CALUET, knowledgebler in Califiete Branking, and now to do it. Als for John Stott, broker with Waler: 8 Lee Red Estate: 460-1234.

MISSION VILLAGE 3 bedroom; 2 bath; condo, 1 year old, fireplace, built-in washer/dayer, near poor and spa, close to all 386-900. Excitent Espancing, assume of A 17.1. 488-4407 or

BY OWNER ASSUME loan, 1416 monthly, no qualifying Small down, legge 3 bedroom, 1-1/2 bath, 172,900, open sunday, 1-4pm, 1718 Den-stone Puce, Lemon Grove, 460-5818.

TOWNHOUSE FLETCHER HILLS area, beautiful 2-ston hillade location with view. Landscaped priving paids, pook (jocuter, Burti-in, washer, & draw 578,500, 449-1183.)

BY OWNER 5 EEDROOMS, 3 baths, family room cerest air, 2400 square feet Total price, 384,000 Assume loan no qualifying, 1493 flexey. Avenue, 265-1147.

CONDO LOTS, ocean view, near downsow-san Diego, 13 units, 5156,000:10 units 5102,000 5 units, 550,000; 2 units, 526,500; 1 unit 60x100 521,500, 436-9593.

SOLANA BEACH SACRFICE: \$3000 under mar-net, plus termir 3 bedroom: 2.5 bash, condo. \$112,900. Rool spa. close to beach. Call Jack Marbin at Unique Real Estate 481-1600.

MINI RANCH with a fabulous view. Horse OKI Customized 3 bedidom home with plash car-peting, large stone freplach is gourmet kitchen. Excusive area surrounding your 81 acres. Call Walker & Line now! Sed-2810.

15000 PRCE DROP 2 bedroom North County, condo that is now only 354-500. Best price would that is near as a pin with earthcone decor Broker 566-281.

TOP OF THE WORLD is what you think, you have on this 3 bedroom Naviero custom home. Excellent Dictionary, His location, with loads of contration. Broker 56-7810.

Pauma Valley home plus 266 acres barn, greenhouse nursey, rock bath house stalls, more Good terms, \$127,000 frm: 742-3348

3 SEDROOM 1-1/2 BATH house large yard-comer lot close to schools and shopping, VA appraised \$73,000. Challe Vista. \$75-0607

8EAUTIFUL MIRA MESA nome: Landscaped large 3 bedwom 2 Safe farmy room: Air condi-tioning. Huge tenced lot. Cul-de-suc, re-fregulato, fregulate, double-guilage. 9%. OWC 755-1881, 224-4570.

2 ON 1, CAN SPLIT and have 2 bedroom and 1 bedroom homes on large legal tots. Terms, terms, Call Chin, 287-8449, 287-5252.

LUXURY2 PEDROOM 2 pain condo. gleat loca-ción. Pool. sauna: jaciaza, carpon: W/W, all appliances ar condeoning. 11-1/4 assumable minimum — 300 down paymers: 367-900. 462



GOLDEN INVESTMENTS. I bedroom cottage with large storage building, zoned for six units. 555500 New 1 bedroom condo last in explex, private garage, 143,000 Poma 545-6890 and 549,000 277-2739 or 462-9781.

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WILL TAXOE 100 ACRES includes 1000 review 2700 AME OR TRADE to OCCUPATION 1000 AME OR TRADE TO

How to Place Your Free Classifieds

BEST TERMS in Mission Valley. Plush one bed-room condominium at Mission Verde. Pool, spa-ternis. Assume: 10-7/8% loan, owner will carry 2nd trust deed with 56000 down: 563,500, 230,7469.

PT. LOMA 3 bedroom, 1 bath, upgraded carpets, bonus garage, under market at \$114,900. With financing available. By owner 226-0886.

MIRA MESA HOME 4 bedroom, 2 biet, large country withers drining area, two patios, 1 cov-ered large 1/3 acre tot, ferved risige back yard, landscaped from sprinkles, 598,500, 566-7298 or 455-2940.

LA JOLIA 2 units. Near Wind in Sea. Flexible financing owner will carry 2nd or an AITD with 550,000 down. Rents are low. \$215,000, 494-4694

TRADE MY 5119000 2nd trust deed as down payment for your San Diego property. Any condition, testiferation or income, 222-1678 evenings. 2 BEDROOM, I beach house in East San Diego. Garage, ferriced yard, fireplace extra storage. Excellent, starter, 37,000 down, easy qualifying, 557,000, 392-500.

HOME AND income too 2 on 1 near Ken-sington, including 3 bedroom 1 buth home, garage, studio, By owner, 596,950 assumable 1st, owner will carry 2nd, 15% down. Doug. 563-9830 evenings.

1 BEDROOM CONDO, Golden Hills, nice and new. 299-8350 x23, 156,000.

BY CWNER, North Park, for sale or trade, 3 bed-room 1 1/2 baths with carryon view. House 1450 square feet, \$125,000, 563-9100, or 294-2219.

BY OWNER, San Diego Country Estates over 1/2 acre, terrific view, green belt, paved roads and ublities, Rainbird Road, lot number 422, sacrifice 325,500, 448-8513. 1972 TRAVEL trailer, awning, air, 7 x 10 shed, 6 x 11 greenhouse, 14,500, owner will finance, trade or offer, 264-2767.

BY OWNER Super 2 bedroom house in North Park Prime location, \$79,000. We will help fi-nance, 283-9580.

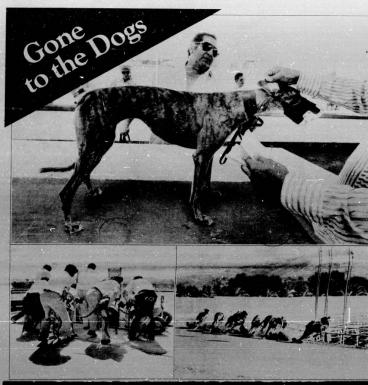
CLVIREMONT, large 3 bedroom, 1 3/4 bath home with dent/fireplace, extra large master bedroom, view, quiet street, 189,000, 453-8429, needs refi or FHA 245.

MUST SELL 33% share of 9 unit income property good location, sacrifice at \$21,000, 284-4424.

BUILDING LOTS in Bonita. Mountain view, se-cluded wooded Adjacent to proposed country park. 5 acre and 7 acres Sold separately or together, amenities, owner, 479-988.

DROOM, Mission Valley of interior, pools jacuzer, 500. Create small second, creater small second, creater conditions 574.001.





Around the track at Agua Caliente

High in the grandstands at Agua Callente, in one of the line of small, plain officials boxes that look down on the dog track and the larger horse track that succurds, it, Paul Marveell dew on the country of the count

falling to all fours and chasing the mechanical bunny. "My grandfather started training dogs in the early Twenties," he explained, "and my father began his cureer as a rac-official not long afterward. I was practically born as the fact.

his cureer is a risco official not long affectivent. I wat prencingly born as in clark, and I had jobs at tracks before I was a ten-ager.

The name Hartwell is well known on the racing circuit, Paul's father invented the complicated system of grading dogs so that they race only against dogs of similar abilities, and his work carried him a place that they race only angainst dogs of similar abilities, and his work carried him a place that the properties of the second of the s

listening to his late father's stories have qualified him for the project of compiling a history of greybound racing, a job near completion in the form of a book entitled fire flowly in the form of a book entitled free flowly in the form of a book entitled free flowly in the flowly

City Lights

But Enjoying It Less

take heart from the El Caion mother and son who are nov facing imminent eviction from their apartment because of their zealous defense of clean air. Many of their neighbors. though, would testify that the though, would testify that the couple has been excessively fervent in the battle against cigarette smoke. But in either case, Spencer Preston, 41, and his bed-ridden mother, Pearl, may be ordered out of their home by a municipal court judge by the middle of this

month. Both the Prestons have an spenier because of an allergy which causes him to become nauscous, and Pearl because she suffers from several diseases of the heart (to the point that she is required to keep an oxygen respirator no to her bed). That's why the to her bed). That's why the Prestons put up a red and-white No Smoking sign in their front window facing outside when they moved into their \$284-a-month, two-bedroom flat at 257 Jamacha Road in El Cajon last spring. Not only were the Prestons concerned about people smoking inside the apartment, they were also worried about anyone smoking directly in front of the apartment, lest indirect smoke should enter and cause them to

should enter and cause them to become ill.

For the first several months there were no problems. Only occasionally would cigarette smoke find its way into their apartment from outside. Last summer, though, there occurred an incident that was to draw the battle fines between the Prestons and their neeighbors. A community party was to be held among the apartment obsellers in the different partment of the prestons and their neighbors. A community party was to be held among the apartment of the left in the different partment of the prestons in the Prestons in the Prestons and the preston from the Prestons in the preston in the prest prestons to lodgings. The afternoon gathering attracted many of the neighbors; although the Prestons were invited, they declined to attend because of the inevitable smoke. The temperature that afternoon was nearly one hundred degrees, so the rec room's windows were open. Pearl Preston was inside her nearby apartment, according to a court declaration by neighbor Cathy Wilson, and complained that cigarette smoke from the rec room was entering her flat. When the rec room windows when the rec room windows stayed open, according to Wilson, Pearl Preston tried to close them, to prevent the smoke from escaping. An argument erupted between her and the partygoers, and the ill

Then on September 3, on another warm afternoon, Pearl and her immediate neighbor, Janice Brady, were sitting near Janice Brady, were sitting near each other on an outdoor patio. Janice was smoking and Pearl said the smoke bothered her. It is unclear who brought out the first electric fan (their testimonies differ), but Brady claimed in a court declaration that Pearl brought out an electric fan to blow the smoke was N. Brady save, she then away. Brady says she then



went inside and returned with a fan of her own, which she directed at Pearl. Each of them directed at Pearl. Each of them then tried to direct the smoke at the other. Finally, Brady took her fan back inside and went to upstairs neighbor Richard Slaughter for support. When Brady and Slaughter confronted the Presions, an argument began, during which pushed Pearl. The police were called, a citation was issued (the charge was later dropped), and the situation became more tense.

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temporary restraining order was issued, landlord Kevane gave the Prestons a thirty-day eviction notice. His reason for doing that was, he says, violated a section of their rontal agreement prohibiting them from disturbing their neighbors. Before the thirty days were expired, though, the Prestons and the neighbors Prestons and the neighbors to the thirty days were expired, though, the Prestons and the neighbors.

for allegedly smoking in front of the Prestons' door. This time the police only issued a citation at the scene. Slaughter says the charge was a fabrication, in his own court declaration, and the charge was dropped by the D.A.'s office. The hearing for the permanent injunction against the neighbors was held in downtown superior court on October 6, and Judge Thomas would all meet in court, on Coctober 6, units which time the temporary restraining order the temporary restraining order the temporary restraining order the temporary restraining order the temporary restraining to the temporary restraining about enforcing the legal order. On September 24, Spencer claims, Janice Brady was amoking a cigarette eact to the Prestons' door and was blowing the smoke inside. We have a subject to the prestor of the police were called and informed of the court of the cou

downtown superior court on October 6, and Judge Thomas Duffy found against the Prestons. The temporary restraining order was canceled explained to the Preston sow faced exiction. Spencer Preston, who has had no legal training and who represented himself at the hearings, filed a challenge to the eviction notice, claiming the eviction not so that the preston solvationed the temporary restraining order. That challenge was heard on October 22 by Judge Lewis, who had handed down the restraining order in the first place. He dender Preston so the eviction notice stand. I ronically, the Prestons went through an almost identical series of orders, challenges, and eviction notices earlier this year at another apartment complex in Bi Cajon, before moving to their current.

complex in El Cajon, before moving to their surent apartment. That series of incidents ended more happily for the Prestons, though, because Spencer obtained his sought-after permanent injunction and the eviction was overtuned in court. The Prestons then decided to move anyway, after getting two month's free rent and their security deposit back. It was security deposit back. It was

then that they moved to Jamacha Road.
It would seem the only chance the Prestons have to remain where they are would be to win the final round next November 13 in El Cajon municipal court. Their landlor has filed an unlawful detainer against them to evict them forcibly. The judge in that case could either overturn the eviction or set a date for the

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City Lights

Nice Guides Finish Last

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It shouldn't be surprising that the Cabrillo National Monument draws more visitors than any other national monument ("More people visit it than the Statue of Liberty!"), given the number of travel

city's number-one sight. But there are other, more novel recommendations as well, such as this one from Pan Am's USA Guide: "Balboa Park has rare tropical plants from all over the world. Its Rosecroft Begonia Gardens has rare tropical plant and driftwood displays." (Last time anyone checked, the begonia gardens were still situated atop Point Loma.) Another guidebook offered an even more imaginative suggestion for San Diego visitors: "Stop in at the Mission of San Juan Capistrano in March. . . . Follow rt. 5 north for 47 miles to Capistrano exit.

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"moderate" lodgings (the Holiday Inn at the Embarcadero, and the Fabulous Inn in Hotel Circle) and one "inexpensive" one, the Town House Lodge Motel the fown flowe Lodge Mote!
("in-room coffee"). It was
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restaurant (it was the Fodor 'editor's choice''), but then again the only other restaurant recommended by that same recommended by that same budget book are Boom Trenchard's, the Mandarin House, Old Trieste, Pedrorena's, and the Reuben

E. Lee. In the end, the most interesting suggestions for San Diego tourists come from the 1980-81 edition of Where to Stav USA, an Arthur Frommer publication. It really steers travelers off the beaten path

Middle Farth Bookstore Pacific Comics, Bookstop III, Folk Arts, Tower Records, the Mercado in Rancho Bernardo, and Cal-Surplus. The Fromme Towne Centre. It does explain that San Diego's airport is three miles northwest of the city arrived in town, the visitor gets this advice on how to discover consult the weekly San Diego Leader.

The Kitchen Is Closed

downtown is supposed to close November 15, and you should November 15, and you should see the way the news is spreading. The most steadfast regulars heard about it almost as soon as the waitresses got the word (about a month ago). Very few of those regulars head admoved to San Diego before Keith's opened for business at 645 Broadway in 1928. So some of them wept; they see Keith's sa a landmark. More infrequent customers probably infrequent customers probably just think of it as a tired old coffee shop. Yet somehow last week word of Keith's week word of Keith's imminent demise hovered over the counter like a phantom vulture. Even first-time customers sensed it. They'd interrupt their countermates, ask what was up. And invariably someone would explain the news, usually with a cluck of regret and a wistful

a cluck of regret and a wistful shrug. Keith's occupies one small part of the Bank of America Building, which the Home Federal Savings and Loan Association purchased fifteen months ago. Now the savings and loan is planning to spend several million dollars to renovate the structure to metal care free codes, to install central air the vodes, so install central air conditioning, to restore a magnificent domed ceiling in the central lobby, and vo make a number of other aesthetic improvements. While tenants like Wahrenbrock's book store and Cook's jewerly store will changes, the improvements will squeeze out the old restaurant adjacent to them, news which the present owner of Keith's, Jim Jenkins, took with equantimy. Jenkins owns another restaurant, Mr. Big's on restaurant, Mr. Big's on yellow the condition of the conditio



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first name has discppeared from memory) had by then sold the place to Mary and Joe Knight. Freda remembers how passers-by on Broadway used to peer in at the nine big waffle irons in the window. "We had all kinds of waffles: strawberry waffles, pecan waffles, bacon mattles. waffles everything."
Saturday and Sunday mornings
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toward E Street. Inside, six waitresses would scurry to take their orders, instead of writing down the requests each waitress would call out the order to the cook up front. "We never wrote ein down. You'd call out something like, 'On three, two with bacon; one cuth cursues!' And you'd so with sausage! And you'd go back later it'd all be teady. Opal from National City used to cook. She was really something. She'd remember everything." Last week Freda was

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Last week Freda was cenfiding ruefully to some of the steadiest regulars that she never did buy a pedometer as she had always threatened to do, to measure the miles that she covered while hustling

from Keith's kitchen to the booths to the counter. "Now I'll never know how much I walk." Lee Moeller, who remembers patronizing Keith's as a teen-ager and who's worked as a waitress there for almost eleven years, was thinking about some of the people who live downtown.

"We get an awful lot of people from the Maryland Hotel. Some of them eat at least one meal a day here. I just don't know what they're going to do. This has been the only decent place to eat around here."

Jeannette DeWyze and Mark Orwoll

City Lights

But Enjoying It Less

Militant nonsmokers might take heart from the El Cajon mother and son who are now mother and son who are now facing imminent eviction from their apartment because of their zealous defense of clean air. Many of their neighbors, though, would testify that the couple has been excessively fervent in the battle against cigarette smoke. But in either case, Spencer Preston, 41, an his bed-ridden mother, Pearl, may be ordered out of their home by a municipal court judge by the middle of this

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Both the Prestons have an aversion to tobacco smoke Spencer because of an allergy which causes him to become nauseous, and Pearl because she suffers from several diseases of the heart (to the point that she is required to keep an oxygen respirator next to her bed). That's why the to her bed). That's why the Prettons put up ared-and-white No Smoking sign in their front window Tacing outside when they moved into their \$284-a-month, two-bedroom \$284-a-month, two-bedroom \$284-a-month, two-bedroom \$284-a-month, two-bedroom white the state of the Capin last spring. Not only were the Prestons concerned about people amoking inside the apartment, they were also wortied about anyone smoking directly in front of the spoke and the spring of the properties of the properties. It is indirect such that the properties of the properties of the properties of the properties of properties p

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which they ignored.)
On September 28, Pearl
Preston placed Richard
Slaughter under citizen's arrest

for allegedly smoking in front of the Prestons' door. This time the police only issued a citation at the scene. Slaughter says the charge was a fabrication, in his own court declaration, and the charge was dropped by the D.A.'s office.

