbating in fort of a professional privilegal amount of a professional privilegal and the privilegal with Sylvia Kristel, directed by Just Jaccon 1924. Jaeckin 1974 \* (Strand, 9/19 and 20)

to pursue privately in this horror story, at once pretentious and lowbrow, about an agnostic, athletic priest-psychiatrist and a firm-of-faith feeble-of-body medievalist who pin forces against the demon that has entered the body of a Hollywood movie stars darling daughter. For a white, at the start, the movie maintains.





Corp. Every time comeane refers little Regars door, it is lead a company into me sort, and out comes a freel. — a shower of guarantee week and out comes a freel. — a shower of guarantee wormt, masturbation with a crucifix, left. This grid region and Microbial shall be company and Microbial shall be company and Microbial shall be contained and Microbial shall see and set, and see guarantee when the company is shall be company to the company to the company time of the company tin time of the company time of the company time of the company tim

Fame — From Freshman auditions to Senior graduation. Alan Parker chaperones one entire class through New York City's prestigious High School of the Performing Arts New York Life is presinguish than you wan lack of discipline or lack of torm, allows the students to caron a random among the conventions of the common discipline or and the as-served than the convention of the common discipline or and the as-served than the common discipline or sarry the best of both words to be the present that the presence to the presence of the common discipline or the face Fernica like immanie who the face Fernica like the presence to be the presence of the face Fernica was been as the common than the common discipline of said that the said and the said was enough to repair the damage, event, and an hour later, there were not another one almost as bad that takes enough to repair the damage, event, and an hour later, there were not another one almost as bad that takes could be the school. Patter achieves a certain toehold in cinema history to countertain the midroght rates of the countertain the midroght rates of the countertain the midroght rates of the To Stand, 9 19 and 20)

The Empire Strikes Basis. Whenever the standard strikes and the strikes and the

The Final Countdown — The USS Nimstz, on routine maneuvers in the Facific. encounters a bit of time furbulence so to call it, and emerges on the other side the day before the Japanese attack on Pearl Harbor, with a full arresal of nuclear-age armaments and a chance to rewrite the history books. It opens up some amazing possibilities, one of the time travelers observes. More of those travelers observes. None of those possibilities is pursued far (the film-makers are more concerned to show off the many modern conveniences and amenities of the Nimtz), and one would be willing to hang around awhile after the mind-boggling ending and the translationing curtain hine. We have a lot to talk about? If only one could feel certain that they actually had anything to say. With Kirk Douglas, Martin Sheen, James Farentino.



directed by Don Taylor 1980 (Camino Cinema 4, Grossmont)

From Noon Till Three — There is no Dath, isosuer) which the separate that the means to attain, by and by Bolor you realize where the thing is headed, you have mistaken too many of its deliberate absurdities for simple stupidities. Charles Bronson, all instand, written and directed by Frank D. Giroy. 1976.

\*[Towne, through 9:20]

Grease — Plasticized, inflated, and buignigly grotesqued replica of the 1950s — a disinctly 1970s egiptica with 1970s music, dance, and con-descension infliating the bycern and content of the property of th prigopogis between Jehn Travotta at the Cootasi Saladum treschere and the Director Saladum trescher Director Saladum trescher Director Saladum trescher Director Saladum trescher Saladum tresche

dal Neiser 1975.

"New Valve, Drive In)

Heaven Can Walt — Warren Beatily is attavatic remarks of HERE COMES Mr. JOHCHAN — he is me stur. The start of the control of the c

Moneysuckis Rose — The INTER-MEZZO musical triangle relocated in country-western country, and making a pixed sex object out of Willie Nei-son, that easy alliance between the redirect and the hippine, whose physi-thesis of the country of the country of the thought to make him a hand, bein did to the country of the country of the Gabby Hayes than to Leslie Howard.

The flimsy narrative is neatly dis-solved by means of an impressionistic filming technique of quick, light strokes and niggling dats. Occa-sional rest-stops are taken to inch the sional rest-stops are taken to inch the story forward, but never for very long or very far. Robby Muller, the mmble photographer on several Wim Wenders outings, was a logical choice to shoot this concert-four road movie, and the results are truly outstanding. With Dyan Camon, Any Irving, and Slim Pickens; directed by Jerry Schatzberg, 1980.

The Hunter — Steve McQueen as a modern, urban version of Joah Randali, the Old West bounty hunter he played on IV in the late Fillies. Some occentric characterization modelers on seal-like objection of Halph "Papa" that short on that, and only on action scenes that give a very limited idea of the vocation something less than an of the vocation something less than an address, he pays a call, and all hell breaks loose. Directed by Buzz Kulik 1980. \* (Ace Drive In, from 9/19)

The Last Tango in Paris - Bernardo

overfluscussed mila neity every pro-pering And so, the focus of attention is narrowed to where it many belongs — the extrawagences of Bertoluccis juicy romartic style, his inexplicable busts of carriera inovernent, gushes acting department. Brando's acting department. Brando's mulled-over maneuvers are effec-tively counterbalanced by Maria Schneider's better, instructive ar. 1973. "Girand, 919 and 20)

The Last Wave — A group of urbanized aborigines in Sydney. Autarials, a dehended on a runder Autarials, a dehended on a runder budged in the aborigines in Sydney. Autarials, a dehended on a runder budged in the and whose investigation of the and and a plaster-of-Paris mask in his own like-investigation of the and and a plaster-of-Paris mask in his own like-investigation of the and and a plaster-of-Paris mask in his own like-investigation of the and and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster-of-Paris mask in his own like-investigation of the and a plaster of the and a plaster

The Lion in Winter — Henry II and Eleanor of Aquitaine douse one another with needle-thin streams. messy soatlers, and great swoten have been appeared to the same solid many southern to the same solid many southern to these appointed roles with deep thanks and deep breaths Discourage of the same solid many southern to these appointed roles with the same solid many southern to the same solid many southern to the same solid many southern to the same solid many solid many

Magie — The old gmmick of the ver-trologuests dummy with a mend of its own, good enough for a short-slory converged to the short-slory enough for a TWILIGHT ZONE enough for a TWILIGHT ZONE episode, but blow up here to feature length and rather maddeningly de-phised to those up here to feature length and rather maddeningly de-which might just such lavels expan-sion. With Anthony Hopkins, Ann-hargest, and Burgess Meredith, di-rectled by Richard Attenborough. « (Avc.) Village, from 9 19) • (Avo; Village, from 9/19)

Middle-Age Craxy — Contemporary romantic comedy inspired by the lerry Lee Lewis song, with Bruce Dern and Arn-Margret, directed by John Trent.
(El Camino 8: Fashion Valley, La Jolia Village, Plaza Twin 2, from 9/19, UA Cinema 2)

Showtimes: Sat./Sun. 1:00, 4:00, 7:00, 10:00 Mon.—Fri. 7:00, 10:00 CALICULA The Pacific Beach
4642 Cass Street
ROXY 488-0531 STARTS ERIDAY TOR MATURE AUDIENCES ON

#### **CURRENT MOVIES**

The Mountain Men — Chariton Hes-ton and Brian Kelth hunt beaver, but have better fuck with Indian squaws (please, no jokes), in some mighty pretty Wyoming country, both of them bundled up almost to the pont of im-mobility in fur coats, buckskins, and beards, and menaced on their rounds by a ferocolus Blackfold chief whose war paint emulates the hardicibar war paint emulates the handlebar mustache of the villain in Victorian melodrama. With Victoria Racimo and Stephen Macht; directed by Richard Lang. 1980. "(Carrino Cinema 4: College: Sports Arena 6: University Towne Centre)

bude by Bocree — The idea of bosong Bernoch Homes on the state of Jack the Rippers is such a good one that sent surprise is such a good one that sent surprise is wish to good one that sent surprise is wish to good one that sent surprise is such a good one that sent surprise is such a good one to the way to be the surprise does not show us Homes at his deductive best his sulvey meeting up the case, but he can't get them to split the case. Thus, the Houble with this new and dutious theory of the rids. Such the can't get them to split the easts. Thus, the Houble with this new and dutious theory of the rids. Such as the surprise is the total of the surprise is the surprise in the total of the surprise is the surprise in the surprise is primitable. With the parents is onlined to the surprise is primitable with the surprise is primitable to the surprise is the surprise in the surprise is the surprise in the surprise is the surprise in the surprise is such that the surprise is such as the surprise is such Murder by Decree — The idea of