The hearing for the

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permanent injunction against the neighbors was held in downtown superior court on October 6, and Juge Thomas Duffy found against the Prestons. The temporars defeated and the situation was back to square one, except that the Prestons now faced eviction. Spencer Preston, who has had no legal training and who represented himself at the hearings, filed a challenge to the eviction notice, claiming the eviction notice, claiming the eviction notice, claiming the eviction notice, claiming the eviction not be a considered to the eviction of the

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Spencer, who is not now employed, spends most of the days caring for his mother, days caring for his mother, who says she is too ill to move. The landlord, however, says he has been more than patient with the Prestons. The situation is reconciliable, Kevane says, and the Prestons simply cannot be allowed to remain: "It's gone way beyond that, letting them stey," says Kevane. When asked if he has ever had my problems of this sert with any problems of this sort with any tenants in the past, he replies, "Never like this, no no no no no."

City Lights

Nice Guides Finish Last

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For shoppers, it singles out the Middle Earth Bookstore Pacific Cornics, Bookstop III. Folk Arts, Tower Records, the Mercado in Rancho Bernardo, and Cal-Surplus. The Fromme and Cal-Surpus. The Frommer book's sole recommendation for 'disco' is the Time Conspiracy in University Towne Centre. It does explain that San Diego's airport is three miles northwest of the city ("To get there from downtown, you simply board a bus. The fare is fifty cents.") Once arrived in town, the visitor gets this advice on how to discover what's happening: check the entertainment section of the San Diego Union Tribune, or consult the weekly San Diego Leader.

-J.D

The Kitchen Is Closed

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Jeannette DeWyze and



Contributors

Lin Jakary, Off the Cuff

Mark Orwoll, City Lights, Features

Jonathan Saville. Theater and Classical Music

Duncan Shepherd, Film

Jeff Smith, Theater

Advertising Director

On Mending Endings

Regarding Abraham Grossman's critique ("Letters," October 30) of my prize-winning story, "Baklava for Breakfast," October 23, his criticism is well-taken. Lagree that the "sloppy ending" could have been improved upon and the resolution made more slick.

improved upon and the resolution made more sides. Unfortunately, life itself often has sloppy endings, whereas has sloppy endings, whereas the slope of the slope

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story. 'The Real Thing.' in which a painter wants to paint some artifocrats, so he hires two down-at-the-heels members of that class. Try as be might, he can't seem to capture "nobility" on canvas with these models. One day he is walking along a back street. He sees two beggars, a man and woman. He asks them if they want.

Letters

to pose for him. They agree. He takes them to his studio, dresses them in phony costumes, and his panting flows. Later, the critics acclaim his art. "Now, that's the read thing," one of them says. Of different things. And real life, as we all know, often has sloppy endings, or dements that "surely could be improved upon," as Grossman says.

could be improved upon," as Crossman says. I also realize that our Arab students' position in my story pertains to other mitionalities. Each nation has its, chauvinies who believe they have a corner on noveality. That 's

any condition to ski? This season, invest in your own gym instead of someone else's.

Later Mohammed Carl as Later. Mohammed Carl, as Grossman dubs me, was incky enough to be hosted by the parents of our students. Never have we seen such hospitality in our lives! And nothing but praise and thanks for sheltering their sons. Besides, nationality or ancestry was forestited in this case, because by wirtue of my mether's ancestry and religious beliefs. I am eligible for joining a kibbut if I so care to take advantage of the opportunity. Unfortunately, my wife is not, so we will decline, and being once a farmer and having excaped from that life, we enjoy the advantages of city living. Carl E. Krueger Chila Vista

R.C. Coda

The Gender Trap

After reading the winning entries (October 16 and 23) in your writing contest, congratulations aside, I was surprised to note that males accounted for nearly three-fourths of the winners,

although they were only slightly entrants. On the other hand, females, who accounted for almos three-fourths of the entrants, were winners less than one-third of the ime. A mere one percent of all emales (164) who entered the

percent of all males (sixty-two) who entered. All other factors who entered all other factors when ground (which — obve county) are the control of the county of the count

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Has one short story ever launched a writ-ing career for anyone? San Diego

Sur Diego.

Right sway think of Jack London and O. Henry, who determined rather late in life to become writers, and who first gained notice threugh their short stories. When the surface was the surface and the surface was the surface and found himself writing for newspapers in San Francisco. Then he wrote "The Celebrated Jumping Frog of Calaveras County," which was printed in 1865 in the Saturatian Press of New York. The story all the surface was the surface with the surface was the

Dear Matthew Alice:
A question has been at the back of my mind
since I saw this place. It's the back of a
large white house at the end of Arous
Street, off College Avenue (near San
Diego State). The back yard is terraced
with walls of some and cement. There are
pipes all around, also stone stairs and
strong pinic lables and some very strange
strong pinic lables and some very strange
fireplaces. Was this an elegane garden, se
a factory?
Pat Mailen
Hillerest



Thouse, and worth is novels and bitter in the original owner of the house. Benjamin Franklin Dixon, who needed some place to Dear Matthew Alice:

4 question has been at the back of my mind intered a saw this place. It is the back of a large white house at the end of Arosa traves white house at the end of Arosa traves. White house at the end of Arosa traves white house at the end of Arosa traves. The house your discrete. In the College State, The back yard is terraced with walls of stone where the place where house the place where house the place where house and coment. There are used to be the place where house is a special place where house and presented the mind the shouse in 1936, where the place where house and presented the mind as force, it is continued to work on the terraces and empty and the planted peach trees, pines, and ending pick the planted peach trees, pines, and ending the planted peach trees, pines, and engine he do bought at a junk yard, and here the planted peach trees, pines, and presented the mind and planted peach trees, pines, and presented the mind and planted peach trees, pines, and presented the mind and planted peach trees, pines, and presented the mind and planted peach trees, pines, and presented the mind and presented them with a planted peach trees, pines, and presented the mind and planted peach trees, pines, and presented them with a planted peach trees, pines, and presented them with a planted peach trees, pines, and presented them with a planted peach trees, pines, and presented them with and presented them with a planted peach trees, pines, pines, pin old tires. In one corner, his two sons started to build an underground playroom, but never finished it. The neighbor across the street, Ermis Narosi, who had shipped with Dixon in the Nary, said the amateur rotonemason never seemed to tire of working in his yard, partly because the work helped relieve the arthritis in his shoulders and back. 'I remember once I was laid up with the flu,' Narosi said, 'and here I look out the window and see Ben Dixon, who must have been sixty-five, going down the slope wiff, another load of cement.'

took him thirty-five years to finish school), and promptly became the curator of the Junipero Serfa museum in Balbou Park. This position, together with the adult education class be taught in Old Town, induced him to become one of the city's most custom class be taught in Old Town, induced him to become one of the city's most conflict of books and documents on California history, Perhaps his best known work is a history of the region's School District Number 1. He helped to save the Mason Street School House, the first public school building south of Los Angeles, which the city had begun to demolish to make way for an overpass. (The district of the control of took him thirty-five years to finish school),

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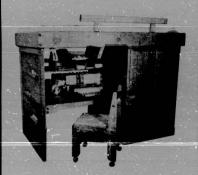
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of the pharaolis in Egypt. The aristocrafts there used them as hunters because they were, and still are, great sight hunters. I mean, they hunted by sight and not smell they were called gazehounds for that rea-son. But they were also used for sport, for chasing rabbits across a field. The contest was to see which dogs were the best at

was to see which dogs were the best at was to see which dogs were the best at grant and the seed of th

On the tract: below, the recorded turns. On the tract: below, the recorded turns of the control of the control

pauses while an announcer calls out in English the minutes left before post time. The most eager of the gamblers are swiftly to the windows to place bets; the ones less



Faul Hartwell
sure wait for another close look and study
the glut of statistics in their programs. The
large digital toteboard across the track
sparkles in the night with numbers indichanging odds. On some imperceptible
changing odds. On some imperceptible
changing odds. On some imperceptible
cut, the partol judge, a steward of higher
authority who leads the march and handles
no dog, starts he parade back the way it
came until it reaches the middle of the near
straight, the home stretch, where it stops,
and faces the grandstand. From the rail,
the dogs are almost near enough to be
touched, and so distinct and bare are the
touched, and so distinct and bare are
feeling of viewing not a dog bor the X ray
of a dog — the too-sharp curve of the belly
up to the hindquarters; the thick, tense
lines of muscle showing through the hind,
the state of muscle showing through the hindfused, captured, removed from their parfived, captured, removed from their parfived. The stops are walked to the row of rod.

The stops are walked to the row of rod.

ored boxes at the starting line, where there is another brief wait. Suddenly the lights is another brief wait. Suddenly the light is a light of the light of the

doors to the start boxes fly open in unison. A rush of animals bursts onto the track, flashing to top speed almost immediately, in seems, pointing at the streaking white control of the start between the start burst. And the start burst burst and black, and they hit the first turn hard, like a single furious muscle pumping and straining at its skin, now tearing itself apar with violent internal collisions. In a great splash of dirt, the outside dogs are bumped rather out. They stumble. One sprawls in a vicious high-speed rumble and is lost from view in the dust with the turn into the far straight, stringing out into a flowing time, straining after the quarry that flies or just a few yards beyond their notes. They charge into the final straight, running slower than when they began but still faster than one imagines anything should be able to run. Little more than thirty se, onds after the start, they rush across the finish line less than a second separating the first and starplace dogs after a un of 450 yards.









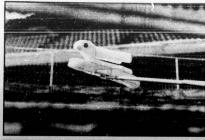
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Hartwell made some quick note: on a tally sheet and turned back. "That dog that won likes the number-one post position. Wins every time he's in it. The number-one has produced the most vineres, gives a dog a chance to get out away from the pack early and down to the rail. A lot of bumping and confusion can take place in the slots closer to the middle. "Coursing. Well, they coursed greyhounds in America, too. The dogs were popular with farmers in the Midwest, with flowest, which is the slots closer to the middle with flowest, which is the slots closer in coursing for sport. But there were problems with coursing and the solutions to those problems led straight to the development of modern greyhound meing.

racing.
"The first difficulty was that the spectators at a coursing match didn't get much of a look at the dogs. The courses were just long, straight fields and the dogs were over them pretty fast. The second problem was

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that people began to complain about the slaughter of live rabbits in the matches. Well, you know as well as I do that the protestors were the same hypocrites who raised vegetables from fragite seedlings, nursed em to maturity, then captured and merdered the loft of salads. And yet they are seedlings, the same of the same seedlings and red to the same seedlings and the pointed into it. This is how the distribution of the salpoining cubicles, and he pointed into it. This is how the Gaston Diaz waved from the corner and device shaped in a half-circle, with a control are extending out caros it from its center. The device is actually I large electrical the control of the same seed of the same seed of the control of the same seed of

so that from a single grandstand area, a person could have a good look at the dogs the whole race through. In 1919 Smith and a man named Sawyer opened the first modern greybound racetrack at Emery-ville, up near Oakland:

Saddenly, Daz moved from his seat to Saddenly, Daz moved from his seat to Saddenly, Daz moved from his seat to race was about to begin and the lure operator had to assure that his work would not be obstructed. Harvevill returned to his box and watched as a small female longshot came from far behind with a tree-box of the seat of the s

233-0508

were taken up with a job from which there were no afternoons off, was able to finish work, have dinner, and then head for the weak of the second of the seco





p to six-dog races, and by '22 or '23 fialeah was racing the standard eight

Most of the tracks were small in the early days, except for Chicago, where the handles [dollars wagered] were probably good size even for today, but exact figures

good size even for today, but exact figures just weren't available. There was no supervised part-mutuel system then, and to supervised part-mutuel system then, and most clovely gazards executions. "There were no photo-finish cameras, either, and judges at the finish line were responsible for deciding close races. You can imagine the problems that created. One day my father was judging at arace at the theory was distinified and centerman in the box was a distinified with centerman in the box was a dignified old gentleman in his sixties, who was actually a horseman.
A controversial call was made on one of
the finishes and about a thousand angry
fans gathered around the judges' box and screamed at the old man, thinking that he screamed at the old man, thinking that he was in charge. Well, the old fella turned to my father and said. Yes, sir, it's a nice business, this dog racing business. I'm sure I'm going to like it. Then four of the dogmen came down to the finish line and stood up on the rail. My father said he stood up on the rail. My faither said he wasn't sure what four men could do against a thousand, but it was nice to see a friendly face. A full-scale riot was averted when a fan and one of the dogmen got into an argument, they went outside to settle the matter, and everyone followed to see the

According to Hartwell, the first photo-finish cameras were not in use until just before World War II; and then, because they were nothing more than high-speed motion picture cameras with a standard shutter and film-frame arrangement, they left some parts of the dogs' progress un-photographed — that is, between frames. Often the relative positions of the dogs at

out. In another of the officials' boxes at Caliente, Haztwell introduced Ron Shook. Canene, rearweit introduced root shook, the track's cameraman, who explained how the problem has been solved. 'Here and at most tracks we use what's called a 'strip camera.' With the lens aimed at the finish line and the lens aperture remaining constantly open, the film runs along be-hind the lens in the opposite direction that the dogs are running, and we get a com-plete picture of every dog and his relation to the other dogs and to the finish line. A timing signal recorded on the film also gives me the dogs' times to hundredths of a second. The film we use was originally developed by Kodak and used by NASA

developed by Kotala and used by NASA and other people to record oscilloscope tracings and to produce the results rapidly. I can develop the film at 140 degrees in two and a half seconds.

See that the control of the there and that make it easy for their lead-out boys to catch and leash them. The sytem was developed by a man named Aldritt after World War II, and it eliminated the previous "curtain" system. "Before Aldritt, there was a two-curtain nated the previous curtain system. Before Adrit, there was a two curtain setup for eaching the dops after the race. Harwell explaned. The curtains were heavy canvas things with sandbags at-cashed along the betoms for segler, After the dogs passed the first turn, a man would be supported to the second the first turn, and would be specified to the second the first turn, and would be specified to the second the first turn, and would specified the second the first turn, and would specified the second the second the second the second to the second the second to the second the second to the second the se

dog in particular who was big and crazy, and the boys had a tough time catching him between the curtains. Well, they knew I was pretty good with the dogs and they finally gave me the job of handling this dog. That son-of-a-gun was about as big as I was and he'd run back and forth in there I was and he d run back and forth in there and then run right at my legs and knock me down. He'd knock me down at least once every time. Later, when I was older, I was judging at a track and we were getting ready to start a race when somebody pointed out that the first curtain hadn't been pulled back off the track. I sent somebody down to find out what was going on and when he got there he found the curtain man out cold on the track be-hind the curtain. The dogs had apparently hit the curtain so hard that the guy who was standing behind it got knocked uncon-

"Old Aldritt was a character. He had a "Old Aldritt was a character. He had a great system and the best lare, but he was the worst lure driver. Just to show everyone how good his system was. he'd keep the lure out about two feet in front of the dogs, when it should be much farther than that. In the Fittes, I designed and was supervising construction on the track at Great Falls, Montana, and Aldritt did di-centification of the construction of the con-traction of the construction of the con-traction of t one day during construction and there were

three yelden for the received up to the sine one day during construction and there were all my compeniers, getting paid a few formation of the sine of

state's voters after an expensive propaganda campaign against the measure was waged by the horse-racing industry. Their main contentions were that organized crime would follow dog racing (implying that horse-racing's record was untarnished by such activity), and that dog racing was a cruel industry in its use of live rabbits in training greyhounds and in its treatment of dogs who had outlived their usefulness as John Allen, one of Caliente's most suc-cessful trainers, had a response recently to the allegations by the horse lobby. "First,

this is an honest business. I don't know of this is an nonest trushies. I don't know of any so-called organized crime involved in dog racing," he said. "Second, the states where training dogs on live jacks is legal are the states like Texas and Oklahoma, where there are millions of jacks, where where there are millions of jacks, where they are a menace to crops. In those places, they have about the same status as rats. Would you think anything of killing a rat? Even in California you can take as many as facts, this is a bouriness just like the cartle business or the chicken business or what-cever. When a man has a laping hen that doesn't lay eggs anymore, he has to get rid of it. He can't spend all his time looking for a good hom. For I and he can't keep it, house, some go to farms as boyeders, but the rest we just have to put down." Paul Harwell added. "The thing that

Paul Hartwell added. "The thing that you never heard during the proposition issue was that a majority of a greyhound's feed is horsemeat. Another thing they'll never admit is that wherever the horses and never admit is that wherever the horses and the dogs have reach head to head, the dogs outliew the horses. And I'm not talking it files to the the same city. Denver is a good example. The Mile High dog track here has always done better than the Cen-ternial Park horse track. I'm not exactly sure why, but it's a fact and the horse people just wish dog racing would go away. We're too much competition for away. We're too much competition for

The first dog track in Tijuana operated

from 1927 until 1929 a few blocks from the site of the present track, which opened in 1947 and which has operated continuously since, except for a month's closure fol-lowing the fire of 1971. As greyhound tracks go, it is not among the most lavish, lickest, or largest, either in terms of attendance or pari-mutuel handle; nor is the quality of the dogs among the best — in-deed, especially fast dogs are sent to race at other tracks in the U.S. where they can carn larger purses. On all of the above counts, the Caliente greyhound racing op-eration ranks somewhere in the middle of the pack, but it has some advantages that many of the others do not, especially for those whose business is training and racing

The track itself is relatively soft, and while it's a slower track for that reason, it is also much easier on the animals, who are is also much easier on the animals, who are very susceptible to injury. The dogs are like heavily muscled human athletes in that they are prote to frequent muscle, tendon, and ligament damage froat the sprinting and from the occasional high-speed colli-sions, and they are also susceptible to in-juries to the pads of their feet. "Checking for and being able to spot less obvious, internal-type injuries are some of the most 'apportant things we can do,' said fed beske, the rather at Callente for the very successful, Arizona-based kennel of W.D. Collins. "Some of these things are very difficult to see, and the dog sure can't tell you about it himself. It's very important to keep the dogs in shape. They can get stiff and sore muscles just like people if they have to race without being properly con-ditioned, and, of course, you can overrun

John Allen added that "some tracks are interested in showing good times from races and so they make their tracks hard and fast, but it's hell for the dogs. They

and last, but it's hell for the dogs. They wear out a whole lot faster."