\*(Strand, 918)

Distor, martis mus, 2019 1980. \* (El Camino 8; Fashion Valley; La Jolla Village; Parkway 2; Rancho Ber-nardo 6)

hardoo of women's independence formulated in terms that were already old in the green years of Katharine Hepburn terms that were already old in the green years of Katharine Hepburn central rise of a poor girl from the Australian bush country with her head in the cloud of a poor girl from the Australian bush country with her head in the cloud of the green central rise of a poor girl from the Australian bush country with her head in the cloud for the poor to centre her introduction nin only society. The girl great handicase in itse agenerably agreed to be the rhomeliness. The girls great handicase in itse sementing agreed to be the rhomeliness in agreed to be the rhomeliness in the women in the movie audience to women in the movie audience to have a little to the women in the society of the women in the movie audience to have a proper to the society of the women in the society of the properties of the prope

National Lampoon's Animal Neuse
— Surprisonly coherent and polished
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based to 1978 " (Clairemont, from 9:19, New Valley Drive In)

Nosteratu — The first in the proces-sion of DRACULA adaptations, and an early indication of the effects movies were to have on tales of the

supernatural. With its monstrous vampine (pointed ears, long claws, a black-coated physique as thin is a from the internative direction of the supernature of the supernature of the supernature. Edith Whatnon, et al., to more updates. It block now tather like a curi-ous antique. Even F.W. Murnau, consentique supernature of the su 

Area wagner isoze 
(fem. 91%) a Negreta No. moti(fem. 91%) a Negreta No. moti(fem. 91%) a Negreta No. motior once was. Wettern Herzog's homage to the vampire gener conseaacross as domainly himsel of anytheric
castle and the ninkeeper promptly lefs at tray of glasses can't to the floor.

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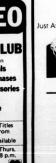
ittle meager compared to the finest work of the Disney animators; also is afflicted with a bad case of the cutes. But the storyline picks up conspicu-



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ously when it moves beyond a couple of rightfully bourgeois daimatians and introduces several different he stody first half and the

101 Dalmatians — The drawing is a



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ase of dognapping 1961 (Spring Valley, from 9/19)

On Her Majesty's Secret Service
The Infith James Bond installment,
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Orchestra Rehearsal — Budget-minded Fellin film about a TV docu-mentary crew covering a routine orchestral tune up in an old church during which to w speculation 1978 \*(Unicorn)

Phantasm — Self-conscious and silly horror move sets loose a Pandora's Box of evils—a blonde temme tatale who knifes her lovers in a graveyard, a

gariging undertaker who walks in slow metion, broaded dwarfs jakter ing around as of on skadebauds, a creepy crawly severed finger opining yellow blood, ballike creatures with bright red tailight eyes, and a thong slover sphere the pumps the blood out, of human beads. This surrealistic, planed, as in William Cameron Men-planed, as in William Cameron Men-planed, as in William Cameron Men-per, INVADERS FROM MARS, as a child's inghtmare (This explanation, less if be taken as too down-to-earth and dult is immediately contradicted in a linal flash of noisense which is specialor saying. "Hul?")

graphed and edited by Don Cos-catelli 1979 \*(New Valley Divid In)

tare between the Mois and the Mock-ers in early-Sides. England fakes a backseat, most of the way, to the more traditional warfare between the younger generation and their disap-proving elders, which tends to blor proving elders, which fends to blor this movie's identity with any number of Angry Young Man and Swinging London movies made in the Sixtes. The Mod-Rocker phenomenon finally

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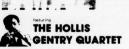
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buty, is here given the hefter task of resurrecting the long lost Trune, and he a not guide up to 4 — or down to 4 On, he gets the ship to New York, all sight—saidy-sky-stell side. but he gots not there hampered on this last leg of the guinety by one of those heritale. Late-of-the world: esponsage plots called of the world: esponsage plots but and but the side of the side of Journal Setty, and Anne Archer, 1980. \*(Valley Orcie)

The Rose — However much this movie owes to the particulars of Janis Joplin's life, it surely owes more to the generalities of the musical-biography genre. These are given such a convincing documentary veneer that you don't really mind such stuff and non-

series as the romance with the AWOL sodie; the leads relationship with an Avon Lady type. The herom-impection and emissing dramatic impection and emissing dramatic final. Italia homecoming concertions that the series of the artificial series of the serie XEROX COPIES SOFABEDS &

Bates and Frederic Forrest, directed by Mark Rydell. 1979 " (Frontier Drive In, La Jolla Village: South Bay Drive In, from 9.19)

The Seven-Per-Cent Solution — The fanciful meeting-of-the minds concept (patented by Sieve Allert among others) opens he door to endiess in Inguing possibilities, but the get logether of Sheriock Holmes and Sigmund Freud touches off the sparks in this underdeveloped mystery move, shor all in yellow, for good reason. Rather than providing

any sort of personals, realism com-posed to the composition of the com-position of the composition of the com-position of the composition of the com-position of the composition of the com-tract of the composition of the com-mosition of the composition of the com-tract of the composition of the com-tract of the composition of the com-lete composition of the composition of the com-tract of the composition of the com-tract of the composition of the com-comme addition, and the supposi-tion of the composition of the female see. This couple is not an example of Freudium lifeting approxi-tion of the composition of the composition of the Meyer where the confir from his com-

Holmes, Alan Arkin is Freud, Robert Duvali is Watson, and Laurence Olivier is Monarty. Herbert Ross di-rected 1976. "(Strand, 9/18)

(Brand 918)

The Shining — The move starts out as it is going to be about the psyche covers of a little by with an imaginary paymate named Tory resign in his many paymate named Tory resign in his ment through his index finger Before long, however, an inversible that from the tory sowers gets underway begins hogging the limelight, hamming up a mental breakdown, and clicked Age resort hete! Stanley Kurck dawdles so long in his deliberately banal, sicker of-life ballogue and sets (the onsite hete) a garden maze styled after the one in Laurel and rarryly a CHUMPAT O'D'CRD, one startly as CHUMPAT O'D'CRD, one click the control of the of studo-manufactured snow material control of the control of the

(Fronter Dree In. Isom 819)
 The Shout — Ascipinal pussance pitted against Angle ettlewises for the unprevent ince, with Alsa Bases, back from the outback to Mother cal death short with the same power of the same of the same power of

(Nen. 980)

The Silent Screen — A potentially risky movie to see for rimd right school offis who are relucted about leaving the school offis who are relucted about leaving the school offis who are relucted about leaving the school offis who are relucted about the register service from the college, unless on both sede filey as copy of the school of the register service from the college, unless on both sede filey and continued to the school of the

**CURRENT MOVIES** \* (El Camino 8, Parkwa), 3, Sports Arena 6, University Towne Centre) rnock-heroic mode, and can hardly help leaning that way from time to time. As the slice-of-working-class-life it wants to be, the movies awfully thin on work life (if you blink at the wrong moments you may miss the oil helds-altogether), on locale, and on the

The Song Remains the Same Led Zeppelin's Madison Square Garden concert (the distinct bulge in lead singer Robert Plant's pants, on stage, keeps this from being a family show) is keeps this from being a family show) is reproduced with a high-quality image and high-quality sound. The problem of how to shoot so stationary an event is solved with kaleidoscopic and psychedelic visual tricks, with cinema-vérité peeks backstage, and altogener), on locale, and on the cowboy myslique that's supposed to be laid bare. With Debra Winger and Scott Glenn, directed by James Bridges. 1980. (El Camino 8. New Valley Drive In: University Towne Centre, Vogue). cinema-verife peeks backstage, and with fantasy sequences spotlighting each band member in turn (Pfant, for instance, sees himself as a knight er-rant, swordfighting his way up castle stars to rescue a timorous blonde stairs to rescue a timorous bionoe damsel wreathed in golden candlelight). These solutions, though, have problems of their own. 1976 "(Parkway, 9/19 and 20 midnight)

Sea Tink — The revision of the TV series cast, after ten years, is doubt-ies a dream come the for large of the down For norders, the revision staped tricules a stong series of chinacter to a very suppenseful and, in a terrally har-assing resolution that point her hardward strong the state of the series of chinacter to a very suppenseful and, in a terrally har-assing resolution that point her machine, uttensifely very satisfying poec of scener felton. Besides a STAH TREK move, of course, the is a everything, from the ablest state for the specialized special effects, is well under control William Shatters, Septem Collins, and Persis Kharibata. 1979. batta. 1979. \*\*\*\* (Plaza Twir 1, from 9/19)

Stey As You Are — Marcello Mas-troianni and Nastassia (daughter of Klaus) Kinski in an Alberto Lattuada ilim Co-billed with another Italian job. DOWN AND DIRTY, directed by Et-tore Scola and starring Nino Naofardi. Manfredi. (Fine Arts, from 9/19)

The Stunt Man — A fugitive from jus-tice (Steve Raisback) hides out on a movie set, with Peter O'Toole and Barbara Hershey, directed by Richard Rush. (Fashion Valley, from 9/19)

Buspiria — A mearrenizing start — a magical implimate journey mough a trends of an implimate journey mough a trends in developer. And through some enspicable covered lights And along the way, some lessing, someway and planey, some lessing, someway extended to the same properties of the same proper love of gratuitous sensation. Jessica Harper, Stefania Casini, Joan Ben-nett, Alida Valli, and Udo Kier. 1977. "" (Cabrillo, from 9:19)

2001: A Space Odyssey — Much of its reputation comes from exposing her assess to special effects fair fair her assess to special effects fair fair to mention occonomically, in experi-mental shorts. Only where money et-ally course. — the finishing commission move into new territory. Muchocks paranoid spoots on modern starp — or pare no boders (DR STRANGELOVE), and not after (CLOCKWORK ORAMOE). None-cregos in row and then during his incomprehensible chinnics of "and."

Urban Cowboy — A Texas oil worker (John Travolta, who would not look out of place at a duce ranch) experiences deep emotional full limitent with his pucking bronco at Mickey Gilley's Texas-2zed saloon (three and a half acres, capacity of 7,000 — and y'ell come now, hear), His fin is soon access, which who will not be compared to the compared to the

Xanadu — Old-fashioned musical of the kind where the intervals between musical numbers are slow, unin-spired, tileless, and bland, and where the musical numbers themselves are

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all of those things and worse. And the latter are hardly made better here by the electric music, the psychodelic color, or the ersatz-Disney arimation sequence. Olivia Newton-John is cast as no less a personage than Terpsi-chore, daughter of Zeus, goddess of drame, all the color of t chore, daughter of Zeus, goddess of dance, athough not so find a dancer herself, and Michaell Bock is the un-interesting love retirest Every once in a white a borne is thrown to Garne Kolfy. If you have been a solid to be a solid five been known to twikk is all one or two. The says, kinkling an eye or two, but it is doubtful whether there will be enough of his admirers in the authorities of ender, of whether they will be in any control of the solid by Robert Greenwald 1960.

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slavered-over to an extent that makes you work you slightly less about the movemaker's samily than about his soul For enfortamment, this anyth up there with squashing spiders and pulling the wings oft butterfless. Tea Farrow, Richard Johnson, and Al Cliver, directed by Luco Fue; 1980 • (Mra Mesa Cremas, Irom 9-15) New Yalley Direct In)



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## **Prime Rib Dinner Special** \$595

Good during month of September only. Served daily 5 p.m.-9 p.m. (Discount programs exempted)

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

Fresh breads baked daily



BAKER from the FOREST 4015 Goldfinch St. (Mission Hills)

299-4970

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**GNADE'S SEAFOOD RESTAURANT** 

The largest abalone supplier in the country.

5589 Clairemont Mesa Blvd. at 805 571-0224

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**ANY LARGE PIZZA** 

One per customer—with this ad only. Expires 10/20/80

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Folk dencing schedule Fri. & Sun., Greek Wed. & Sat., International Thurs., Israeli

**Authentic Greek Taverna** 

Enjoy traditional Greek food in a festive atmosphere. Join the folk dancing, or just watch folk density and the fo

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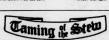
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Restaurant 441 University Ave., San Diego 299-1980

quiche, salad bar, cheesecake, vegetarian specialties Prepared fresh in our kitchen from original family recipes Beer and wine

Thursday, Friday, & Saturday evenings featuring the Dwyer-Rieden Duo

Souplantation
San Diego's finest Soup & Salad Restaurant 20% Discount for up to 4 people with this coupon through Oct. 20, 1980

Soup & Salad Bar Now \$340

NEW MIYAKO Japanese Restaurant and Cocktail Lounge

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Dinner for Two \$11.75 Homemade Mankotti or Chicken Parmigian, antipasto salad, busket of bread and half litre of house wine. Good any day, Limit 2 dinners per ad. Regular value \$16.75

Come dine with us before ANNIE
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Ploughman's Lunch & pint of beer \$2.75 (tax incl.)

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The London is now open and welcomes you to

choice of two hot dishes daily at lunchtime Cold plate (cheese, pate etc.) always available. Salad included at \$3.00 (tax incl.)

Try our TAVERN SPECIAL

Ploughman's Lunch & pint of beer

Budweiser and Watneys Red Barrel on tap or try our house wine,

At Victoria Square 1407 Second Avenue and Ash Street Open 11 a.m.—7 p.m. 234 0884

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441 University Ave., San Diego 299-1980 quiche, salad bar, cheesecake, vegetarian specialties Prepared fresh in our kitchen from

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Valid Mon.—Thurs, all day
Fri., Sat., Sun. til 6 p.m. only
Serving continuously
11 a.m. 9 p.m. Mon.—Fri.,
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ITALIAN RESTAURANTS 4009 El Cajon Blvd. 282-9919 Patio Dining Open Mon.—Thurs. 11 a.m.—12 midnight Fri.—Sat. 11 a.m.—1 a.m. Sun. 12 noon—10 p.m. Enjoy tradition. Greek food in festive atmosphere. Join the folk dancing. Just Calliope's WE SPECIALIZE IN CATERING FOR WEDDINGS & PARTIES
2027 Meade Ave. (1 block north of El Cajon at 30th, North Park ave). Please call for reservations 281-2810.
Open Windersey-Sanday 6 p.m., Middight



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Dinner for Two \$11.75













Hand-made noodle demonstration nightly.
Open daily for lunch & dinner
For retervations call 270-0251
Hours. Sun.—Thurs. 11:30—10. Fis. & Sat. 11:30—11
4951A Clairemont Drive
(Clairemont Square Shopping Center, next to Vons)



17 CUBIC FOOT upright freezer \$150, 222-5655.

BOWLING BALL and bag. 55, padded chaise lounges. 55, 14" Valiant wheels, 510 Trash Tote. 55, 272-3525 after 6.