Allen, who is in his eighth year at Caliente, lists among the track's advantages the good weather of the area, the fact that the racing program is a year-round one, favorable across-the-border

economics, and the kennel facilities. "A other tracks, you never know what kind of conditions you're going to be racing in — rain, wind, thunderstorms, even snow at places like Colorado, where they race in the winter. How'd you like to race at a track where they have to plow it before the dogs can run? The year-round program here is great. Other tracks have seasons like at Del Mar, and when the meet is over, like at Det Mar, and when the meet is over, you have to move on to another vity. It's a hell of a mess to have to pick up a kennel and move it every innerly days, and expensive. Callente's cheaper for me in other ways, too. The kennel facilities are right here at the track. At other places you have to load your does into a truck and drive them to said from the track every night. The said of the work and a lot of money for the place you when the place you way to the place you does down here for a week. At other place, in the states it might cost noorly soot on the states it might cost noorly soot. in the states it might cost nearly twice

While Allen owns his dogs and Ted Jeske is in the employ of a dog owner, they are among a little more than a doesn members of a somewhat inappropriately named grup at the Calenie track who are called trainers. The identification implies to the things of the control of the con leave the breed farm when they 're a year or a little older, and they go to the training track for two or three months. There they 're conditioned to being led on a leash, wearing a muzzle, chasting rabbits and/or lures, and breaking out of starting boxes. When they come to us at the track, they 're usually somewher between filteen and eighteen months old and most of their training has already been done. We con-tinue to school them if they need it or if they've been injuried and not racing for a they've been injured and not racing for a

top running condition and keep them fed

Apparently, it is not too difficult to keep a greyhound happy. They are turned out four times a day, fed one large meal in the afternoon, raced every three or four days, and allowed to sleep the remainder of the time, which is most of the time. Sleeping seems to be their favored activity. But John Allen noted that trainers can damage dogs by poor judgment. "You have to know what the limits of your dogs are. All know what the limits of your dogs are. All dogs progress at different rates and if you bring a dog along too quickly, race him before he's ready, he can get his ears beat off and be ruined. You have to know when to race him and what the best distance is for

There are two separate distances raced at Agua Caliente, a 546-yard course and a 690-yard course. At other tracks the dis-tances vary, and though few run shorter sprints than flat the gome run courses as long as five furlongs, five-eighths of a mile. "They call those marathons or supermarathons," said Allen, and that's a hell of a long way to run a dog. The

angenerations. Such Arten, "and hards a held of a long way for ma odg. The what has a held of a long way for ma odg. The work has a long to held the held of the h

probably forty percent of my dogs make money for me, but that's unusual. It's a risky business. By the time a dog comes to me at the track, he's cost me probably \$1500, and if he doesn't win any purses. lose plenty of money. But a real good dog can make a profit for me of ten or fifteen housand dollars over his career. I've been lucky; my business shows a profit. That's not true for everybody.

"You never know what's going to hap-pen with a litter," Allen continued. "Some will get injured, some won't be fast enough, some oddballs just won't run at all. And some will be fast but they'll be at all. And some will be fast but they 'Il be fighters. When you see these dogs run, don't be footled into thinking that they're just blindly chaving that riabbit without worrying where the other dogs are. They're still hounds, they have a pack in-struct, and they're competitive as hell with the other dogs. Some dogs will get behind early and give up. but others will never the other dogs. Some dogs will get behind early and give up, but others will never quit, especially if they're in the lead and being challenged, and sometimes those will fight or interfere with the others to keep from being overtaken. A dog caught interfering twice, two different occasions, is ruled off forever. And it's a shame because very often those dogs are the fastest. It's that aggressive instinct that works both for and against them. If there's ever a dog psychiatrist who could take those kind of animals and get them to stop fighting, he'd

be a millionaire."

Though there is considerable uncertainty inherent in many aspects of their trade, the trainers are unanimously convinced, or so they seem when asked, that vinced, or so they seem when asked, that they are part of a legitimate business that is run honestly, and John Allen is one of the faithful. "Anybody who thinks that tracks are not run honestly is just trying to justify why he k losing money. I've heard people come up with some pretty wild theories on how the day races are freed, things like the people at the starting box helding the day's around the day's feer Completely ridicu-lous. There's plenty more chance for a fix tourning the properties of the starting box the starting to the starting box helding the day's around the day's feer Completely ridicu-lous. There's plenty more chance for a fix



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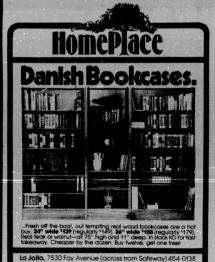
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at a horse track where there's a jockey at a horse track where there's a jockey involved. It's he old saying. Never bet on anything that talks,' which means that if people are involved, there is always the possibility that they can throw the race or the fight or the game or whatever. With the dogs, there is no human factor out there on the track. They just run as well as they were born and trained to. And with the yestern of little registration, car attoros. and random urine samples, there's practi-

cally no chance of a ringer being brought in to race or of a dog being drugged." Greyhound officials realized long ago that, to the average spectator, the dogs therein lay a potential credibility gap. To the samples are marked, sealed, and

dog listed on the program was actually the dog in the race, a system of registering and tattooing the dogs when they were puppies was introduced. Now, before every race, are compared by the paddock judge: if a dog's card does not match his tattoo num ber, the dog does not race. As a further safeguard to legitimacy, urinalysis is used in greyhound racing, as in other sports, to prevent drugging of the contestants, though the system of specimen collection is probably more interesting at the dog track than, say, at an Olympic track. At Caliente, for example, red-painted imita-tion fire hydrants stand in the paddock enclosure, and when the dogs attempt to mark the phony hydrants as their territory, the quick-handed track veterinarian, using a plastic collecting cup attached to a long handle, makes deftly maneuvered surprise

attacks to get the goods. Once collected,

"It deseron tranke any sense for a trainer to do ding a dog," said fold Allen to try to dring a dog," said fold Allen to try to dring a dog," said fold Allen to try to dring a dog, try to try the try to try the try "It doesn't make any sense for a trainer dock judge, the lead-out boy, and several dock judge, the lead-out boy, and several other people. When everybody was done betting everything they had on the ringer, they'd probably have changed the odds so much that there'd be hardly any payoff." The "small" pari-mutuel handle at

Caliente averages \$130,000 a night, twenty-two percent of which is skimmed by the track to pay purses, operational ex-penses, and to account for profit. The redog-eved hopefuls, eternally optimist mad with systems and calculat consistently more often. John Allen par

maining seventy-eight percent is returned on successful bets to the patrons. Ah, yes, the patrons, the betting public, the heart and soul of the track, the starry-eyed, track is probably not significantly more less difficult or profitable than gambling anywhere else on anything else. The win-ners are few, the losers are the majority: taxes on his gambling winnings every year. Last October he played a "49er" ticket for a \$42,000 win, but it is to be expected that a man whose business greyhound racing should know which are the best dogs. The rest of us are left to reac



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hether you choose to rely on one of the dozen Mexican touts who hawk their selections on the track's ground floor, of-fering, in auctioneer's Spanish, twenty-five- and fifty-cent shares of their expertly chosen two-dollar bets, or whether you chosen two-dollar bets, or whether you decide to go it alone, you will probably be perpetually surprised at the results — surprised when you lose and surprised when you win. The advice here is to gather a few dollars together that you have never been toolias together that you have never been especially fond of and would not be broken-hearted in parting with, then find a place stateside that carries greybound racing programs and make your picks before you reach the track. Once there, drink a margarita with every race and place your bets as you had picked them. Do not change your mind at the track! Then stand at the rail near the finish line and observe the wonderful grace, speed, and determi-nation of these animals, this oldest of dog breeds. If you lose, consider it payment for being taken in vain by losers or praised by winners. When asked, Paul Hartwell de-

entertainment. If you win, consider it gravy. Either way, if you have followed the advice regarding the margaritas, you should be well contented and glad you

casually interested in the dogs and sub-sequently you find yourself buying pro-grams, working on handicapping systems, comparing your results with those listed in the paper every day, going to the track alone on weeknights looking for winners, and so on, let the following story help you where it may. On a night not long ago, this reporter was at the greyhound track, on a weeknight, program in hand, absorbing the sights and sounds for the purpose of this story, also with a two-dollar quiniela ticket I had purchased just to have the feel of what the gambling was like. (I had never done this sort of thing before, of course.) The race began and I went to the rail to watch. Next to me stood a man whose race program caught my eye in the same way it would have had it been on fire. The thing was crisscrossed by hundred of different-

printing was nearly illegible. It seemed as if a horde of avenging, multicolored pens had descended from space and chosen to make an example of his program. He was clearly a man with a system and a full-time job of applying it. The first race ended as he turned to me. "How'd you do?" he

"Lost," I answered. "How about

He leaned over and looked at my program 'You've got the wrong program. No won-

I looked at my list of dogs and then at what I could see of his and, sure enough, they were different. I turned to the front page and looked for the date. "No." I said.
"mine is for Monday night. This is Monday. I've got the right program."

He looked for the date on his, then

turned to me with a lost sort of expression.
"What a silly son-of-a-bitch I am," he

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By R. W. Bell, Jr.

There are vertain Friday nights at Encircios La Palsone Theater when the cook awaiting the 4010 pt. Blond heads standing in line, blond per Blond heads standing in line, blond Frist Street, blond heads standing in line, blond Frist Street, blond heads coming and candy harry, blond heads coming and candy harry, blond heads coming and candy harry, blond heads of the analysis of the standing and the control of the control of

went out at Pipes. Five to six foot, top to

wert out at Pipes. Five to six foot, top to submit tubes — righteous:

for tourse, there can the sy one recoin for this gathering outside La Paloma: the screening of surfring for his case it is a Marter of Street whose parties that is seen in the surfring most can be supported by one arrival has been presuged by occasion, and "polt tubes, surfring most can due to rows that are at the surfring most can deter the surfring most can be surfring to them, are nothing are at the surfring most of the surfring most of the surfring most can determine the surfring most can be surfring most can be suffered to the surfring and surfring films where the surfring and surfring films where the surfring and surfring films was collections of big-wave footing due to job a sulfring film compared to surfring, and surfring films was collections of big-wave footing due to surfring, and surfring films compared to surfring and Minnesota went to see from the surfring film compared who had never stoye can be repeated who had never stoye can be repeated who had never stoye can great our such a surfring film surfring films to the surfring films compared to such as the surfring film compared when the never stoye can pead our such a surfring film compared to such as the su

sentimeolored, short-sleeved shirt, and sandals, Soderherg looks like the typical surfer. But at thirty-three he is older than most, as the ample serrads, around his open and on his brow areas. One thing about older surfers, the surf-encetion off-the rea and white sand takes its toll; they age quickly.

about other surfers, the sun a street of the can and white sand takes its toll, they account to the can be can be

while he was a student light whole about miles up the coast from Long Beach He gree up suring as yorks like "Art." Heggerby say and the V. Cove. In those days when we was to go and a short were very long and a short with the say of the say of

and Camera



everything (I think at that time it was a white windbreaker that all the surfress word). The things was that the surfress word. The things was that your board at least a large was the part to be seen walk. It was that the gardy was the part to the gardy was the part to the gardy who stayed with the surfress was a fary that the surfress was the part that the gardy who stayed with a difference. I think you don't see an unity guys today who do it year year years years and years to gardy who do it year years and years to gardy was to gardy and years and years to gardy who do it years and years years and years to gardy who do it years and years years and years an

They won't just surf here in California. They "He be going to places life. Mexico. He wait of course, may be the South positive. He wait of course, may be the South world tooking live week."

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seems you can kind of turn hungs around.

Good surfers, those who are able to a Good surfers, those who are able to a Good surfers, those who are able to a Good surfers, the surfers and energy to the perfection of their Medican surface and anatural arise to a good surfers there are to a good surfers there are to a good surfers there are to a good surfers the per adulation. So everyone has been a deept, added during you have been a deept, added the per adulation of th

Surfing Is not unique in this respect. Jim
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Of Wave and Camera

Other surfing films also had their influ-ence on him. Surf Happy, a 1960 effort of Bud Brown, was the first surfing film he ever saw. In his own words. Soderbere was stoked. "It was a real eve-opener." he said. "It got me really excited about surf-ing. It was the first time I saw really good waves in Hawaii and really good surf-ers. It was beautiful." But another film. Free and Easy, made by MacGillyray-Freeman in 1967, really gave him the motivation to make surfing films himself. Free and Easy, which centered on camaraderie among surfers in Hawaii, im-

camaraderic among sutters in Hawaii. Im-pressed Soderberg with its quality. "It was a beautiful film," he said, "and funny, too. Tremendous photography. I was liv-ing in the islands at the time and the film seemed perfect for that part of my life." In October, 1972, Soderberg got his

does not last very long on the market, most stay around only two or three years. Styles change, boards change, the stars change, points of view change. For example, once short boards came into vogue, any film sequence that featured surfers with long soards seemed more than a little anachboards seemed more than a little anach-ionistic. The surfers who pay to see surf-ing films want to keep up with current developments; they're not particularly in-terested in history. But Soderberg says that for him, the money has always been rel-

for him, the money has always been relatively unimportant. "I would settle." he told me, "or really, I'd he very happy just to the the best surf filmmaker and to make surfing films for the rest of my life." The four years he spent making A Martee of Swife were not always easy ones. He concernings had to work two jobs and maintain long expenditions agree of production. Societhering worked as a jaintor, a night custodian at banks, a laborer land, seaging at trailer parks, a worlder of pikla scaping at trailer parks, a vendor of puka shells in Hawaii, and, much of the time, as a mailman. While at the post office (where he works today). Soderberg would run bis

very early. Not only is the light at 7400 a.m. coming from the right direction for filming but it's also the time most surfers filming but it's also the time most surious venture into the water. Unfortunately, he couldn't shoot just anyone who happened to be out on a particular day. The patrons of surf films are only interested in ac-complished surfers. So Sederberg would compisited surfess for boddering and compisited surfess for boddering arrange in advance to meet people. Boddering and the compision of the co cance in advance to meet people

he works today. Solderbeg would run Fin
Goebber, 1972. Solderbeg go this
first 16mm camera and his career as a surf
filmmaker was born Eight years later, he
still has to work a "real" job to make ends
meet, but he is not sorry about his decision
to produce surfing films. Most surf films,
Soderberg said unhappily, make very little
money, and A Matter of Syrle was not an
exception. The \$19,000 he had in west in
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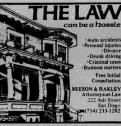
was focusing on a surfer named Dane Kealoha, heping for a tight shot of Kealoha getting "tubed" by a treacherous Fipeline wave. All the while, Sodebrerg was trying to say out of the actual suff line because his undersater camera housing was far too busyant to allow him to dive under the waves. But a huge set caught him by surprise and suxed him down, around, pletely off. His hand, over which the strap pietely off. His hand, over which the strap was forn free, was a black, blue, red, and yellow, pulsating, swollen mass — virtu-ally unrecopirable as a hand. An island doctor told him he had a "wringer," so named from the days when children acci-dentally squashed their hands in washing machine rollers. Soderberg, "wringer," required that his hand be in a cast for threeweeks, but he was back in the water after

that.