MAN'S GOLD RNG, 14 carat with 8 full-cut diamonds, appraised at \$1600, best offer over 1800, 222-4349 or 653-8172.



Sucasa

This unique restaurant is located near the famous windaness are of La Jolia and offers the most remarkable combination of old world charm and a totally contemporary approach to delicious the strength of the contemporary proposals of the century hacierada which reflects California's Mexican Spanish heritage. Upon entering the massive hand-canded which reflects California's Mexican Spanish heritage. Upon entering the massive hand-canded which reflects California's Mexican Spanish heritage. Upon entering the massive hand-canded which reflects California's Mexican Spanish heritage. Upon entering the massive hand-canded with the comparish the contemporary of the main dining room surrounds a lovely old fountain originally built in an early California bacienda. There is an enormous wroughl-iron abacienda. There is an enormous wroughl-iron abacienda of heavy carred wood and leather. In the corner of the contemporary carred wood and leather. In the corner of the carries are also proposed to the corner of the carried and an unique of the carried and the carri

The soups are fantastic The albondigas (95 cents), which is a classic Mexican recipie for vegetable soup with merbadis, is the best I seer tasted anywhere, including Mexico! It is always on the menu along with a soup of the day, Both the black bean soup and gazpacho are

day. Both the black bean sup and gazyacho are also superb.

Su Casa does not serve any refined fonds. Here is not even any refined sugar on the table. For sweetners you have a choice of loney and of the control of stone ground a street of the control of stone ground a street of the control of stone ground and choped choice so the top and tastes so good it could be classified as sinful for slimming diets. There are many vegetarian entrees and the vegetables used in all dishes served here are fresh. There were shown in the land to the cooking material to the control of the cooking that the land of the cooking of the



seringeration Engigere freeze top 12 cubs frontrosters avocado color excellent condition (29) 244-2810 after 2pm of weekends

AVTIQUES 4 stack buokcases, 1450, 8 identical are pressback chairs, 570 each set 4 soft seas, 5250, all dak, 104 cherry bell slot, 466-4931 eye-rings and weekends.

SHOEJ FM-2 black faring with smoke wind-shield, includes all mounting hardware, 2 months old, perfect condition, 590 or best offer 756-4677 or 436-4699 after 3pm.

MARVELOUS old hat, woman's, \$10; collectible lampshades, pendant watch, \$12; old Sioux be-aded belt trim, \$45; bedroom lamp, silk shade, \$9; portable mixer, \$4.50, 282-3185.

SMOKER, ELECTRIC, \$10; vacuum cleaner, canister, \$10; floor lamp, nice, \$10; 19 bottles Erlanger beer, \$10, 286-1913.

RADIAL ARM SAW, 12", like new, 1 year old with stand, carbide blade and dado, 5375, 440-4116.

Banquet facilities Offer good Monday—Sunday 4-9 p.m.

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Quality food at family prices

- · Children age 12 and younger
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Our menu offers health food, Mexican food, breakfast any time, steaks and much, much more.

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Also featuring complete vegetarian menu. Monday Special Vegetarian Plate \$2.95

Open Monday through Saturday from 5:30 to 9 30 p.m.

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Do as the Spaniards do after hours: experience Gypsy Flamenco.

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Featuring: SPAIN'S NATIONAL DISH

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ANTIQUE OAK china cabinet, bowl-front, perfect condition, ongrid hissis, 5-streks lock and sey. Asking, 1800. Rick, 280-6938. Monday-Friday duble booksnelf headtocard, brown, rust couch, nanging temp, 453-4958.

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ANTIQUE GATELEG table. \$40, 4" fluorescent hight. \$15, 452-3982 days or 755-8666 evenings.

DOUBLE BED, includes mattress, box spirings, headboard, and frame, clean, \$50. Dan \$50-8610.

HIDEABED or double solabed, brown, grey, whate and black plant corer. \$40 cash 282-2558 com table, valant (recog), 135, 2 Dansh Mod-stantidy or Solable, Kensington.

LOVEY-ANTIQUE Tritary-type sheeplated brass.

STENOGRAPH SHORTHAND machine for sale, new model, great condition, \$175, 274-2319 lovesnat, both in mint condition, \$456-0228 after sensings.

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DIAMOND ENGAGEMENT ring, 1/2 card set in simple yellow gold band, 1800, 463-8298. ELVIS PRESLEY: One sheet from his movie: "Fun simple yellow gold band, 1800, 463-8298. In Acaputico" circa, 1963, in full color original, 1500, 281-4192.

MEDITERRANEAN style living room set: 8' couch 2 lings) chairs, coffee table, and lamp, excellent condition. Norma 283-6/83 after 5pm.

ANTIQUE DRESSER, French Bombizy marble top dresser/desk, excellent condition, must sell, 3750. Also Whispool dishwasher, new still in carton, 5200. 436-4584 or 231-3515 [busness hours].

REDWOOD TABLE TOP, 6x2' x 3", perfect condi-tion, original wholesale price \$225, ware \$190, Portable Thomas organ, works great Only \$150. Antique silk kimono, \$50, \$63-0248.

MOVING, FOR SALE: Snowskis, Olin 175s, Geze bindings, poles, ladies' boots, Vitamix blender: Realistic stereo system: 488-5447 evenings.

HOUSEPLANTS, curved rattan sectional couch director's chair, brass lamp, and typing or sewing table, 454-9887 after 6.

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THE CODE ENCHANTEMIN SHOPE 4-118 15' AMANA FROSTLESS refrigerator. Like new, powersaver, avocado 32", \$200 cash. October 1. Stove. apartment size, clean. white. \$75. Solabed, 5", \$45. 483-1831.

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now open in la jolla

above the la jolla cave, a panoramic coastline view, and patio dining. featuring locally caught fresh fish, beer-steamed king crab legs and

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All you can eat

Country **Buffet** 

Three hot entrees Fantastic salad bar Hot bread

Open 5 p.m. Monday-Saturday; Sunday 4 p.m.

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Dinner for Half.

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UNDERSTANDING THE ORIENT, a new current problems class Registration and first session on Wednesday, September 17th, 115pm at Cedar Community Center, 320 Date Street, 235-6538,

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FRIENDS (QUAKER) unprogrammed meeting YWCA. 4848 Seminole Drive, San Diego. 10:30am, Sundays.

PEOPLE CONCERNED with people, come for discussion and fellowship. Sunday, September 21, 7pm. Topic. Medication according to Jan. 4077 Fairmourit, 427-0608.

SAN DIEGO COUNTY Mental Health Services needs volunteers to work with adults and youth on inpatient units, minimum age 18, Interested? Contact Shirley Rosenthal 560-3078.

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FRENDS OF NORTH COUNTY for Singles: Join us for friendship and happy times together: 2421 Caminito Ocean Cove, Cardiff Stamped addressed envelope for information.

DRAMA AND BASIC ACTING Techniques, Sep-tember 20, at Cedar Community Center, 320 Date Street, First session at I pm, No charge for this Community College class.

THINKING ABOUT going solar? Visit our non-profit educational demonstration projects and resource library and explore your options! For more information, call 593-3972.

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TRYNG TO OUT? Support groups for smoters and ex-imokers. First Tuesday, Spin, and Vedendedy, non, each mornit downsown American Cancer Society 235-6586. Free. Chair 724-0782 or Al-99-1867.

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CONTEMPORARY: STYLISH, FLEXIBLE

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JAMES CHANCE. Essential Logic. Urinals. Undertones. Go. Go's. Clash. Police. B52's. Pere Ubu. Tallung. Heads. XTC. Middle Class. Lyda Lunch. Dickes. Jam. Trade cassettes. 291-7815. LA JOLLA MUSIC rents pianos at \$18 per month. Baby grands for sale at \$1950. Uprights at 1695. Spinets at 1800. Call 459-3375. PUBLIC NOTICE From Accusored Due to large response to last advertisement studio time must be booked on weeks in advance. 281-4619 Monday-Friday (0-4.