After his Hawaiian sojourn, Soderberg found himself with about 40,000 feet of footage and a dwindling savings account. Atthough much of the processing had been done over the years, he still had a considerable amount left. Since the costs were high—six cents a foot for an original and about twelve cents a foot for a workerint at about twelve cents a foot for a workprint a Hollywood Film Enterprises — what little money he had remaining was disappearing fast. To save money Soderberg culled his original, printing only portions he was sure to use. Eventually he settled down to the task of editing in his new residence on Eighth Street in Del Mar. Except for some 8mm cutting, this was his first experience

and out. By the time he surfaced, the cam-era housing, which had been painstakingly strapped to his wrist with an extremely right rubber device, had been pulled com-





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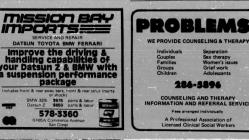
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Byron David Mall













editing, and nothing came easy. The mulinle audio tracks, synchronization and dissolve and fade markings were mostly a mystery to him. He devoured books on editing; some he read over three times. He even tried a couple of classes at junio

college and night school but found them too elementary for him.

In desperation, he went to Hollywood editing houses to solicit information from the professionals. They were very helpful Soderberg remembers with a tinge of em-barrassment, but their advice was some-times a bit too involved. Occasionally he had difficulty making sense of their en thusiastic but extremely technical sugges-tions. Toward the end of the editing he met a filmmaker named Rick Roessler, the film's eventual narrator, who gave him some much-needed assistance.

Some much-needed assistance.

The entire experience imbued Soder-berg with a great respect for the solitary art of editing, a process he feels most filmmakers don't devote enough time and effort to. "I definitely think it's in the editing," he said. "I've seen films that had fantastic footage but could put you to sleep. You need to show the feeling of surfing, not just wave after wave surring, not just wave anter wave — you know, hard-core — but to show the feeling and the lifestyle. It has to be all together. Good surfers, good waves, good variety. " He spent a year and a half, ten hours a day, six days a week, editing on very basic,

six days a week, edining on very basic, almost primitive equipment.

The end result was 4 Manter of Style, a well-blended collection of disparate segments—action sequences that produce the desired effects of enthusias and energy, descriptions of surfers like Terry Fitzgerald and Shann Tomson and analyses of their styles, big-wave footage from Hawaii (Waimea Bay on a huge day, with surfers free-failing down the faces of the waves), the surfers free-failing down the faces of the waves with the prompt undefined set for the surfers free-failing down the faces of the waves), which is the surfers free-failing down the faces of the waves, which is the surfers of th

erberg intercut the surfing action aman interest and some comic re-

lief There's a sequence featuring a man who surfs tandem with his dog; an account of the Stone Steps Surfing Contest in Encinitas, in which surfers are required to drink a bucket of beer before each heat; numerous shots of girls in bikinis; some jokes about tourists in Hawaii doing the hula; and a skit in which a surfboard rehult; and a skit in which a surfboard re-pairman puts too muce catasty are his resun-and ends up with a surfboard stuck to his hand. He also included sports other than surfing, sports which embody attitudes and approaches similar to surfine. There's a section or two on skateboarding and hang gliding, and a sking sequence ac-quired through an exchange of footiers than the surfine surfine surfine surfine surfine surfine Miller lamous ski filmmaker, Warren

Soderberg is convinced the time he invested in editing was not wasted. He has viewed the products of many surf filmmakers who were not so careful. "I've known guys who edited a film in three weeks, and it looks it," he said. "There's no beginning, no middle, or end—you know, nothing at all. Not even a theme. And depending on how it was distributed, maybe it did better than a good film. A lot of it's how distribution."

mayor it did better than a good tilm. A lot of it's just distribution."

Film distribution is a subject Soderberg has developed considerable insight into after A Matter of Style. He had problems right from the start. "My greatest mistake right from the start. "My greatest mistake at first was trusting—usuing everyone. I mean, you meet such creative, really interesting people when pour make the film, including maybe people who help you in one way or another, people that are interested and maybe the surfers themselves. But when you distribute it, you get the more seedy side. ... Man! I mean, these people aren't interested in surfing; they could care less. They're interested to making a buck, but miking a buck any way they can." Foreign distribution was his single biggest headache. Since he had to deal to the surfine su

New Zealand, Brazil, Peru, and for all Soderberg knows, maybe others. In Australia, where Soderberg was told that they wanted films with no message because "the kids want tubes," distribution became an exaspera-

tion. He leased some prints to a large corportation and never got the money be felt he was entitled to. "Was like a Date in the woods," he recalled. "I thought every body was honest Loudht 'imagine a multimillion-dollar company ripping off Steve Soderberg, especially since they really loved the film. They were saying. "Hey man, it's great." They advertised it as the surprise surf film of the century. You don't think they'll rip you off. But they do. All in the name of business." poration and never got the money he felt he

Despite his hard-won knowledge, he's certain there'll be "ruthless, unscrupulous worms" ready to swindle him to some extent for his next effort, and that it's alextent for his next effort, and that it's al-most unavoidable in the foreign market. "In the foreign countries," he said, "it's just a grab bag. They can make unau-thorized copies, not send me the percen-age, just the minimum guarantee. The first guy who sends me back more than the minimum, you know, he's coing to get.

age, just the minimum guarantee. The first guy who sends me bock more than the minimum, you know, he's going to get a golden lantern or something:

Despite the difficulties and his disillusionment. Soderberg remains optimistic account of the solid properties of the soli

Going Surfing, which were made by and

All one has to do is watch a film like A All one has to do is watch a tim like a Matter of Style at a place like Encinitas' La Paloma to see that Soderberg's surfing crowd reacts with considerably more enthusiasm than the average group of movie goers. They stomp, scieam, laugh, hoot, goers. They stomp, Scieam, Jaugn, noor, and holler. A joke does not have to be particularly clever to elicit bales of laughter, bad wipeouts are guaranteed crowd pleasers, and good rides get beautifully harmonious oohs and aaahs.

That the surfing community is tightly knit and that its jargon is often inexplicable to the untutored outsider may be advantageous to the filmmaker seeking an auditageous to the filmmaker seeking an audience, but it also creates problems. According to Soderberg, surfers still feel a
tittle alterated from the public at large.

Even in North County, where surfers
the surfers are suffered to the public and the surfers
them in high regular Soderberg's own parents, who now reside in Palm Desert, canhomestly register much interest in the
sport their son lowes, and they are perfectly
aware he's been surfing for twenty year,
and making surf films for eighteen. They
can't fake an interest, "he said with a him
they're still thinking that it's kind of we'rit.

They just don't want to understand.

"But lots of people are even worse than
that. Like these people I met from New

"But lots of people are even worse than that. Like these people I met from New York. They asked me, 'Aren't you a little too old to be doing that' Now, people like that are a little out of it, because maybe some people will think it, but not many are actually going to come right out and say it. Maybe that's why surfers feel a little bet-

Maybe that's wly surfers feel a little better, because they can say, "I'm not involved in all that bullshit. I don't care about your values or your ideas of what everyone else should be like."
"If some gif from Indians sees me down at the beach, she may be thinking, they are they have good a little thin." But maybe she's thinking, "Hey, this gyr really looks like he knows what he's doing. He's a surfer."



Philadelphia Style



IONATHAN SAVILLE

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Biojour has a state structure, in which all
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ini, in contrast, generates tension, con-flict, and curiosity from its very first

ini, in contrast, generales tenson, con-flict, and curtosity from its very first scene, and it sustains this momentum throughout, even beyond the end of the play (for the major issue remain stantalz-ingly unresolved at the final curtosity for traditional — and virtually footproof— device of introducing a new set of charac-ters into an established community. The community is a lower-class. Italian neighborhood in Philadelphia, the new-comers are a brother and sister of upper-class Eastery prep-school back-ground, and the motive for their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-low student of their visit is their freeshap-niani, who during the school year is a fel-tivation in the school year.

Specialist

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phia and Cambridge, cope with the two worlds when they have been forcibly worlds when they have been forcibly worlds when they have been forcibly the control of the contro

just in time to witness and insinterpret and embarrassing incident; a prop introduced at one point and casually discarded will suddenly re-emerge as an element in a new action; a scene of powerful dramatic strug-gle will be interrupted at its climax by the ally entrance of other characters who have jolly entrance of other characters who have no idea of what has been going on and whose words and actions are hilariously inappropriate. It is the method of farce, inappropriate. It is the method of larce, handled with great mastery — and in the Marquis production director James C. Manley has calculated the farcical pacing with such flawless precision that it achieves the appearance of spontaneity, as though life itself relished fast tempos, with the production of the substrance

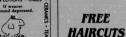
shough life itself reliabed fast tempos, ionse juxtapositions, and the exuberance of the zary.

Innaurato uses the farcical texture of the action to engage our attention and to keep us laughing, but the as integrated farce with the underlying social and psychological drama, and to such a degree that each action, however flashy and amusing on the surface, at the same time serves to reveal and deepen character and relationship. Though it uses some of the methods of farce, Genini is fundamentally a comedy of character, and linuarios is single into what people are like is deep and itself to the company of the action that the Marquis contents are considered in the contents of the company of t

lousness and poignant seriousness — a challenge to the actors that the Marquis cast meets with wonderful success. Young Francis Geminiani is the traditional Mr. Morose, with his currish grumpiness and driving compulsion to ruin everybody's fun, but he is also a late adolescent of an affectionate and passionate nature, struggling painfully to find out who he is and whom he loves. Actor Dave Chandler slights neither of these aspects of the character, holding them in delicate equilibrium, and at the same moment evoking laugher and compassion. Robert Larsen, as Francis's father, has the same mack of fusion an outer comic stereotype ose, with his currish grumpiness and Larsen, as Francis's father, has the same knack of fissing an outer comic stereotype (coarse, warm-hearted Italian papa) with a deeply felt inwardness (a man who has suffered and been disappointed in his human relationships, but who pluckily goes on grasping at the joys of life wherever he can find them). Mr. Laren's reminiscent monologue about the beloved wife who descreted him after his sow was born it.

who deserted him after his son was born is one of the many moments in this production when intense and utterly authentic feeling stunningly bursts through the comical surface.

Other such moments—Innuurato is a Other such moments—Innuurato is a great montologue—are actress Minerva Marquis's sensational seena when next-door neighbor Bunny Weinberger recounts her riumphant defense in a sordid alwawii, and the arka about the trolley-car graveyard performed with weith, heartbeaking ferver by John Ara Martin, as Bunny's oversite, eccentric son Herschal. The manner



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is truly operatic (in keeping with the Italian ambiance and Francis's passion for Callas records), and both these artists at times have the air of the accomplished mezzo or tenor about to bring down the house with

Stride ia vampa or "Recondita ar-monia." Yet both are overwhelmingly real in their schauseterizations — so much so that you must remind yourself, when you that it is the characters who are braving that it is the characters who are braving that the second that the second that it is the characters who are braving that it is the characters who are braving that the convincing as this foul-mouthed, self-dramatizing, generous, lustful, Falstaff-am, blowey, magnificent staters that it was a second to the self-dramatizing, generous, lustful, Falstaff-am, blowey, magnificent staters that it skill, experience, talent, and intelligence have gone into her creation of the role. It is the revelation of unanticipated emotional resources that makes all these characters so interesting. Denise Donato and Socit Asia, as the two visitors from manipulators of shallow, conventional states the is notory, self-possessed, proud of what she thinks of as her sophistication, while he is little more than a cheerful. that you must remind yourself, when you

trans we is stoody, self-possessed, prouse while he is illust more than a cheerful, amiable college student mainly concerned with putting some weight on his skinny frame. But by the time the evening is over, this so hand has revealed trademess, vulnerability, and fiery anger, all of which seem completely read, and Mr. Ashe, with seem completely read, and Mr. Ashe, with aware of the warmth and kindness of eighteen-year-old Randy, of his own confused feelings in relation to his friend Prancis, and of a spirited wittiess we could hardly have imagined in him (for example, the delectable tone of parody in his quotation from Fea and Sympathy), this quotation from Fea and Sympathy, shirt and imitates a macho saumer is done with so much panache that it is as though both actor and character had leaped to a new level of psychological (and comic) trath.

is sleeping. The external mannerisms of this uneducated and silly woman are shown to perfection — for example, her busy attention to her companions at the dinner table, as she plucks food off their dishes and opps it greedly into her own mouth. When snooty Judith from Radeliffe makes fun of Lucille signorance, we are compelled to agree with this attitude, even while noting the brittle meanness in Judith's character that makes her express it. But later on the roles are reversed: the distraught Judith does not know what to do about Francis, and the stilly Lucille shows herself as a woman wise in her simplicity, practical in her self-insight, and thoroughly kind—with-out losing any of her stillness. It is lovely to watch the way both actresses carry off this transformation in their relationship; like the other members of this splendid cast, they are real and complex not only by themselves but also in their interactions her express it. But later on the roles are

themselves but also in their interactions and in the ensemble.

If Gemini uses the structural devices of farce in the service of realistic characterization, it is also filled with the realism of farei in the service of realistic characterization, it is also filled with the realism of social observation that is so missed in Bonjour, ih. Bonjour. Bonjour takes place
among the French-speaking working class
that the service of the service

larger, than any pedantically accurate of gesture or language that springs from a

character-bound being-in-the-world.

Director Manley has responded to this crucial aspect of the script with a full, rich, detailed realism of his own. One of the most striking characteristics of the Mar most striking characteristics of the war-quis production of Gemini is its palpable reality. Joseph Dana has designed a set that captures the atmosphere of the Geminiani neighborhood down to the last garbage can, and in the intimacy of the Marquis Public Theater we feel ourselves abso-Public Theater we feef ourselves abso-lutely here. But it is in the direction that the commitment to precise (yet extrava-gan) realism is fell most acutely. We not only see and hear the life before us. in all its fallness; we even smell it, for their is real spaghetti sauce and real parmesan cheese there are other realistic smells as well). The dinner scene is in fact the high point of his kind of realism in the production: in kind of realism in the production of the production of the production of the production of the same of the production of the production of the production of the same of the production of the production of the production of the same production of the production of the production of the same production of the production of the production of the same production of the production of the production of the production of the same production of the production of the production of the production of the same production of the production ing, and when transets statner, in a sudden outburst of anger, thrusts his hands into the spaghetti and starts throwing it at his lady friend, the incident is as shocking as if it had happened while we ourselves were

had happened while we ourselves were eating in our own homes.

In spite of the attention Mr. Manley pays to realism, it is in a certain lack of total verisimilitude that we can see the difference between this fine production difference between this fine production and what we would expect from Broadway professionals. The "Iralians" at the Marquis are clearly not cell Italian, and the wealthy WASPs from Harvard are clearly not interment of the East Coast upper class. The state of the Company of th those of their real-life counterparts. (One quibble: it is inconceivable that Francis would play any performance of "Vissi d'arte" other than Callas's 1953 recording. Even a detail like this counts.)

I noted last week that Bonjour, id. Bon jour is narrow in its theme (incest between brother and sister) and tedious in its reiter-ation of the theme (all four sisters hanker after their younger brother). Genini is as one might suspect by this time — far superior on both counts. Its central them is certainly not homosexuality, nor does it alternpt to fosts any exapist fantasies on us; it deals, in a clear-sighted, honest, and compassionate way, with the problems of adolescent identity, both social and sexual, any it explores the conflicts, dilemmas, and suffering that go along with his after their younger brother). Gemini is mas, and suffering that go along with this period of passionate self-discovery. But although the focus is on Francis and his conflicted feelings toward the brother and sister, the theme of the play is really much broader than this. Genini is about our need for other people, for friends, for lovers, for people to comfort us, accept us, value us, and need us in their turn. All the relation-Francis's father, his reminiscences of his Francis's father, his reminiscences of his wife and his present relationship with Lucille, the pitiable Herschel's longing for friendship with the visiting Randy, Randy's need for friendship with Francis, Judith's need, Lucille's need.

Judith's need, Lucille's need.
Francis's dilemma is thus not shown as quirky and isolated, as the incentuous relationship in Bonjour must invariably seem to those who have other things to worry about. What Francis is going through is what we all go through (with a state of the circumstances) and the state of the circumstances of the compelling emotional interest. It would compelling emotional interest. It would coven be narrowing things too much to say that Gemint is a play about adolescence to first treat adolescence as no more than an exceptionally turbulent instance of the general human condition. This is a play about love. And it is a very, very good one.





The Inherited Heart



The critic enters the study/kitchen of his yet-to-be-paid-for R. V. He is mumbling to Hoccleve, a retired dereliet who is his companion and stenographer. They have just seen The Heirers at the Old Town Opera House. The critic carries the mauve smoking jacket—his trusty cloak of objectivity — under his arm.

smoking jacket — his trusty cloak of obpetivity— under his arm.

"That poor woman, so put upon by her
verbearing father and by that vike ad who
only courted her for her inheritance...
"Not necessarily true, sir," interrupts
Hoccleve, who should know by now how
fruitless it is to intrude upon the critic in
mid-revery. "He may have loved her
deeply through it all."
"I doubt that sincerely. He man was an
under the sincerely and the since significant with the sincerely and the sincerely
means and the sincerely. He may be a source of untold embarrassment to
been a source of untold embarrassment to
me. The things men do. and for what?
Why, she was an angel, with a heart that
minted solid gold. But did he — what was
his name?
"Towneed, sir. Morris Townsend."