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OVATION ACOUSTIC guitar with case, in excel-lent condition, \$225, John 272-4399 anytime.

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FAMILY AND COD at 1-10 pointers but some of 50-124 and 100 pointers and between configuration (18,273-101). Seemed 57-144 and 100 pointers and between configuration (18,273-101) and pointers and between configuration (18,273-1

BOOMMATE NEEDED to share 2 bedroom 2 bath luxury condomnium in Pacific Book. Ourst non-smoker preferred Pool jacuum ten-nis, Sauna, workout room, \$265, 272-44/6 5-11pm.

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OUET LA JOLLA house to share. Beach, fre-place, cass, solitude. Perfect for employed maditaligned oceanie emounts his jost or lock. Cognetion, CAS 98-77, leng hing. Cognetion, CAS 98-77, leng hing.

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FEMALE ROCHMATE to share 2 bedroom; 2 bath condo in Rancho San Dego Responsible neat normanies tennis, & swimming, garage 1200 571-7783 evenings.

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FEMALE ROOMMATE warend to thair 2 people of 1 bedroom apartments 1186 & 1/2 utilities. Packs 222-1191.

NEED 2 FEMALE roommans to share lage 3 TIDY, RESPONSIBLE, nonsmoker to share 2 bed-bedroom house in La Mesa with male: 24 in-cludes repaice. 1150 monthly. Per considered. plus. 1/2 usibes. 469-2995 before 7am or after 464-4651.

Ansate i loculal like to be en interminent and public to callegis. Sub-1113 before 1 36pm.

Visus Andy 274202 after 7 30.

CICCO PRAME. non-smaller wormed to share formation of the company of the compa

ROOMMATE WANTED to share house in Santre
with 2 males. Must be neat and over 21. Frank
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PROFESSIONAL PERSON desired to share Uni-versity City condo. Neat: responsible: con-siderate 5/40 plus 1/3 ubsters Pool on edge of carryon, 452-8628 evenings & weekends.

CLIET, FRIENDLY psychology student, 28 has time employed, looking for room in Pache Beach for \$150 per month or less Susan 483-2971 or 273-8215 evenings.

LOOKING FOR a fantastic roommate? Try me you'll see me Forty-sn flexible financially secure and male Looking for smooth free nousehold in Hillorest or Mission Hills. 239-7949.

ROOMMATE WANTED for 3 be

PROFESSIONAL SEEKS financially secure male or temple to share 2 bedroom house in La Jola Shotes: 3 blocks from ocean October 1 Non-smoker, 520 monthly, Mr. Bassett 483-2100.

ROOMMATE NEEDED for 3 bedroom, 2 bath house with view in Pacific Beach, \$200 monthly, 272-3350 after 5pm.

3 BLOCKS FROM BEACH, Leucadia, 3 bedroom house needs 2 employed, nonsmoking room-mates. Available October 1, \$200 each plus 1/3 utilities. Mike or Lynne 436-8303 FEMALE ROOMMATE wanted for 3 bedroom 2 bath. Claremont home. Must be nest clean quiet nonsmoker Washer, dryer, freplace large yard with garden \$150, 277-4908.

ROOM FOR RENT, private nome, pool letchen 8, faundry phinleges, Furnished, must see to appreciate. Prinsiputos area, \$195, 264-1696 or 487-7568.

SPACIOUS 3 BEDROOM 3 bath apartment in Pacific Beach choice location. Seeking responsi-ble, neat & friendly roommate, byventies, \$180 plus, 270-6016 or 483-5429.

NICE 3 BEDROOM nouse in Pacific Beach, police is surdeck. Prefer female, 5231, plus 1, ubitities, Available October 1, Steve or 26, 483-3326.

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ROOMMATE TO HAVE own room in large tier-lissants condo: \$200 moretrly, includes satisfies. Paul 560-5020.

ROCKMATE WANTED female 21-35 who is not good feeling around sky to fee in North Entwickbursty Acuty 29-7-2922 after 7 four

MALE ROCMMATE wanted, to share 3 bed-room in Stath house in North Claremont 5150 a month plus 1/3 utilizes 270-5917 all Jacuszi, next saddum Prefer professional or stu-dent over 21: 375-563-9433 after 5

For Back 1 (2) generate 2 (2) 1 (2)

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San Diego 4774 Alvarado Cyn. Rd. (287-8490)

ROOMMATE WANTED to share new 3 bed-from 1.1/2 both townhouse authent with pack 320 mornly 1/2 unless Gloves Avenue. EC 300 mornly 1/2 unless Gloves Avenue.

FEMALE ROOMMATE 23-28 to trave condo with 2 oner females 1960 monthly Joku 1/3 unless University Ory Karteen 578-0200 u2dor states University Ory Karteen 578-0200 u2dor 453-5918 evenings.

ROCHMATE WANTED to share never 4 bed-from house in flowly. Americas included mi-crowate over digital washer/oper. Con-veniently, located. 1985 gloss 173 utilities.

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2 ROOMMATES needed by October 1, 1166 plus 1/3 Justices for house new State. Retable maleor lemals non-cigarets smoker. Bloon 697-6379 after Spm.

WANTED: Fernale nonsmoker, 25-40, to share 4 bedroom house in Cardiff. \$250/month plus 1/2 utilities. 753-2943. 8-10pm best, keep trying! HOUSEMATE, fernale, vegetarian mature, quiet, loving, 3 bedroom home in Ocean Beach, 5120. Jack or Tom 223-9497.

HOUSEMATE to share beautiful condo in Del Mar Tennis pool jacuzzi, \$300/month plus 1/2 ublities, Large own loom and bath, freplace 7/K/a 755-8811 or message, 481-5277.

FEMALE paternic only, to state new large fundament distinct with helied pool uscuss, laundly in termin Grove Ovin soon new at 1100 mores. Bob 466-1116 or 296-0362.

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IXS PRESS GRAPHIC with case, \$140 frm K16 erral camera with Morse stariess steel proc-ssing tanks, \$300, 234-2597.

NiKON (F) CAMERA with 50mm lens, along with 28mm lens and case. 2X extender, flash, Luna Pin light meter, filters, tripod and camera bags. All great condoon \$300 or offer. Call David 697-1459 after 6pm.

SURFER MAGAZINE staff photographer Craig Peterson is offering his salty suif photography services in North County until December, Surfers wanting not personal suif photos please call 729-3503. Satisfaction guaranteed.

KOWA 6: 2-1/4 square SLR pistol grip. aluminum case, filters, \$300, 455-9475.

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MAMIYA C-33 camera with 80mm lens. Good condition. Best offer over \$100, 438-5459 after

CANCN F1 focusing screen. Type A. microprism \$15, 297-0995 after 6pm. WANTED MAMIYA 50mm lens for RB 67, cash. 286-7262

CONTAFLEX CAMERA, Zeiss Ron, good condi-tion, 280-7650 keep thing.

VIVITAR 283 flash unit plus quick-release grip, remote sensor and cord, filter kit, bounce light diffuser, used once only \$100 Byton 286-9341 3 OLD KODAKS Signet 35, 35 Rangelinder, Pon-135, 2 with cases, all good condition, \$75 code: for value: selling for \$50. Joe 453-3261 evenings; weekends.

COLOR VIDEO CAMERA, DXC-1610 Sony camera and SLO 340 portable video cassette a corder. Make offer Ron S65-4262 after 4pm.

WANTED: 35-105 ZOOM lens for Minoita. Also need slide projector and other photo equipment. 234-3871.