'Townsend, sir. Morris Townsend." "Did this Townsend realize her many admirable qualities? Her kindness? Her sensitivity? Her charm? No. All he wanted was her inheritance of ... how much was

"Thirty thousand a year, sir, which was a small fortune in 1850." "Thirty thousand preinflation dollars per annum" That much, eh? Hmmm thoccleve, take a letter. Address it to Miss Catherine Sloper, 60 Washington Square, New York (I don't recall the zip code). Ready? My Dear Miss Sloper. I am a man of but models means. "But sir," Hoscleve interjects. "It was used as Just a plus," She only exists on the stage."

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gentleman who will rose use re unceasingly and who will rescue her from the dreary confines of the stately, though empty-mansion overlooking Washington Square, which is ruled by an increasingly dictato-rial patriarch. Dr. Sloper, however, re-

'Yes - ahem! - how right you are. Townsend's ambivalent intentions - ex-Indeed. Objectivity oft provides a safe

The Old Town Opera House production

Townsend's ambivalent intentions — ex-cept for those methers of the audience who share Dr. Stoper's ingerained cynicism — remains in the end a question one cam-not answer with certainty. Lacking strong performances in the lead roles and without equally expert direc-tion, it would be difficult for this play to work well at all. Though *The Heiress* cen-ters on universal human concerns, in the wrong hands it could become little more than a tedious speriod piece, peopled with wrong hands it could become little more than a tedious period piece, poppled with talking costumes and located in a bygone age than teed no longer concern us. And there are occasions in the first act when this appears to be the case — lengthy was aches to the case — lengthy was aches that appears to the principal figures. But Hal Chidnoff and D'Ann Paton Peace, under the capable direction of William R. Bruce, turn in fine performances as Dr. Sloper and Catherine — Characters who evolve during the characters who evolve duri

The Old Town Opera House production of The Heerss. Based on Hemy James's novella Wachington Square and adapted for the stage by Ruth and Augustus Goetz.

Getfectively re-rearies not only the period—mid-iniceteonth-century. New York—but also the sad, strange, emotional triangle within the bousehold of Dr. Austria. Sloper; a weality physician. Although the Slopers a wealing physician. Although the about as slowly as the horse-drawn carriages ourside on the cobblesons streets, and though some of the individual performances vary in quality, it is nonetheless a solid effort, a compelling study of the human heart—is hope, its motives, and its eventual distillusionment.

Twenty years before the play begins, Culberine Sloper's mother died giving, presend his feelings openly. Catherine's failure, in his eyes, to live up to his inflated expectations in regard to her. Rather than allow her to become herself. Dr. Sloper has smothered his daughler with tactire-than senders of the similar than the compelling than the strength of the similar compelling than the compelling than the compelling that with a smothered his daughler with tactire in her. According to him, she is a plain, wittess creature whose greatest accomplishment is her ability to embroider nearly. And her most entiring feature, he suspects, is the inheritance he will bestow upon her—\$3.00,000 ayear. As result of this economic lure, Dr. Sloper has sle-tered Catherine most entireling feature, he suspects, is the inheritance he will bestow upon her—\$3.00,000 ayear. As result of this economic lure, Dr. Sloper has sle-tered Catherine from the world, cotending that her choice of a husband should in the Catherine has few callers. Thus, when a that appears to inhibit development of both the piot and the principal figures. But Hal Chidnoff and D Ann Paton Pace, under the capable direction of Williams R Bross. He capable direction of the play—and each provides the drama with an increasing sense of both life and substance.

Chidnoff evolves slowly from what appears to be a concerned father to an oppression to be concerned father to an oppression to the least of the play and the play of the properties of the proper

convincingly so.

D'Ann Paton Peace, as the trusting and eventually disillusioned Catherine Sloper, holds one's sympathies throughout, which sort of person, in our economically growing dynamics of her character pro gressively, in observable and believable stages — with each stage a logical, though unfortunate, extension of the previous ones. She begins the play as fragile as the Venetian crystal glasses that adorn the room, and she concludes with a controlled

The rest of the cast is uneven in quality. Jane Sponore is great flus as Lavinia Penniman, the doctor's gadify of a sister who drinks his brandy and delights in pandering for Catherine's suitor. Nicholas Cenovese, however, is not very convincing as Townsend, who assumes several, different guises based on the projections of others. Of course, in order for the play to work successfully. Townsend must remain a static entity in the mind of the audience, maintaining an aura of mysterious international parts of the control of the tions about him. And Genovese does this

rial patriarch. Dr. Sloper, however, regards Townsenda slittle more than a penniless charlatan, a mountebank who overholess her numerous personal shortcomings in favor of the instantaneous financial prosperity the marriage will grant him. The action of the play is an inward descending spiral that revolves around these conflicting points of view. It is a taun retwork of motives, delicately pitted against each other, and the true nature of Townsend's ambivalent intentions— ex-

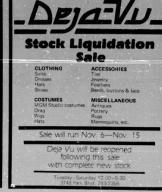
she responds eagerly and innocently to his amorous entreaties. Townsend woos her with commanding ease, and their brief courtship is open to ambiguous interpreta-tions. Catherine sees him as an ardent

gentleman who will love her unceasingly

for the most part. But his character is al-most too safe to present the complicated ambiguities inherent in the role. Genovese's Townsend is believable neither in the profound love he promises

neither in the profound love he promises Catherine nor in the rakish do'ry that have marred his past life. He seems simply too nice to be capable of either. The set, designed by director William R. Bruce, is a Heable and fitting enclosure for the mostly psychological action of the play. The interior of a mansion. It is spacious and elegant, when fully lift, reflecting same time, from Catherine's point of view, the dark green and brown walls, when the lighting is curtailed just a bit, make it seem impersonal and, in the end, like a prison.





Letters

Gets Her Share

associate their politics with their art. It would be liked to esparate their art from their personal beliefs, but the abudow of Nazism looms large over Erra Proud, that of the PLO over Vanessa. Redgrave, and that of Stalinism annivalent about the side of the PLO over the side of the PLO over the side of the plotter of the PLO over the side of the plotter of the pl

Pinko Leeway

Jonathan Saville's recent eviews have been off the deep end hysterical, irrational, full of tone of his review of Michel Trumbley Jay. Ranjuar. Id. Banjuar L'Submission Impossible. October Jose, and Impossible. October Jose, and Contempt as to be bacely pulsatible. But his attack on Brech was truly amaincal, the seri of pathological by befera to an exactase with the byterian one associates with the potentian one section with hunters of the Fifties. Brech, it always meets no be said, was engaged in a lifetiong struggle against oppression and injustice. Champroming the came were placed has however, but has, however, only a clever façade, according to Mr.

devill And then, of course, it stands to reason that the woman transle to reason that the woman stands to reason that the woman will be seen and the well-heeled, appreciative audience was beneath contempt. One sees. Saville seething with harted at the very word command. No matter morally engaged and sensitive spokesumen for the anger of the oppressed — he was a communital. The got news for Jonathan. It I study that the sees of the see

Saville, Since Brecht was a

remember?), and has been working tirelessly for decades to destroy every country that's managed to remove its throat from the grip of investment capital. One would have thought that by now, with Vietnam behind us, the simple-minded condemnation of Soviet crimes would have been impossible with so much blood on impossible with so much blood on.

impossible with so much blood on our own hands. Apparently. Brech is a monset for supporting East Germany. Swille is a partie for supporting the United States. But Swille's statick is more than the manifestation of ideological naivete. The tone is more than naivete the tone is more than naivet by the sore when one surely the coccupational hazard of the "of East".

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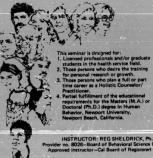
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ELEANOR WIDMER

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Although there may be no statistics in support the hypothess, I would like to argue that certain nights of the weeks clicit demands for specific cusiness. Take, for example, Monday night, Monday night is a difficult night for diming out because so many restaurants are closed. In addition, during this time of year, the Monday night football game creates its own set of importatives. For those who don't wish to cook at home on Monday night, the meal has to be consumed in a hurry or else has to be consumed in a hurry or else has to be consumed in a flurry of exposure processed as a take-out. Moreover, it has been processed as the control of the parties of the part purchased as a take-out. Moreover, it has to correlate with the excitement and the

Town Mexican Cafe does a roaring and noisy business, as does Casa de Bandini. El Torito in Mission Valley, not to mention Fidel's, the Market Cafe, and the Bluebird El Torto in Mission Valley, not to mention Fidel's, the Market Cafe, and the Bluebird Cafe, all within steps of each other on Valley Street in Solana Beach. Some resulting the State of th

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ress about the day's offering.

You may recall Pancho's from the rail-road cair is Joiann Beach. It has now relocated to the property of the p

salad and some variety of beef — came ands, steak picade, and chile colorado, the last prepared with three kinds of chiles — really hot. On one occasion. I had the fresh fish Vera Cruz (56, 95), which is praced with tomatoes, onions, bell peppers, and more, and is accompanied by homemade refried beams and good rice. I am not faulting the fish, but I suggest the burtles if you are on a budget or are a vegetarian (\$1, 95 to \$2, 95). These are tagget in size and do constitute a meal. I've large in size and do constitute a meal. I've had the vegetarian burrito, much touted by my vegetarian friends, and it really is

The last time out, which was Friday, I had the came assida burnito (84, 25), which covered the entire plate, was stuffed with good-quality beef, and topped with three cheeses and three sailsas. One of these sauces was were spicty, so if you like your according to your tastes, My friend had the according to your tastes, My friend had the evening special of chicken mole (84, 95), and the sauce was authentic, not cloying. There was a great deal of chicken mole you can't beat it at that price. It is not a should call and find out when it's wallable. The last time out, which was Friday, I

regular item on the menu, and so you should call and find out when it's available.

We managed to eat for approximately five dollars each. Please note that I didn't say eat and drink. I've finally learned, this very year, to enjoy drinking a margaritis (strawberry, to mask the taste) and this very year, to enjoy drinking a margaritis (strawberry, to mask the taste) and this whard a flam, prepared by Pancho's what of a flam, prepared by Pancho's worder. Which I give high marks. It's expecially southing after a somewhat spiery meal. The flam was \$1.1 standarcastly be shared by two.

The one item I didn't care for was the tootafa suprema. — the ingredients are good but the toutil agets sopping well from the tootafa suprema. — the ingredients are good but the toutil agets sopping well from the formation of the continuation of the continua

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Off the Cuff

What is the worst film you've seen this year?



Bartender Ocean Beach Ocean Beach
Callgula. It was built up as
being the big Penthouse sex
movie. It was intellectually
insulting. The symbolism
was trite—big phalluses,
drawn out, asinine. It wasn't
anything. It was upposed to be
are-creation of history, but I
think it was an exploitation of
all kinds of sexual mores. I
sure beets able dide. In they
went too far. It could have been
a good movie if they seratched. North Park The Children. It was the type of movie you can't believe you spent money to see. These kids seem on a chool has centured to the control of the chool has borne, and the school has disappears in a puff of smoke. The kids are missing, so the police are called and they find the bus empty. Suddenly, one by one, the kids show up like robots, and you get the typical response: "Oh Johnny, where have you been?" They hug, and the parents get electrocuted and go up in smoke. Finally, and one of the parents get electrocuted and go up in smoke. Finally, and the parents get electrocuted and go up in smoke. Finally, and the parents get electrocuted and go up in smoke. Finally, and the parents get electrocuted from society by having their hands and feet cut off. It was terrible. It involved about fifteen children, five or six families, and a police department. were on a school bus coming a good movie if they scratched half of the sex. Sex and violence. Sex and violence. A king flipped out and went around raping people. That was the gist of the plot. It didn't tell



corny and lossy. The acting was mediocre, considering the talent in it. The plot had to do with getting stolen goods cross-country on a bet. It was a Burt and Sall yeg tint on a ragument, break up, get back together, make it across country and live happily ever after type thing. The driving was good. I was disappointed.





Ernie Georggin Liquor Store Owner La Mesa Valley Obscured by Clouds.

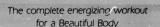
Valley Obscured by Clouds.

It's the only movie I can remember walking out of. I don't go to movies just to see movies unless I really want to see them. Someone told me the wee them. Someone fold me the Pink Floyd music in this was good. There really wasn't any plot. A group of strange people go into the Australian outback and collect feathers or as so slow! I could have slept in the theater. There was a good-looking blond in it but! don't even remember her. She was a rich-looking lady looking for feathers. I gave it about twenty minutes. Can you believe it! Exolic Feathers.



Patty LaDuca

pods? It was the pits. I saw it on HBO this month. Oh.
Prophesy. The absolute pits!
The plot was very flimsy. It slimy mutant bears. I kept running in and out of the room, which is an advantage when you watch movies at home and can't stand them. I really don't can't stand them. I really don't like anything slimy; my stomach doesn't take to things like that. At the end of the movie it seems like everyone is going to live happily ever after and then. . , you see a slimy baby bear thing as the plane flies over the city. You know there's going to be a sequel. I poy for this.





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430 FASHION VALLEY EAST, SAN DIEGO 299-7302

Section 2 Events, Theater, Music, Film



Way Out On The Conrad Edge

citizens in the United States."
Paul Connad was saying. The
editorial cartoonis for the Los
Angels Time, who has turned
Angels Time, who has turned
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the control of the control
time trainble logic, was now
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out of these things frain ambody. . . ." QUESTION FROM THE AUDIENCE NUMBER ONE-Mr. Conrad. don't you have to be something of an absolutist to do the work you do?

corrad "Sure. You have to be in order to pick one side of a question. And I'd never state both sides of a question." QUESTION PROMITE AUDIENCE NUMBER TWO

drawings all seeming so dark and all, I was wondering, did World War II have an effect on your illustrations? Contrad: "Not really, I drove

Conrad: "Not really, I drove a truck."

QUESTION FROM THE AUDIENCE NUMBER THREE: You won Pultgers in 1964 and 1971. You must make a lost of money, hish?

Conrad: "I lose on every cartoon I do, but I make up for it in volume."

So what do we need editorial (continued on uses 4, col. 3)

Orienteering?

The south side of anorthern boulder, the junction of poule lines and trail; the top of a gully thirry meets southwest of clues for a crossword purzler or a seawage and the trail of the contractions for an orienteer-er. Orienteering is the art of navigating through unknown terrain using a map and compass

country. The compose helps we hold the major the right direction during your warderings. A good sense of direction is not necessary, nor it of may particular direction in the transcription of the control of the contr

moment. St. Louis on or singity
east of the Musissippi).
This Sunday, November 9.
San Diego Orienteering, which
conducts orienteering meets
once or more monthly, will hold
their final back country meet
before the rainy season. There
will be five divisions, ranging
from simple to very, very



Masters

music; it presents a "people's as "The members of the truspet write most of their own shows; choosing such popular forms as melodrama, mysters, western, and above all comedy, with music, song, and dance. The themes they are oncenned with themes they are concerned with the members of the control of the con

which their political ideas are claimed. For their San Diggs performances, the Minne Trouge will be offering Sausch, a play set Challerman, which a small, multimational neighborhood group rise to a crabble ha community garden in the face of gas, fived, and water shortages, along with feelings of mutual about the presence of three slightly addled gads, who, in their artempt to help create a practice artempt to help create a practice.













UDC-90







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WHEN YOU THINK MUSIC, THINK . **HOME STEREO**

37th & EL CAJON BLVD., SAN DIEGO 283-2325



430 FASHION VALLEY EAST, SAN DIEGO 299-7302

Section 2

Events, Theater, Music, Film



Way Out On The Conrad Edge

Contrad Edge

I'm grobably one of the freet crittens in the United States,
Paul Contrad was sering. The elitorial carton is the Los Angeles Times, who has turned esaggeration into a form of inscriptable logic, was not esaggeration into a form of inscriptable logic, was not esaggeration, and the many of the Contradiction of

day and stock to Reagon. Which be did.

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anyhody. . . "
QUESTION FROM THE
AUDIENCE NUMBER ONE.

shavings all seeming so dark and all. I was wondering dat World War II have an effect on your illustrations? Contrad: "Not really, I drove a truck" QUESTION FROM THE AUDIENCE NUMBER THREE: you won Pularess in 1964 and 1971. You wust make a lot of money, that?

lot of money, high?

Conrad: "I lose on every cartoon I do, but I make up for it in volume."

So what do we need editorial

The south side of a northern boulder, the junction of power lines and trail; the top of a gully thirty meters southwest of an angry rattle. These are not clues for a crossword puzzler or a scavenger hunter: they are destinations for an orienteer-er.

Orienteering?

Gookinade man, San Diego has the most active orienteering organization west of the Missestept (Jacing, for the Missestept (Jacing, for the Missestept (Jacing, for the Missestept). This Sanday, November 9, San Diego Orienteering, which conducts orienteering meets once or more monthly, will hold their final back country meet will be five divisions; ranging from simple to very, very from simple to very, very

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Masters Of Mime

and above all comode, with music, song, and dance. The themse they are concerned with are race, the economy, musics, the cities, and the future of America, and their atms in our merely to entertual but to merely to entertual but to consultate of the control of the possibilities of social change. Reviewes have repeatedly referred to the heaterial gent of their productions, the sheet fun-erency, and mornitories with which their political ideas are hor their San Dece.