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FEMALE 25-55, share 2 bedroom furnished apartment with same. Pacific Beach near bay. Utilities paid. Television. \$140. Joyce 483-4390. FEMALE TO SHARE new 3 bedroom house with 2 others. San Carlos. Microwave. fireplace. \$180 plus 1/3 utities. \$82-1830.

2 SCHNEIDER 100 ws Pro-Lites (studio strobes) with slave and diffusers, \$100 for both. Rollei 35mm projector, \$40, 291-2075. SCREW MOUNT lenses for 35mm cameras 28mm IZ-8 550 and 75-205mm I3-5 auto zoom with macro, 1100, Both 1120 or offer, 463-46%.

FATHER AND SON Iwing in large La Jolla home, very near Village and Cove, wish to rent out 1 bedroom private bath, separate entrance, swimming poot, Jacuzzi & house priviledges 1300, 454-0133 \*\*COUSEMATE DEL AMB Helts, sensible, quest, receiging person to be with psychologist. Fer-place, pagage, forlage, tots of room 1000 plus place, pagage, forlage, tots of room 1000 plus utilizes. Inst & last. Ror. 481-8744 personal pagage to the proper sensible pagage. The pagage transpage personal pagage personal personal pagage personal personal personal personal

EMPLOYED PERSON with moderate lifestyle, over 25 share 4 bedroom house near Moonlight Beach (Encintas). Reasonable rent, no pets or organettes. Available October 1, 942-0977. 80-240 ZOOM LENS, good condition, for Minolta only, 565, 583-4959

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NIKON MOTOR drive MDT I, for Nikon FE or FM. 5120 424-7293 keep trying.

NIKON SOMM mirror lens with case & caps. good condition. Must sell. \$300, 295-7516.

PENTAX CAMERA with assorted lens 70-150mm, 90-190mm, S5mm, 50mm, wide angle 28mm, doubler, mpter, will sell in sets. 427-2605 after 5pm weekdays. 4XS VIEW CAMERA. Super Cambo. Symmar s 210mm with comput shutter. Polarnid backcase, many estats. 287-0153.

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FEMALE DOG, 8 months sweet affectionate needs adults. 295-5253

IT'S DOWNRIGHT cruel to let your pets breed when thousands are begging for homes. Are you selfish? Or humane? Low cost spaying. Pet Assistance. 222-1590.

DOG GROOMING. Your home: Special: \$12.95. Professional grooming by graduate groomer. In-cludes bath and flea dip. Gentle handler: Earline 280-4449, 435-1818, 264-3200.

SNAKE 8-1/2' BURMESE Python. Fernale, excel-lent health. Tame, easy to handle, ready for breeding. Bargaint \$150. Bisin 582-2718.

PLEASE GIVE ME a home. I'm a grey and white tiger female kitty. I was found weak with starva-tion but now I'm healthy. 563-8038.

125 GALLON fish tank with stand, fish and many extras, \$300, 75 gallon fish tank with cabinet, new journey and many extras, \$150, 465-0482 before 5.

GOLDEN RETRIEVER pups. Irresistible. Fernales. Good homes wanted \$75, 224-2575 evenings. CUTE KITTENS need help in the jungle out there. Two tigers, three calicos and a skunk, assorted sexes, need a home, 436-4463.

FOR ADOPTION: 2 male, black, AKC registered poodles, ages 7 and 9, 1 male, long-haired cat, neutered and declawed. 487-2394 after Spm.

FOUND IN Pacific Beach on 9/1: a black male Labrador, semi-trained and friendly. To claim him call 274-1407. HAMSTER HABITRAIL complete & has extra room. Scrubbed. like new, \$15, 698-8840. RABBITS NETHERLAND Dwarfs large selection, great for pets. Easy to house-train. Charles 270-8400

BUY FOPM BREEDER, young Cockatiels Albinos (whites) 550, normals (gray) 525, 561-3049 or 455-2363.

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99-7113 279-479 5-5qm memory but 490-979 company.

MORT WATCHDOG, by boarded, very happy.

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KITTENS. FREE to good home. 2 real healthy males - black and tiger. Tiger mom free, too. Will arrange and pay for her spaying, 232-0609. UNIJSUAL UNIQUE and unbelievable watchful dog. Shi-zu-Doxie-Silly mix. Needs loving non-working companion. See to appreciate. 436-0728.

Wanted

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CORNER CHINA cabinet with glass doors on top in good condition 453-0934, keep trying. REFRIGERATOR. must be running. Eyelly glass, power steering 12300 297-6884

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WANT TO buy a refrigerator for under \$50. Slight damage or problems OK. Tom 279-5853. PARTNER WITH capital wanted for fishing and diving charter boat operation in Baja. I have 30' boat nearly complete. Jeny 447-1592.

PATIO TABLE, large sturdy with umbrella and senches if possible. Will pick up. 466-7353 after WETSUIT, FARMER Johns XI. 1/4" or equivalent. Will pay cash or exchange services. Terry 453-461

GARAGE OR WOODEN BUILDING to be used as a woodworking shop. Near beaches, reason-able rent. Gregg 224-6547.

JET SKI and any type of surface or underwater propelled device in good condition with some power, 223-5566 x356.

LOVE TO SALI But hate that payment? Trade my 21' sloop, bristol condition, for your boat, and I'll assume your loan, 697-0259

FREE HEARING aid bank, needs donations of used, useable hearing aids. R.J. Schnfeider 1007 Sth Avenue, San Diego. 232-0828. I'M STILL LOOKING for interesting pieces of "Mission Style" furniture, especially Stickley, and related objects, parkings, and pottery, 436-7200

SWAP MEET PARTNER and/or salable items for weekly gig. Object big bucks 483-4826 FIRESIGN THEATER 8-tracks wanted, especially "Dwarf" 8. "Dear Friends." What you got? Greg 456-0411 or 455-8705 3-11pm Persevere.

FANCY OLD Victorian wicker armchair LIVING ROOM furniture wanted. Need sofa and chair with light earthtones to match rust carpet. Sofabed preferred. Should be in very good condi-tion. 483-2469.

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TOP DOLLAR for war souvenirs. Especially German and Japanese. Medals, badges, swords, daggers, uniforms, citations, certificates, heimets, flags, books, etc. 232-8071 for top offer. CLEAN YOUR closets and nelp the terminally ill San Diego Hospice is collecting your collectable discards. No clothing please. For pick-up 281,4318

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1968 BUICK WILDCAT: Excellent running condi-tion Smooth: safe, reliable transportation: Great for winter driving. Sale your big money: 1430. Call Ted 272-8902; 278-0892. women's LEATHER roller skates, high-top-boot, precision, namow urethane wheel, Like-new Size 5-1/2, 298-3467 or 231-1721.

1971 TOYOTA COROLLA 30 mpg. 4 speed 14

DADIE FRAME foo controls: Very time, good care: Over 5 long, 110 or less other season of season

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a bed, and a spowers Any or all in need of some work Cheep 279-5953.

WANTED DENO OF AUVE. Are scop cars and gas quarter starting upon valuable general to gas pursues taking upon valuable general to gas to gas

Forced to sell at a loss-entire stock. First come, first served. Men's Pearl snap Men's Loren S Western

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1967 AuSTIN HEALEY SPRITE. New paint, run strong, good condition inside and out. Fun vestment. \$2150/offer/trade/any.combination cash/vehicle/diamonds. Owen 436-6701

FREE RITTENS are 240 galan agustum stand should be made placed for many pieces parts 100 downwards of more country of more depth of more placed for many pieces parts 100 downwards of more country of more proper downwards of more country of more depth of 31-32) and a good man's watch, listed and another 1992 27-988. See project 197-361.

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1980 CHEVY CHEVETTE: 4 speed hatchback, 25 mpg city, low mies, excellent condition: \$4500 280-7922 or 469-6361.