READER'S GUIDE

Australian Feminist Germaine

Greer, author of The Female Eunuch and The Obstacle Race, wil

"What It is to Be a Racial Minority" will be the topic of a lecture by San Diego Urban League president Clarence Pendleton, sponsored by UCSD Extension's Institute for Continued Learning, Friday, November 7, 10 a.m., roon 111A, Administrative Complex, UCSD, Free, 472-3409.

Political Cartoonist Paul Conrad will discuss his career as a political cartoonist for the Los Angeles Times, Friday, November 7, 7 p.m., Camino Theater, USD, 291-6480 x4296.

"History in Light of Reincarna-tion" will be the topic of a lecture presented by John Van Mater, Fri-day, November 7, 7:30 p.m., Theosophical Library Center, 1954 Fifth Avenue, downtown. Free. 239-5835.

"Watercolors: From Durer to the Present" will be the topic of a slide lecture presented by Roger Armstrong, Friday November 7, 7,30 p.m., San Diego Gas & Elec-tric auditorium, Second Avenue and Ash Street, downtown. Free, 234-5946.

Sports Medicine Clinic will pre-sent ophthalmologist Ronald Coldman on "Sye Injuries in Foot-ball" and Dr. Daniel Hunting on Urloogic Injuries in Football and Preventive Equipment," Saturday, November S, 10s. m., Bay Cental Community Hospital Health In-Sermation Centre, saire C-S. 1180 Cormation Centre, saire C-S. 1180 Communication of the Communication of the 420-9826.

Exhibition and Lecture of San Diego Public Artists will include Kay Harris, "Portrait of a Photo-journalist," Tom Yokoyama on the milutence of montage relating to Deborsh Volkmans "My Work as a Public Artist," Sarurday, November 8, 10-30 am. to 2:30 p.m. Community Arts Galley, 870 Third Avenue, downtown. 233-0141.

PEADER Consistuations to RFADER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be consid-ered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send com-lete information, and photos, inplete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Film

Peru Films, Empire of the Sun and The Incas, will be shown in con-junction with the museum's cut-rent Golden Treasures of Peru ex-hibition, Sunday, November 9, 1 and 3 p.m., Copley Auditorium, Sun Diego Museum of Art, Balboa Park, 232-7931.

French Films, J. A. Martin, a French-Canadian film by Jean Beaudin, and Tekoo-Tchoo, an animated film by Thecobas Hoedeman presented by the Na-tional Film Board of Canada, will be shown in French with English subtriles, Wednesday, November Theater, 1425 Russ Bullevard, San Diego. 238-1181.

Famous American Films series will screen My Man Godfrey, starting William Powell and Carole Lom-bard, Tuesday, November 11, 7 p.m.; and Thursday, November 13, 11 am., Little Theatre, SDSU, 265-5204.

Artists Philip Guston and Rob yt Motherwell and their work will be shown in two films presented by the SDSU Art Council. Tuesday, November 11, 8 p.m., studio of lynn Schuette, 852 Eighth Av-enue, downtown, 265-6511.

The UCSD University Events Office

GERMAINE GREER The Obstacle Race

"The History of Women in Art" Why have there been no great women actast? Who says there howen't, ask the author of the femile of the same actast. Who says there howen't, ask the author of the femile of the house it is a same actast. The capture the president present party, etc.—have been either stifled by enforced lifestyles, exploited by male counterpract, or their works destroyed or "lost." Her tak on the subject, based on her nevest book, The Obstacle Reve, feetures slides of sume of the known and of women.

November 6. Thursday

UCSD University Events Box Office 452-4102

"Mount St. Helens," the world's largest newsreel; Cosmic Forces, a mixed-media presentation about the influences of cosmic energies on our lives, and Viva Baja, an Omnimas film with an aeral survey of the Baja Peninsula, will be shown through December 4. Reuben H. Fleet Space Theater, Bilboo Park. 238-1233.

Dance

"Dance Jam," an alternative dance experience, will provide a variety of musical styles including ancient, contemporary, furtiritie, and live improvisation to dance to, Friday, November 7, 8 pm. interval Foundation, 860 Third Avenue, downtown, 239-1713.

"Momentum Moves," an evening of modern dance by Momentum Dance Company of Los Angeles. will be presented by Three's Com-pany, Saturday, November 8 and Sunday, November 9, 8 p.m., Ballet Society, 337 West Washington Street, Hillcrest, 296-9523.

Lectures

Testile Conservation will be the subject of a lecture by San Diego Museum of Art decorative arts and testiles curator William Chandler as a meeting of the Creative Weavers' Guild, Thursday, November 6, 12-45 to 2:15 pm., Veterans' War Memorial Building, Park Boulevard and Zoo Drive, Balboa Park, 421-1229.

"Exploration and Renovation of Your Arteries" and the increasing costs of health care will be the topics of a lecture by Grossmont Hospital chief of staff Dr. C.R. Geiberger, Thursday, November, 7.30 p.m., Grossmont Hospital au-ditorium, 5555 Grossmont Center Drive, La Mesa, 465-1700 x321.

"How Women Scored Politically" will be the topic of discussion following the election, at a meeting of the National Organization for Women (NOW). Thursday, November 6, 7:30 p.m., Unitarian Church, 4190 Front Street, Hill-crest, Free, 281-60/0.

"Themes in Contemporary Fiber Directions" will be discussed in a slide lecture by Cal State-Long Beach art professor Mary Jane Leinard, in conjunction with the SDSU gallery's current Thad International Establishin of Minister Texa. International Establishin of Minister Texa. International Establishin of Minister Texa.

"Vitamins and Consumerism" and federal regulations relating to vitamins and the prevention of fraud will be the topics discussed by Food and Drug Administration in vestigator William Leckwold, Monday, November 10, 10 and Pay Ceneral Community Hospital Pay Ceneral Community Hospital Community Hospital Pay Consumer Community Hospital Community Hospital Pay Consumer Consum Monday Nite Football with Special Show

* 3 Magicians *

(from the MAGIC CASTLE) DON'T MISS THE FUN! * SMASHING

"The Postics of Art" will be the topic of a lecture by UCSD virual arts professor David Antin, in conjunction with the maseum's current Poets & Painners exhibition, Wednesday, November 12, 11 a.m., Sherwood Auditorium, La Jolla Museum of Art, 700 Prospect Street, La Jolla, 454-3541.

Living Writers Series of prose and poetry readings will continue with Ron Silliman, Wednesday, November 12, 3 p.m., Scripps Cottage, SDSU, Free, 265-5443.

New Poetry Series will continue with a reading by Jose Montova. Wednesday, November 12, 4p.m., Revelle Formal Lounge, UCSD. Free. 452-6756.

Music

Thursday, November 6, 8 p.m., room 225, Grossmont College, 8800 Grossmont College Drive, El Cajon, 465-1700.

Cajon. 469-1703.

Symphony, the San Dego Symphony Orchestra will begin its subscription season with Dovaids.

Carnival Overture. Schumann's Planto Concertor in A Minor, and Brahms's Symphony No. 1 in C Minor, and Symphony No. 2 in C Minor, and a in C Minor,

will sing and play Friday, November 7, 7:30 and 9:30 p.m. Old Time Cafe, 1464 North High-way 101, Leucadia, 436-4030.

Friday Evening Concerts will pre-sent baritone Cleve Genzlinger, SDSU faculty member and director of the university opers Norkshop, an a program featuring the Schubert and govels "Die Schöner Mullerin," accompanied by pianist Arthu-Lambert, Friday, November 1, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

"An Afternoon of Chamber Music at the Winery" will feature the Lelph String Quarter in a performance of Beethowen's Quartere, 18 fno. 2, and Debussy's Quarter in O Minor, and wine asting, Saturday, November 8, 3 pm., San Pasqual Winery, 13455 San Pasqual Road, Escondido. 741-0855.

Minnesota Minstrel Jerry Rau will appear on his first West Coast tour, Saturday, November 8, 7:30 and 9:30 p.m., Old Time Cufe, 1464 North Highway 101, Leucadia. 436-4030.

"Kibbur; from Coast to Coast," a program of folk music by the Coevar on singers of Israel's Kibbur; Coeva, will commemorate the eightieth birthday of the Jewish National Fand, Saturday, November 8, 9 m., Tifferth, Israel Social Hall, 660 Cowless Shuttonia Declarate San bago. Research Saturday Social Hall, 670 Cowless of Saturday Social Hall S

Philharmonic, the Los Angeles Philharmonic, under the baton of Carlo Maria Giulini, will begin its 1980-1981 series in San Diego with Mahler's Symphony No. 10 ("Adagio") and Beethoven's Sym-phony No. 7, Saturday, November 3, 8 p.m., Civic Theatre, downtown. 224-2063.

"Music in Vienna" series will present a concert of the USD Or-chestra, under the direction of fine arts faculty member Henry Kolar. Sunday, November 9, 4 p.m., Camino Theater, USD, 291-6480

Fall-Winter Concert Series will present the Orion Duo, clavical guitarists Fred Benedetti and Jan Grant, in a program of works by Bach, Brahms, Sor, Albenit, Debussy, and Granados, Sunday, November 9, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 231-0795.

Symphony in Fallbrook, the San Diego Symphony, conducted by Erich Bregel, will perfem Dovark's Carmial Overture, Tchaikovsky's Sitte from The Nutroscker, and Brahma's Symphony No. 1 in C Minor, Sunday, November 9, 8 p.m., Bowers Auditorium, Fallbrook, 239,9721.

TO LOCAL EVENTS

nard Drive, Oceanside; and at noon, Del Mar Center 9th Street and Stratford Court, Del Mar. Free, 757-2121.

Cottage Concerts will present vio-linist Eleanor Roth and planist Margaret Rose performing Brahma's Sonata no. 1 in G Major op. 78, and, with French born player John Lorge, Brahma's Horn Trio, Monday, November 10, noon, Scripps Cottage, SDSU. Free, 265-5204.

Flute and Classical Guitar Recital will be presented by the chamber ensemble Peregin, Karl Canfield and Joseph Hoey, performing works of Castelnovo-Tedesco, C.P.E. Boch, Molino, Carulli, and Villa-Lobos, Monday, November 10, noon and 12:130 p.m., Arbenaeum Music and Arts Liberry, 1008 Wall Street, La Jolla. 278-2959.

Jarr Concert will feature pianist Butch Lacy and saxophonist Charles McPherson, sponsored by Sigma Alpha Iota, a professional music fraternity for women, Tues-day, November 11, 8 p.m., Smith Recital Hall, SDSU, 265-5204.

Noontime Concerts series will present a performance by the ERA Tro, volonites Mary Gerard, cellise Mary Lindbloom, and piantis Ilana Mysior. Wednesday, November 12, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4261.

Planist and Composer Edvard Lieber will present a program of works by Chojnin, Debasy, and Scarlatt, and his own composi-tions inspired by artists Willem De Kooning and Frant Kline, Wednesday, November 12, 7:30 p.m., Copley Auditorium, San Diego Museum of Arr., Balboa Park, 232-7931.

Bluegrass Music will be presented in concert by the "father of blue-gras," Bill Monroe, and his Blue-gras Boys, Wednesday, November 12, 8 pm., Mandeville Au-ditorium, UCSD. 452-4559.

Sports

Baja 1000KM, the "granddaddy" of off-road races, will cover the roughest terrain on the Baja California peninsula, through Fri-day, November 7. (213) 889-9216.

Open Water Swim will com-memorate Olympic medalut Flor-ence Chambers Newirk a part of a ceremany of the San Dego His-torical Society, Sarurday November 8, 11 a.m. between 2950 and 2976 Bayside Walk on the breach at Mission 2 rech. 239-2211.

Orienteering Meet with five divi-sions will be held by San Diego Orienteering, Sunday, November 9, 10 a m., Green Valley, 8 miles north of Interstate 8 on Highway 79, Cuyamaca Rancho State Park. 277-6331.

Charger Football, the San Diego Chargers will play the Denver Boncos, Sunday, November 9, 1 p.m., San Diego Stadiura

Special Events

"Lat' Cebbate" is the theme of this year' Icc Capades, featuring word champion Challe Teckner, and Ludmila Belouwou and Oleg Protopopov, Thunday, November 6 Protopopov, Thunday, November 6 5, m.; with matiness Saturday, November 8, noon and 4p.m., and Sunday, November 9, 2 and 6 p.m., Sports Arena. 224-4176.

Abandoned Work will be on sale, Friday, November 7 through Sun-day, November 9, 10 a.m. to 5 p.m., San Diego Art Institute, 1449 El Prado, Balboa Park, 234-5946.

Demonstrations and Performances of karate, music, Filipino folk dancing, and the Estudiantina Choir will all be part of the second

"Flessa di Loudellis," the thirteenth annual square and round dance festival, will be held firlday. November 7, 7,30 to 11 p.m.; and 11 p.m.; and Sounday, November 9, 10 a.m. to 5 p.m., Pan American 11 p.m.; and Salbosa Park; with a fashion above Sunday at noon, Cass del Prado, and exhibition dancing at 130 p.m.; Balbosa Park; bowl. 273-5696.

"Women Speak Out Post-Copenhagen," a United Nations conference on women, will feature as guest speaker U.S. delegate to Copenhagen Sue Embrey, Saturday, Nomenber 8, 8-30 a.m. to 4:30 p.m., First Unitarian Church, 4190 Front Street, Hill-crest, 223-3721.

from Southwestern Coilege, 900 Oray Lakes Road, Chula Vista. 421-1180.

Birthday Tree-Planting for the seventy-fifth birthday of the Forest Service will take place during an open house, Saturday, November 8, 10 a.m. to 3 p.m., Descanso Fire Station, Descanso, 445-6275.

Dance Festival of Iroh, Lebane

Structor of Dazaar Ger Mundo, Sarurday, November 8 and San-day, November 9, 1 to 5:30 p.m., Bazaar del Mundo, Old Town-Free. 274-0313.

"Festival George Sand," to pre-view and benefit a forthcoming February conference on the February conference on the Nineteenth Century's most liberated woman, will include Chopin maturika performed by SDSU maturika performed by SDSU maturika performed by SDSU maturika performed by SDSU maturika performed by Alford & Monte discreted by Johe Park December 1997 and "Dialogues with Grorge Sand" read by writer Burban Kraft, Saturday, November 2, p. m., Shewwood Auditorium, 702 Proace Spore, La Jolla. 578-1659 or 265-6491.

"Prowl in Peñasquitos," a river-bank walk in a park-to-be, will be sponsored by Walkabout Interna-tional, Sunday, November 9, 10 a.m., near Horseman's Park on Black Mountain Road, San Diego. Free. 273-4313 or 223-WALK.

"Design for Living," a humorous performance piece about a salad-maker in collision with an interior decorator, will be presented by Susan Mogul, Sunday, November 9, 8 p.m., Mandeville Annex Gallery, UCSD. Free. 452-3120.

Noontime Tours of the Gaslamp Quarter will be led every Friday, noon, from 652 Fifth Avenue, downtown. 233-5227.

Radio/TV

Clipper Basketball will be broad-cast live from the Seattle Super-Sonics, Friday, November 7, 8 p.m.; and the Portland Trail Blaz-ers, Saturday, November 8, 7:30 p.m., Channel 6 and KSDO 1130.

"Die Frau Ohne Schatten,"
Richard Strauss's opera, a San
Francisco Opera production
fescuring soprano Birgit Nilson in
the rolle of the Dyer's Wie for the
first time in the U.S. will be
froadcast live from San Francisco.
Friday, November 7, 8 p.m.
KPSID-FM 941, and Sunday,
November 9, 7 p.m., KPBS-FM
89.

"Return of the Pink Parther" for the third TV time, with Peter Sell-ers as Inspector Clouseau, with occur Friday, November 7, 8p.m., Channel 39.

Matinee at the Bijou will present John Wayne and Phyllis Frasz: in Winds of the Wasteland, a 1936 film about a cowboy, a stagecoach line, and a ghost town. Saturday, November 8, 1 p.m.; repeating Wednesday, November 12, 1 p.m. (Passiell's)

Live from Lincoln Center will present Rossini's opera La Cenerentola ("Cinderella"), with merzo-soprano Susanne Marsee, Rockwell Blake, and Alan Titus, Saturday, Nyvember 8, 9 p.m., Channel 15.

Sunday in the NFL will find the Dallas Cowboys at the New York Giants, Sunday, November 9, 10 a.m., Channel 8.

Charger Football against the Denver Brancos will be televised live from San Diego Stadium, Sanday, November 9-1 p.m., Channel 39

1980 Big Eight Women's Vol-leyball Champo nelap game with

Monday Night Football will fea-ture the New England Patriots at the Houston Oilers, Monday, November 10, 6 p.m., Channel 10 and KSDO 1130.

"Hamlet" will begin a new season of Shakespeare plays, with Derek Jacobi as the melaukJoly Dane, Claire Bloom as Gertrude, Eric Porter as Polonius, and Lalla Ward as Ophelia, Monday, November 10, 8 p.m.; repeating Sunday, November 16, 1 p.m., Channel 15.

Galleries "Cape Light," an exhibition of photographs taken by Joel Meserowitz on Cape Cod, will be exhibited in two parts, through November 6, Gallery Graphics, 3847 Fifth Avenue, Hillcrest (295-3538); and through November 7, Southwestern College Gallery, 900 Oray Lakes Road,

open with a reception, Friday November 7, 5 to 8 p.m.; and con

"Materiality," an exhibition of exploratory, monobjective acrylic carvases by English parinters Robert Reafford and Anne Inman, will open with a reception for the artists, Friday, November 7, 7ro 10 p. m.; and continue on weith though December 5, Alternative Space Gallery, 514 Siath Avenue, downtown. 233-1997 or 233-7888.

Photographs by Imogen Cunning-ham, selected by Judy Duter, will be on exhibition at an opening re-ception, Friday, November 7, 7 to 9 p.m.; and through December 2, Callery Graphics, 3447 Fifth Av-enue, Hillcrest. 295-3538.



Admission Free * 9:30 A.M.

SUNDAY

Watch NFL Action all day!

On 6-ft. Wide Screen T.V.

Dallas vs. NY Giants * 1 P.M. San Diego vs. Denver

Sports Fan Sunday Buffet Brunch * Magician * performing during Buffet 10 a.m. to 2 p.m.

Geared to Sports Fans Sport Fans of all ages. * Adults: \$4.95 Children under 12: \$3.95

HA! HALFTIME CONTEST * Special prices on Sports * Well Drinks
Fan MUNCHIES & FUN!

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of Sports! 291-6500

With Every Seat On The 50-Yard Line UPSTAIRS at the RAMADA INN

* NOVEMBER 6, 1980

READER'S GUIDE TO LOCAL EVENTS

7, Gallery 552, 552 Fifth Avenue,

Works in Paper by Joan Austin will be on view through November 7. Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon, 465-1700.

"Emerge," an exhibition of Col-lected Artists of San Diego, will open with a reception; for the art-ists. Sunday. "Sysember 9, 3 to 530 p.m., and continue through December 12, Penthouse Gallery, Village Hotel, 1110 Prospect Street, La Jolla. 454-0133.

Paintings, Drawings, and Painted Objects of local surrealist John De Marco will be exhibited through November 9. Stratford Gallery, Camino Del Mar at 15th Street, Del Mar. 481-0033.

"Textures on Paper," recent mixed-media paintings by Marie Wordell, will be on view through November 9, San Diego Art Insti-tute. 1449 El Prado, Balboa Park. 234-5946.

All-Media Doll Show, an exhibition that ranges from traditional china dolls to bone and fiber fetishes, made by sixteen gallery members, will be on display through November 12. Many Hands Gallery, 6350 El Cajon Boulevard, San Diego. 287-7150.

New Paintings by Oscar Melendez will be on exhibit through November 12, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach, 454-4414.

Third International Miniature Textile Exhibition organized by the British Crafts Centre in Lon-don, featuring the work of more than one hundred arrists from six-ern countries, including SDSU's Arline Fisch, will continue through November 15, University Gallery, SDSU, 265-5171.

WE PAY TOP

DOLLAR FOR OLD

GOLD & SILVER

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

bidder.
Before you make what could be a very expensive mistake, we suggest you compare offers. We're sure you'll find ours the best.

Willis Jewelry 222-7258

Rene's Coiffeurs 279-3650

NEXUS

Haircuts \$10

Perms \$25

Multimedia Paintings by Ellis Jacobson will be exhibited through November 22. Backesto Building, 614 Fifth Avenue, downtown.

Paintines by Robert Yasuda will be Paintings by Robert Tasuda will be exhibited through November 26, Thomas Babeor Gallery, 7470 Oirard Avenue, La Jolla, 454-0345.

"Exploration in Paper," an exhibition of works by local artists, will continue through November 48, Community Arts Gallery, 870 Third Avenue, downtown. 239-8238.

"Paper and Bronze," an exhibition of monoprints by Jean Braley and scalptures by Robert Goddard, will be on view through November 29, with a reception for the artists on Friday, November 7, 7 to 9 p.m., Spectrum Gallery, 4011 Goldfinch Street, Mission Hills. 295-2725.

"At Mono Lake," a traveling ex-hibition of eight-five photographs by Edward S. Curtis, Ansel Adams, Edward Weston, Stephen Johnson, Thillp Hyde, and others, of one of the oldest continuously existing lakes in America, will be on display through November 30, Natural History Museum, Balboa Park. 232-3821.

"Colden Treasures of Pero," a revelog exhibition of nessly 300 gold artifact from Limit Museo Ord del Peru, represents five pre-Columbian cultures (Vicax, Nazac, Moche, Chimu, Inca), and in-cludes mummy mask and gloves, ear spools, nose ornaments, reverse pendints, bealers, and crowns, and will be compared to the control of the columns of the Museum of Art, Balbon Park. 232-7931.

"Poets & Painters," a traveling exhibition that explores the crea-tive collaboration between artist in the written and the visual arts, features recent works of twelve poets including John Cage. Barbara Guest. Ron Fadgett, Carter Ratcliff, James Schuyler, and Ken-neth Koch, and twenty-five paint-

ers including Jasper Johns, Robert Raus-borberg, Willem De Koen-ing, Alex Katt, Philip Guston, Red Grosom, and Jim Dine, will be on view through November 30, with be guided tours Wednesdays at 12th guided tours Wednesdays at 12th p.an, La Jolla Museum of Contem-porary Art, 200 Posspeet Street, La Jolla, 454-3541.

Annual Award Show, an exhibition of paintings by Southern California artists, juried by Los Angeles Country Museum of Art curator Maurice Tuchman, will be on display through December 5, Jewish Community Center Callery, 4079 54th Street, San Diego. 583-3300.

Conrad

Continual from page 11
cantonists for, anyway? If a
well here it is, or it is over
there! Uh, maybe it's not, but
then again, probably, perhaps,
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them"

COMMENT FROM LOCAL
EDITOR: "Conrad is an
exception, even among great
cartoonists. He has complete
freedom. Conrad is way out on
the cutting edge."
His product does not
intentionally illustrate the
intentionally illustrate the
appears on the opinion page, not
the editorial page. But, says

Cornal. "The paper has come a long way sown my direction in the last tew sears. Editors do object or my eartors now and then, but if can defend on the pastine, it rears." Not considered offer at the editor's desk, according to Cornal But then, he tends to see things in black and white ... "We go beyond reporting, we cattoristing by beyond the AUDEINCE NUMBER FOUR. What do you do when you don't get an idea!

And the second of the second o

Orienteering

Orienteering
Continued tree needs to
difficult, and from about one to
four miles. The courses will be
timed but it will not be necessary
to race. Some will run, others
will walk. If past experience can
be trusted, no one will be
permanently lost. The location
Park's Green Valley, eight miles
north of Intenstate 8 on Highway
19. Look foreigns on a van near
an Indian school camp. The
instruction period at 10:00 s. m.
A one-dollar entry fee includes a
map; compasse will be available
for rent. For car pool

information call jeff Jacobs at 279-0373, evenings. For other information call Dill Cookin at 277-6331 or Mac Innis at

- Amy Chu

Mime

iceoniums from page 1) paradise turns into camps. Besides the lean dialogue and broad physical alapatick, three will be a five proceed by the control of the they try to examine the difficulties of mounting difficulties of mounting successful programs of community action. They ask the question: "Why is it that when a slave gets his/her freedom, he/she wants to be a master!" Presumably they also give a...

Presumably they also give a...
ranswer.
The San Francisco Mime
Througe is being presented by
Trouge is being presented by
Community-based, nonprofit
organization, as part of their
series "C-lebrations of Human
Dignity," Performances of
Spatch will be given to fand
to gravity to the control of the common to th

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READER'S GUIDE TO

Theater listings are compiled by Jelf Smith commentary is by Jonathan Saudie and Jelf Smith Information is accurate according to material gleen us, but it is always uses to prione the theater for any last-minute changes and to inquire about ticket availability, Many theaters offer discounts to sudents, schlor citizens, and the military, ask at the box office.

THE ANCHOLOS FLAN
The Lamon Group Players perium
this masked corredy, based on
this masked corredy, based on
the perium of the control of the control
to the

drame with as geribe yet persisters rhythm. (Sm.)
Marquis Gallery Theater, through November 9: Friday and Saturday at 8:00 p.m.; Sunday as 6:00 p.m. BONJOUR, LA, BONJOUR

DONJOUR LA BONJOUR
Nichel Trembley duran about souther side received and received a

(Sm.) Flesta Dinner Theatre, through



applied liberally to their scalps, and Harp must consume the complete works of the Hostess Baking. Company by the end of the first act. Talerited Scott Chamberlain makes brief appearances as Johnny Casino and Teen Angel two mythical rock stars of the period. Chamberlain is version of "Beauty School Dropout." sidan of the period. Chamberlains ventor of The says School Diopout. Service Of The says service of The says School Diopout. Service Office of the show. And sterein performer followed by the says service of the says service of

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READER'S GUIDE TO THE THEATER

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Concerts



Theater Directory

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San Diego **Concerts**

The Stranglers and the Humans: Bracchanal Thursday, November

Rebel Rockers: International Biena Friday, November 7, 7,30 p.m., 4034 30th Street, North Park 287-6718.

The Unknowns and the Products Second Avenue Theatre, Friday, November 7, 8, 863 2nd Avenue, downtown, 233-0141.

DFX2, Fingers, and Land Piranha: Spirit, Friday, November 7, 9 pm, 1130 Buenos Avenue 276-3993. Savoy Brown and Kim Simmonds: Bacchanal, Monday, November 10, 930 p.m., 8022 Clairemont Mesa Boulevard, 560-8022

Girl Talk and special quests Spirit, Saturday November 8 9 p.m. 1130 Buenos Avenue 276-3993.

Jethro Tull and Whitesnake: Sports Arena, Monday, Nover 10, 7-30 p.m., Sports Arena Boulevard, 224-4171.

Spirit and Randy California: Bacchanal, Tuesday, November 11, 7:30 and 10:30 p.m., 8022 Claremont Mesa Boulevard. David Friesen and John Stowell: international Biend, Saturday

Clubs

Abilene, Town and County Hatel, 500 Hatel Circle North, Mission Valley, 291-7131: Wild Rose and the Silver Builet Bard, country western, Tuesday through western, I Saturday

Albie's Beef Inn. 1201 Hatel Circle South, Mission Valley. 291-1103 John Howard, planist, Tuesday through Saturday.

Anchorage Fish Company, 3878 Carisbad Boulevard. Carisbad. 729-370 M B. and Me. folk rock. Wednesday through Saturday: Kathle Doran. Fran Losk-via, and Scott Fease. contemporary. Sunday through Tuesday.

Anchor Inn, 7260 Clairemont Mesa Boulevard, Kearny Mesa 571-1532, Chuck Martin, modern contemporary vocalist, Friday,

Anthony's Harborside, 1355 North Harbor Drive, downtown



Thurs., Fri., Sat. 9 p.m.-1 a.m. Starting Nov. 6





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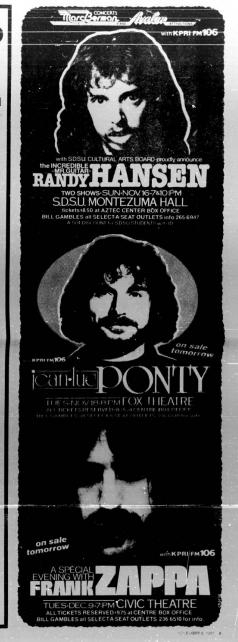


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Bacchanal, 8022 Clairement Mesa Boulevard, Clairement, 560-8022 The Stranglers, new wave-fock, Thusday, Bratz, rock, Friday and Saturday, Savoy Brown, thythm and blues, Monday, Spirt, rock, Tuesday, 1ggy Pop. rock, Wednesday,

Barr X Ranch House, 119 East country swing. Tuesday through Sunday.

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

Beily Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022; Moving Targets, rock, Hursday; Billy Bright Band, rock Friday, Jesse Winchester, countr folk, Safurday; Rose and the Screames, rockabilly, Wednesday.

lerkley's, 5500 Grossmont Center

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

Black Angus, 10370 Friats Road. Mission Valley: 563-5862: Summe Breeze, contemporary, Monday through Saturday. Black Angus, 1000 Graves Avenue, El Cajon, 440-5055: The Quick, contemporary, Monday through Saturday.

Black Frog Restaurant, 4672

Black Angus, 5247 Keamy VIII Road, Keamy Mesa: 279-3100 Call club for information. starney Stone Pub, 5017 Build Avenue, Clairemont, 279-2033 Call club for information.

Black Angus, 707 E Street Chula Vista. 426-9200 Summer Wine, contemporary, Monday through Saturday. Blue Parrof, 1298 Prospect Street. La Jolia. 454-9131: New Tusedo Jazz Band, jazz. Thursday, Bruce Cameron Quinter with Hollis Genthy, Jazz. Friday and Saturday, Dwyer-Nieden Duo, classical.

Bob LaBeau Music Center, 1460 Rosecrans Street, Loma Portal

Bombay Bicycle Club, 2806

Boom's, 2888 Pacific Highway, downtown 291-5555. Ohi Ridge rock and roll. Tuesday through Saturday, Scrimshow, country, Sunday and Monday.

Bourbon Street West, 315 South Highway 101: Solana Beach, 755-5161: The Ira Cobb Dixieland



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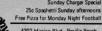
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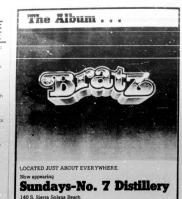
Bunbury's, 9606 Mira Mesa Soulevard, Mira Mesa, 578-8666 Call club for information

Buttercup Lounge, 2045 East Vailey Parkway, Escondido 743-6422 Harry Paul and Mel Vernon, variety, Thursday through

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

Cask and Cleaver, 140 South Sierra Avenue, Solana Beach. #31-8238: Free-Style, contemporary. Wednesday through Saturday.

Chateau, 3623 College Avenue College Grove 582-5820: Call club for informatin.



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TO INGO BROWN TO THE SHOW THE SHORT THE SHOTT THE SHORT THE SHORT THE SHORT THE SHORT THE SHORT THE SHORT T

* SIOUXSIE * THE BANSHEES

ASLEEP AT THE WHEEL

ROY BUCHANAN

FIRESIGN THEATRE

BACCHANAL

Fat City, 2137 Pacific Highwa downtown, 232-0686 Melissa

Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Soft Touch, contemporary, Tuesday through Saturday.

Hajji Baba, 104 Mission Valley Cester West, Mission Valley, 298-2010: Live Arabic music and belly dancers, nightly.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Taxi, rock and roll, Tuesday through Saturday, Riok Elias Band, rock, Sunday and Monday.

Oceanside, 722-7123. Call club for

Midway Drive. Loma Portal. 223-8122: Call club for information.

Gaslight Theatre Club, 2855

Halligan's, 4325 Ocean Boulevard, Pacific Beach. 274-3474: Cindy and the Sinners, rock and roil. Jousday through Saturday, 2 Tones, variety, Junday, and Manday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0584: Defene Zatroch, guitar and variety, Wednesday through Friday; Melissa McCracken, guitar and variety, Saturday and Sunday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242: Stone's Throw, oldies and contemporary, Thursday through Saturday.

Hill House, 2730 Via de la Valle. Del Mar. 755-6614: Freestyle. country rock. Tuesday through Saturday.

Hilton Cargo 8ar, 1775 Fast Misson Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Tuesday through Saturday, Guideline, contemporary, Sunday and

Holiday Inn/Harborview, 1617 First Avenue, Embarcadero, 232-3861 Call club for information

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370: Skyline, contemporary, V-ednesday and Thursday; Wayni Gire, contemporary, Friday and

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

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517. Two lones, contemporary, Thursday brough Saturday.

Hungry Hunter, 1221 Vista Way Oceanside, 433-2633: Gary Sherwood and Rick DeRosset, contemporary and country, Sunday and Monday.

Huntsman, 1511 #13 East Valley Parkway, Escondido, 743-7105: Homefolk, country, rock, and contemporary. Thursday through Saturday.

Hydra, 2526 South Highway 101 Cardiff. 753-9068: Call club for

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: The Elements, Lotin show and dance, Tuesday through Saturday

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

McFadden's, 5455 Grossmont Center Drive, La Mesa, 465-3464 Jim Hawley and Marga Gitlin, contemporary, Tuesday through Saturday, Aleggo Al Mode, classical, Sunday

Mississippi Room: 2223 El Calor

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

Boulevard, North Park, 298-8686 Bach-a-la Trio featuring Eddle Repacy on horn, variety, Wednetday through Salurday, Dave Tozillo Duo, big band, Sunday through Tuesday,

Broadway, downtown, 234-0221 Call club for information.

LIVE

Boulevard, Pacific Beach. 270-3220: David Bradley and the Maniac Band, variety. Tuesday that up Saturday. Tall Cathes country, Sunday and Monday.

The Juke Box, 339 West

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

Krazy George's, 6149 University Avenue, East San Diego. 582-5700: Kilroy, rock and roll, Friday and Safurday: Artisan, rock and roll, Wednesday.

Krishna Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: La lira Zambo, quiltar and lazz vocal shlings, Friday and Saturady.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736: Three Fall, country rack, Thursday through Sunday,

Lakeside Hotel, 9940 River Street, Lakeside, 443-959: The California Country Band, country, Friday through Sunday.