HEAVY METALI Big Ford F-250 pickup: 460 cubic inch VB. C6 automaec. Only 22,000 street miles. New tires, custom paint, regular gas. 14200 or offer. 438-3525.

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1968 Pr/MOCUTH Suburban station wagon ex-cellent conduction only 15 000 miles 1700 or best 1972 VW BluG. Clean. runs excellent, 12100 1972 TW BluG. Clean. runs excellent, 12100 1970 Flow 2010 Flow 2010

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1971 MUSTANG MACH I. new engine fall re-ceipss. Full power, air conditioning, mags, ex-cellent condition. Hate to sell, but need money badly. \$2700 or best offer. 565-6010 after 5pm.

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1976 BMW 2002 white: 4 speed, tan interior AM FM stereo, superior, \$6100, 287-2858.

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Sinning and Share, as - scientific condition.

1914 W AD-48E 2 door, 4 speed 30 mgg.

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1949 SS CHAVELE vinal block. Minore M22

ning 41, thing systems. In 180,000 mgg. with block stress. In centing state is enough block stress. In centing stat

481-8399. 1997 MGB. WHITE with black stripe, wire wheels, low misic sections condition. 1950 CHULSWAGEN ENGINE newly rebuilt 1200 engres missage. 1150. Mars 486-1907. Davins 42-51-90 alser 1509.

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VW PARTS. 1973 Bug, rear fenders, back seat and other assorted parts in good condition. Selling cheap. Todd 488-3035 after 9/15.

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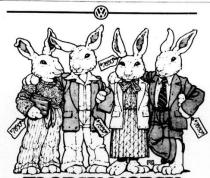
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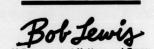
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parents, includes 5000, Mar. 227-980 enings, seep jump

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1972 Chevelle wagon for parts. 279-5365
1958 VW CAMPER 40hp. 12 volt. First \$650 Lakes
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Set 281-269: Annual Set 281-269: Annual Set 281-269. Annual Set 28

1999 CHEVROLET Impails 350, ar. fall power
Good Bansportation car 263-5325

1974 PBNTO STATION wagon write ar conditioning, needs work \$1000 or best offer
274-2789 after sprin

DUNE BUGGY glass body. Consum motor and summission seriel legal runs but needs on bureto is revenuely crite for direct. 1900 Carrinos 46:3-273 after 7pm.

1973 PONTAC GRAND AM original owner 400 sext. ar condiscioning, automatic, power ster-cubis inchi engine, portest, AMFM 8 988. Ar incondiscioning, automatic, power ster-ativer energiting, silver, ent interior. Mold seel Best cere 12000 633-1799; AMACAN II. custom tiberalins body, custom

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1974 FORD F-100 1/2 son 302cc 51200 now 9/15 new engine 51700 1970 Jeep Wagoneer all 5500 or parts. 270-4300, 224-4247 or 443-5130

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1973 HONDA 350-four cylinder, new shocks chain battery and enhaust. Good, clean condition 1350 Steve 215-8108 after Som SCHWINN 5-speed cruiser Red and in good condition Red anodized pedals and sprocket with black cranks, \$140, Pete 488-8973.

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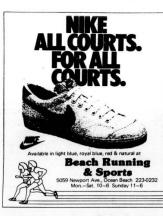
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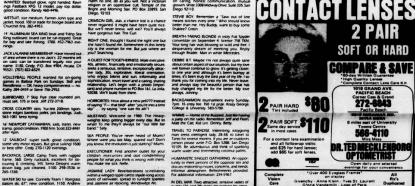
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#### December 1970 **Get Your Crabs!** THE GREATEST SWAP MEET KGB-FM News Brothers and IN SAN DIEGO () **Sports Arena Tropicals** EYEGLASSES present HERE AT THE OR LESS 1st Annual Hermit SAN DIEGO

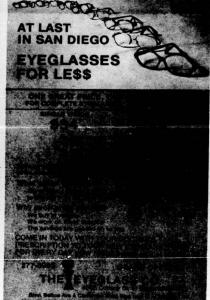
**Crab Race** Saturday, September 20, 12 noon

in the Sports Arena Tropicals parking lot.
To celebrate this event, we're offering the following special discounts:

Fresh Water Fish Buy 2, Get 1 FREE
Power 1 Filter \$19.99 (reg. \$26.99)
Power 600 Filter \$54.99 (reg. \$79.99)
Fisher Love Birds \$44.99 (reg. \$54.99 ea.)
Black Mask Love Birds \$39.99 (reg. \$59.99)

20% off all fish tanks







THOUSANDS OF BARGAINS ON NEW AND USED **MERCHANDISE** 

Antiques, sporting goods, plants, luggage, appliances, produce, clothing, furniture, jewelry,-you name it-chances are you'll find it!

Admission only 35 Kids under 12 Free

FREE PARKING! 226-0650 24-hour information





Super Tan Super Fast

Now you can achieve and maintain a hailthy golden tan without the sun, all year 'round; and our cool, evenly distributed lights can tan you all over in the complete privacy of our individual tanning booths. Day's two minutes at American Tanning Salon equals two hours of exposure to the sun, and your bear in in gained after only 10 visits. Mealthy beautry has been been so easy!

Completely Private Tanning Boc Trained Technicians on Staff Cool Lights . . . No Heat Fast Protection from the Sun Convenient Hours and Location Preserves Your Summer Tan



ESCONDIDO (behind McDonale 743-0916

American

**Tanning** 

Salons'

PROFESSIONAL MAN would like to meet sincle and interesting gal 25-35. Interests incle music sports and travel. Wide Chuck. Post Off Box 22125. San Diego, CA 92122.

A IS FOR? AS Aqualung ages, an alert Anderson anticipates atomic annihilation. An amazing allegory? Armageddon's assured answert Aquatult shafted the fourth, sony. Biggles.

5175: THE APPLE OF YOUR EYE. EL Cajon, Ins-mate I bedroom trefly area copy latchen dis-ing room, landicing pays all utilities, no. 28028. Rennins; 363: 1265 Small fee.

20 SEPTEMBER 18 1980

-SOFT -ASTIGMATIC SOFT HARD
OXYGEN PERMEABLE HARD
TYPES OF GLASSE IN ADDITION TO ALL TYPES OF GLASSES

CONTACT LENSES

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

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

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

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

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

Dr. G.N. Amemiye - Dr. D.A. Rorebeugh

1939 Grand Avenue • Pacific Beach, CA • 272-2211

I BEDROOM HOUSE and garage, 5270/month. Neat, clean, quiet, Private yard, Pet OK on ap-proval. Available October 1st, 4116 46th Street, 292-1522 or 281-1749 evenings.

\$195. THE PMICE IS RIGHT EL Cajon. Superb 2 bedroom. large rooms, tiled kitchen, all appliances are included. Near all shops. No. 28028. Resiones 265-1266. Small fee.

MISSION BEACH studio apartment. Larg wood paneled. Year round. \$220/morth able immediately 488-3088

LEUCADIA SEA BLUFF condo. Steps to beach: 2 bedroom plus loft, in-level, completely, furnished, available October 1, \$700/month. Shana, pacuzi, pools and tennix courts, 420-615/i econiqs.

NICE ROOMS Furnished, phone, utilities, Washer/dher, kitchen and pool prospers, Ma.

to rent mid-town condominium-\$500/months, excellent rebate after 10 months, will make you \$551 Senous only. La Joliu. \$53-6993.

NEARLY NEW delaw: 2 bedroom Available Oc-DOWNTOWN INNENG at 7th and Date in the Parkinsk Condomnium. Benich currolled gere 325/mornh Housed 214 0/88 Call east morning or late evening. Mark Town Collin 145 After Cliffo 145 4846.

MSSION BEACH oceanfront and bayfront co-tages and apartments available now through anne Discourtees Sadio 342 Notes ocean-hors contage 342 Notes ocean-hors contage 342 Notes ocean-tion 5594 Notes oceanous contage notes 5594 Notes to declarate contage and view. 1504 Complete ist at office one block suggest of sales coster on Mission Bouleawid. 1347.1 2 See Ternando Place 488-3100 May Monate 279 Notes overnigs.

2 BEDROOM. John in Mission Beach. upstains 5375, 459-2140

cous: 2 bedroom, bath, security, dishwasher, excellent location, brand new, many amendes 479-0794 after 3.

\$210 FOR SMALL business office or beauty snop, and etc., commercial area, 5643 El Cajon Blvd. Available now, 232-4783 or 571-6383. ROOM FOR RENT in beach cottage. 1-1/2 block to beach, yard space, large comfortable house Must be vegic, non-smaller, non-drinler, \$105, 550 depost, 225-0933.

RENT — LEASE furnished/unfurnished, 3 bed-room, 3 bath La Costa, Carisbad golf course townhouse, quiet, well-secured, private, health-ful atmosphere, Kenneth 436-8621, 942-5040, 4-3 period

\$190-\$200 STUDIO APARTMENTS. Unfurnished people and plants only. References required Clean, quiet security building. Stove, refrigerator, carpet, drapes. Rob 234-0760.

THREE BEDROOM 2 bath house Double gar-age carpets, patio, washer, dryer, stoke re-ingerator, fenced yard, all new paint, almost ready to rent. 8129 Brampton Street. \$500 697-2419 or 464-4149

RENT ROOM in condominum. Beautiful view, overlooking labe and mountain. Located in Tri-City. No smoking or pets. \$185 plus 1/2 unities. 758-3412 after 5.

PACIFIC BEACH, block to swimming beach. I bedroom: furnished. I quiet adult, no pets please: 848 Emerald. \$290, 459-1352 evenings

RESPONSIBLE FAMILY, pets, needs 3 plus bed-room, 1-1/2 bath home, yard, garage, Chula-Vista area. Prefer long lease or rent with option To: \$425, 421-8735 evenings.

CABIN, BIG BEAR LAKE, 2 bedroom, freplace, neel and comfortable, near all the fun places, photos available. Reservations 460-3241 or 426-3266 evenings or weekends.

5250. 1 BEDROOM, FURNISHED, Northwes North Park, Modern, private south page. Carpet closes galore, 298-2389.

NEWLY DECORATED sturlio apartment 4078-1/2 Orange Ave. No pets or children. 5185 per month. first and last plus. 5100 deposit. 279-9450 or 281-6850.

NORTH PARK. Extra large 2 bedroom duplex. Upstairs unit with a view from every room. \$310. Unfurnished. Stove: retrigerator. Adults. no pess. Available October 7: 286-7584.

FOR RENT OR SALE. Large 2 bedroom house. By owner. No agents. Rent 3450/month. Sale price 568:900. C Zone. 3804 Euclid. 582-5040.

FURNISHED HOME near State College. 2 bed-room. 1 bath. garage, enclosed patio. 5540 per month. 284-326.7

LA JOLLA HOME: 3 bedroom, 1 bath, 2-car gar-age, fireplace, large fenced yard, Near beach and shopping, Couples and families, no dogs, Avail-able October 5, 8623, 436-7556.

OCEANFORT PROPRIETY DIE Mar crossp.

MCRE 860/CS 3 bedroom ageins, a blocks to
1 800/CC 3 bedroo

#Hevel na. all LARGE 2 BEDROOM, 1 barn condo, carpets, drapes, applances, laundry facilities, pool, play-ground, volleybal, children OK, ware & sewage paid, 1375 monthly. North County. 486-2131.

ON THE BEACH, 2 bedroom, large private fenced yard, covered patto, new carpets, stove, refrigerator, drapes, off-street parking, \$350. Consider ont & child, 284-5528.

Beach Walk to beach shops and bus. New carpet & drapes. No pets. \$265 monthly. 1261 Grand Avenue. 483-0583.

CONDO TO SHARE, premier location on Win-dantea Brach, Mature, responsible, profes-sional nonsmoker 25-40, 1550 monthly & 1/2 utities, 1st, last & security, 456-1581.

WANTED: GARAGE to sent near Oakwood Apartments for classic auto. 272-2222.

LEMON GROVE. 3 bedroom, 2 bath, in good condition. New carpets, drapes, pool, large farmly room, 3 miles to SDSU, cul-de-sac. 1515 monthly plus deposit, fron 232-7643 nome or 286-7960.

### Real Estate

UNIQUE BEACH TRALER home 40'x8': custom bare wood paneling and private redwood ho tub. \$4000, 755-2534.

BY CHANNE 187.500. Buy before broken-friend pus 3-4 bedroom. 2 bath home on isted market. Cul-dr- us: treet. Great were better than the core fruit. Small from yard, large pe shaped on in back. Two levels. Store, refligerator, since the paint, carpets, roof. 582-0477, 1124. Cassa Way.



New location 63rd & El Cajon

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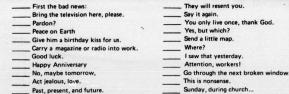
10-7 Mon.-Sat. Sun. 12-5

NEW 2 BEDROOM 2 bath condo, jacuzzi, parking, laundry room, 10 minutes from downtown. Chula Vista, 1375. Rick or Jill 273-5283.



# THE READER PUZZLE

No. 124 Bliss ? | 0 | \s -!! Φ? O 8→1 / □024 > · ! ! ! 16. O I .. **∕ o જ** 17 8 \ □× (□ < □ 2/ +) & ( ) )( + ( ... Û λ3 \ Č \* ∞ » Ĭι 7. Î3 Ö« L2 20. 11 0 / Q) , I) QØt >1 Qît 21. 7 10. Q1 1 A 22. A O « |2 ± - O> 25. OH 1A 11. ?0 12. Ö+! O+ 24. Î2 º1 Û 1 Û Û Û



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

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

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader

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

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

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.

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.

everything from simple. concrete messages to complex concepts and abstractions, all nonverbally. But, then, why talk about it? Each of the Blissymbols at

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

1. Pocket or stopwatch (stem wound); 2. trumpet (valves); 3. retractable per, 4. clothes dryer, 5. clock (slow/fast); 6. beverage dispenser, 7. television (automatic fine terevision (automatic line tuning); 8. circuit breaker (20 amps); 9. calculator (clear); 10. bike (three-speed gear-shift); 11. birth-control pills; 12. 11. birth-control pills: 12. turntable (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 headlighter; 20. window latch (double hung; 21. doorbell; 22. stoyer; 23. toaster (darkness setting); 23. toaster (darkness setting); 24. tape deck (rapid reverse or rewind); 25. telephone

(loudness); 26. washing machine (coin silde); 27. pay toilet; 28. au og gearshift; 29. fire alarm; 30. pinball machine; 31. camera (cable release). Honorable mentions to those of you who asswered: bilge pump or beat lights (for 7). of 19. alarms (1). coin return (3). copier (9), and seat belt (29). We received only forty-four entries to this juzzle, and of

entries to this puzzle, and of that paltry number, only three actually did know what

actually did know what was going on. T-shirts to them: 1. Randy Antler. Del Mar 2. Jack Stewart, San Diego 3. Marjorie Stewart, San



Who is she?

SEPTEMBER 18 1980 31



# THE READER PUZZLE No. 124 Bliss

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Bring the television here, please. Pardon? Peace on Earth Give him a birthday kiss for us. Carry a magazine or radio into work Good luck. Happy Anniversary No, maybe tomorrow,

They will resent you. \_ First the bad news: Say it again. You only live once, thank God. Yes, but which? Send a little map. Where? I saw that vesterday Attention workers! 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?

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