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

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

Loading Zone, 4198 Convoy Street, Clairamont. 277-9869 Call club for information.

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

FROM THE

Monterey Whaling Company, Valley, 291-1638. The Ron Botto Group, contemporary rock arr roll, Tuesday through Saturday

Drive. Clairemont, 273 1022: Sandy Stewart and Co. contemporary. Thursday through Saturday, Jim Nivon Trio, country western, Sunday and Monday; Sandy Stewart and Co.

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TUESDAY, NOVEMBER 18 LA'S SENSATION

Oingo Boingo

WITH SPECIAL GUESTS, 7:30 P.M. TIL CLOSING
1 SHOW

MONDAY, NOVEMBER 24
DANCE-CONCERT 7:30 TIL CLOSING
Siouxsie and the Banshees

TUESDAY, DECEMBER 9

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224-8282 Bramble, country western, Wednesday frrough sunday, incrise Gary and Sundown, country, Monday and Tuesday,

The Normandy, 210 North Hill Street, Oceanside, 722-2828, Riff Ratt, garice rock, Mokaday, through Saturday.

Ocean View Room, Hotel

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

Second Avenue Theater

UNKNOWNS The Products

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

One Night Stand, 4970 Voltaire street Caseur Beach, 222 2145 Fan Car, bluss, Thursday, Pete Arans, fair lock, Friday, Mar Junes, fair rock, Sulfurday, Karen, folk singer, Weanesday.

Orange Tree, La Josa Viriuge Sauare, La Jolia, 455-6064, Gall Lenell, guitarist, Friday.

Our Favorite Place, 8646 Missic Garge Road, Sontee, 449-4620. Country Comfort, country rock. Friday and Saturday.

Padre Gold, 7245 Linda Vista Anad. Linda Vista. 277-9681. The Bar Stass with Mitzi Turner, country western, top 40, oldies, rock, and bodgle. Friday and Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Rise teaturing Don Beok on sax, top 40, swing, and oldies, Tuesday through Saturday.

Palomino Cocktall Lounge, 5821 Misson Gorge Road, Mission Valley 280-4698: Guis Silver, country western, Friday and Saturday.

Palomino Star, 3008 Main Street Chula Vista. 427-5889: Sundown, contemporary, Tuesday through Saturday.

Pavillon Lounge, Town & Country Hotel, 500 Hotel Circle North. Mission Valley, 291-7131: Menill

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Old Time Cafe, 164 North Highway 101, Leucadia, 436-4030 Radiance and John Sepich, folk and popular. Thursday, 500, Minnsoda minstell, Saluday, Dance of the Universe Orchetta featuring Pater Sprague, iazz. Tuesday, David Taylor and Menage, mythm and Dlues, originals, and popular.

BECKY & THE BLU TONES

Pelikan Pub; 7828 Broadway. Loman Grave: 4o4-9284. Call club for information.

Porthole Lounge, Holiday Inn. 1355 North Harbar Drive. Embarcadero. 232-3861. The Onts Sand. country, Tuesday through Saturday.

Prophet Vegetarian Restaurant Prophet Vegetarian Restauran 484 University Avenue. East Son Diego. 283-7448. Lort Belt and Pam Socier mellow jazz. Lort Belt and Carl Cironfield. classical fulle duels. Thruday. Saturday, and every other Sunday, Melissa Margan, harp, Tuesday. Olion. guitar duo. Wednesday, Friday, ond every other Sunday. Melissa Margan, harp. Friday afternoon.

Rancho Bernardo Inn, 17550. Bemardo Oaks Drive, Rancho Bernardo, 487-1611. California Sunshine featuring Steve Ulliano contemporary. Wednesday through Monday.

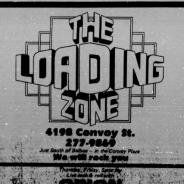
Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880; John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030 Ted King, piano and guitar, Monday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Clairemont, 278-7373, John Hartman Show, variety and pop, Tuesday through Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500: Mike Sanders, contemporary, Tuesday through Saturday.





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8:00 p.m., November 12, Wednesd Mandeville Auditorium UCSD St. \$4.00, G.A. \$6.00 University Events Box Office 452-4559 Rudy Garcia's, 1433 Samet

Sea Dog Lounge, Holiday Inn. 395 Hatel Circle South, Mission Valley, 291-5720 Call club for information.

Shepherical Cafe, 1126 Scutt, Highway (101, Enontias, 755-1124, Live music, adhirnoons daliy, notio and gulfati. Thursday evening, toll gulfati. Thursday evening, toll gulfati. Flatias, and Suhadou, Suhadoy offernoon, David, sapin, Suhadoy eterning, Bobert, classica gulfati. Monday evening, Johandhan, pianon, Tuesday, evening, classical gulfati. Wedneteday evening.

Sheroton Harbor Island, 1380 Harbor Harbor Island, 1380 Harbor Hard Drive, Harbor Hardon, 201-2000, Sundowner Lounge, Magie If, variety, Tuesday through Shunday, Burleffed Stage Saloon, John Sangboval, contemporary and originals. Tuesday through and originals. Tuesday through Comejor and Paul Bellitis. Comejor and Paul Bellitis.

Spirit, 1130 Buenos Avenue, BayPark, 276-3993 Four Eyes and BayPark 276-3993-Four Eyes and the Unknows, new ware. Thursday, DFX2, Fingers, and Land Pranha, new wave, Friday, Girl Talk and the Real Thing, 1885 revues, Saturday, Ffyz plus Actual Size, new wave, Luesday, Deaco-Genta and Claude Coma and the IV's, new wave, Wednesday,

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

Springfield Wagon Works, 690 North Second Street, El Cajon, 440-5757; Amber Band, mellow rock and originals, Thursday, through Saturday.

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

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 guitar, Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Gorge, 280-9944 Delene Zatroch, contemporary Wednesday and Thursday, Ed Moreno, jazz guitar, Friday and Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Horbor Island, 291-9110: Dusty, confernporary, Wednesday, Dusty and Melisar, contemporary, Wednesday through Safurday, Dusty, contemporary, Sunday, Dornal Cote, contemporary, Tuesday and Mechaerican.

Top of the Arc, Travel.odge Hatt 1960 Harbor Island Drive. Harbor Island. 291-6700. Sidewinder. country western. Friday and Saturday: the Hollis Gentry Quarter, Jazz, Sunday and Monday.



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Yae Japanese Restaurant, 11616 Iberia Piace, Rancho Bernardo. 485-0390. Leslie Gold, vocalist

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Donte's, 4209 Lankershim Boulevard, North Hollywood 769-1566: Victor Feldman Thursday and Friday Flipper's, La Cienega and Santa Monica, West Hollywood, (213) 652-4290: Leray and the Liffers. Thursday, Riverboat Band, Friday.

Concerts By The Sec

Golden Bear, 306 Coast Highway, Huntington Beach. (714) 536-9600 Timothy Leary, Thursday through Safurday, Savoy Brown, Sunday.

Hong Kong Cafe, 425 Gin Ling Way, Chinatown, (213) 858-6907 New wave, weekends.

Improvisation, 8:62 Metrose Avenue. (213) 651-2583: Invin Corey. Thursday, George Segal, Friday and Saturday.

Lighthouse, 30 Pier Avenue, Hermosa Beach. (213) 372-6911: Claire Fischer and Salsa Picante. Thursday, Shelly Manne, Friday through Sunday.

Madame Wong's, 949 Sun Muy-Way, Chinatown, (243) 624-5346-Johnny Coolcook, Red Parts and the Futures, and Parts Z. Thursday, Paul Warren, Timmys, and the Explores, Friday: Gerard McMahon, Saturday,

Madame Wong's West, 2900 Wilshire, Santa Monica. (213) 829-7362: Toons, Psychedelic Food, and Manikan. Thusday. Sumner, the View, and Radio Music, Friday and Saturday.

McCabe's, Pico at 31st Street Santa Monica. (213) 828-4497 Blues and folk, weekends.

Palomino, 6907 Lankeshim Boulevard, North Hollywood (213) 764-4010 Jacky Ward, Thursdow, Hank Thompson, Friday, Dennis Cott, Safurday, Patril Fisher and John Dougles, Sunday: Byron Berline, Tuesday.

Pasquale's, 22724 Pacific Coast Highway, Mallou (213) 456-2007 Wayne Johnson, Thursday, Plas Johnson, Friday and Saturday.

Whisky a So Go. Sunset Shi Hallywood. (213) 652-4202-0 Building, Martha and the Vendettas, and Hill and Run. Thursday

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iggy Pap and Gang of Four Santa Monica Civic, Tuesday, November 11, 8 p.m. (213) 393-9961

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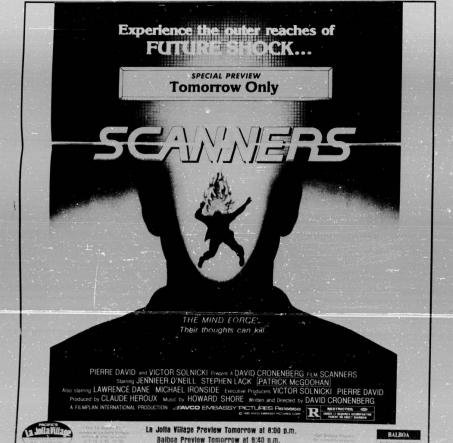
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CURRENT MOVIES

Rolling Stones

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The Wind

Free





CINEMA 21 Song of the South

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SOMEWHERE IN TIME ELEPHANT MAN

across more as a kind of conspiracy. The script is by Julies Feiffer, which is not hard to tell, and the studied direc-tion of Mike Nichols does not animate the proceedings much beyond one of Feifler's cartoons. With Jack Nichol-son. Ann-Margret, Candice Bergen, Art Garfunkel 1971. * (Ken, 11/12)

conciona and immediate fuel or release should have been altered to CHECH AND CHONGS NEW MOVE thus creating the world size educative move title funds into MOVE thus creating the world size educative move title funds into MOVE on the second-un-croul; then into the LAST MOVE as they forgo alter with their creams. Then then into the LAST MOVE and to be found to the concept of the control of the concept of the control of the concept of the control of the co



times about the lifestyles of barrio deadbeat", although funny almost never, and actually admirable only once the perfect, clocklike interlock-ing of action at an unemployment of-fice. Directed by Tommy Chong. 1980.

(College, Fiesta Twin, Piaza, Village, from 11/7)

Clair de Femme — Costa-Gavras gwesup politics for rumance, a sorrof gwesup politics for rumance, a sorrof gwesup politics for rumance, a sorrof gwesup control of the cost series of release. His script from a Soman Gary novel, has a havuriant, exhibitating quality, something les washing across mattereases, and the vashing across mattereases, and the literally clump into one another or a Pairs strete corner (actually his car door burnes into her grocery bag), re-calls to mind Gary's maligneed BRIDS IN PERU. Yees Mortand and Romy Schredder are certimely to co-pensive IN PERU. Yees Montand and Homy Schneider are extremely co-operative and helpful in what must have been somewhat trying circumstances, and the ravishing photograph by Picardo Aronavich makes everything some-how seem all right. 1980. "" (Cove. from 11/7)

MIDNITE MOVIE FRI. & SAT. THE ROCKLY HORIZON PICTURE SUPPLY

Convoy — There are still a few spins of Sam Reckman's former authority the orisis color, he flearly but superficial use of crass-counting and stime grant of the still a still

Chron. 117 and 6)
 Livine Medicase — Beste Midler as a modernized Male West and takes full advantage of what more size can get away with 3 spring, justituring, and severy with 3 spring, justituring, and construction. She exercises a tasis in songs not often certained over into her songs not often certained over into her songs on other certained per size of control to control was turned over to a couple of big helpwood wheels, director Michael Eraker, who can't seem to let well Fraker, who can't seem to let well.

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Village)

East of Iden — Elia Kazan's variation on the Can-and-Abel theme an accurated ne'e-dowel and his blessed coursed ne'e-dowel and his blessed one another include the stem, critical year of their Blobsh-maping father. The color and the locales (in John Stenheimer) and the procedure with the same wide-eyed wonder as the moral leasons. John Stenheimer, John Stenheimer, John Stenheimer) and Massey, John Reet 1955.

The Elephant Man — Hellish vision of Victorian England, smoke and flame all over the place, with Hammer horror director Freddle Francis returning to

Carrière Cheme 4, 2253 El Carnino Real. (433-8144) Theater 1: Momer's Day, from 11:7 Theater 2: The Great Scritte Theater 3: Oh, God Book II Theater 4: The Egyptomistor

the cinematographer's seat he used

The Empire Strikes Back — Wherein The Empire Sitrise Back — Wherein we learn a tills contenting more about The Force and a bug something more about The Force and a bug something more to the till a second to the second

Pade to Black — Suspense thriller with Dennis Christopher as a movie nut. written and directed by Vernor Schmerman 11/7: El Camino 8: Fashion Valley; Mrs Mesa Chemas, from 11/7: New Yalley Drive In Parkway 1: Rancho Bernardo B.

way 1 harcho Barnado (8)

The Fandish Ford Or, Pu Manchu
— Peter Selers' final film, released
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(Anec, through 11/3)
 (Cates of Hasers, — A rectivel pit on pit cometenes, a well-marked target energy (THE LOVE) Det., etc.), and a pit-fully suiferable one. Errol Morris, and a pit-fully suiferable one in every sense at a he left the centerly impressions and between deliferable of the displays that her Maryles Brothers pit enforce that flyings, And neithed the dustys hard suiferable one of the displays that her displays that the displays t

CURRENT MOVIES

static images and the front-and-

direction of Matritis Brest, an outside-the-mainsteamer known in a small circle for his HOT TOMORROWS, suggests that he personally exucif just as soon go the way of morbidity, but as soon go the way of morbidity, but the personally half they are inevitably laken over by the well-known and well-foved idosprinatises of the action who piby them. George Burns. At Carney, and Lee Strabburg 1979 c. Paskway 2]

n, rawwiy 2 (
Ocere With the Wind — The most believed movie ever made from a book y Murgaert Michrell: covering the state of the Old South from ante-bellum from the Color of the Old South from ante-bellum from the Color of the

Strend, 110 through 11)
Good Guys Wes Black — His screen presence is prethy pury, his voices a uncubilised, and yet Chucke, and yet Chucke, and yet Chucke, and yet Chucke an authoritic methinship that could go to good use in a more less stapdash and adort on action than the one. A when murder and parential have freen to the painc point, Norris galls Anne Anorel. Yet you go me shad of independent of the paince point, Norris galls Anne Anorel. Anne you go the shad of home to the paince point paince stand of high paince standards, and Dania Anne Strandards, and Dania Anne Strandards, and Dania Anne Strandards.

(Caseo, from 1177)

(Caseo, from 11/7)

The Cincillates — The Stricke idea of resunderstood youth is emboded of noutriethoffman sadacks stouch and flash footed shuffle (the is supposed to bounced halplessly between yearnmering grownups and sufficiently youth, seepl up and by the waters sounds of Simon and Cartunet. All he is seeking, rasky, is the such supposed to the seeking has less moved, about the water sounds of Simon and Cartunet. All he is seeking, rasky, is the such in the business of standup comedy. The verbal adds of the move affords in the business of standup comedy. The verbal seeking has less moved affords and the seeking of standup comedy. The verbal seeking is referred to the seeking has been allowed and the seeking of standup comedy. The world and the seeking has been seeking the s

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The Guest Banderi — Previously rewas de a Tred. ACC, a portal of its
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The Hills lave Eyes — A clan of modernday examen in the American modernday examen in the American modernday examen in the American large broken down in the moddle of his broken down in the moddle of his broken down in the moddle of his broken down in the starting savages wearing similar petts and bear claw washe dalables. These there of the Pett of the

The Happy House does heliywood
—The rumber of people that have
played Xavier Hollander on screen
has not surpassed the number that
played the Hollander on screen
has not surpassed the number that
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them saking of this one. Martine Beawide in the time of as at vest not be
wide in the time of as at vest not be
yellowing her instead in the role of
Varmorella Directed by Alan Roberts.

(New Yatey Drive In) The Happy Hooker Goes to Washington — The number of known marries in the cattle of the first marries in the cattle of bridge de-cent jobs in biddy is fellowood. (Some of the known — Edy Wilams, Joyce to the known — Edy Wilams, Joyce credits and rever maker, Jordo the credits and rever maker, Jordo the consecutivity (Bedrige Hamilton and consecutivity) (Bedrige Hamilton and installing of what sort of slutge they we portan themselves into But Joyce Healandon, Johnyo Zaverer Hollen.

It's My Turn — Romantic comedy starring Jill Clayburgh, Michael Douglas, and Charles Grodin, di-rected by Claudia Wevill (Cinema Plaza 5, Lornat Rancho Ber-nardo 6)

* (Baboo, Santee Drive in Krom 11/7)

**Ropacotha — Soft and bland like the tood in an old folks home Walter Mathau is so dodderingly, dedodderingly, deposition of the Control of the

Crema 1, from 11/7)

If Lives Again — Larry Cothen's following to ITS AUVE is fun in reverse proportion to the high sensuriness with which it is played, But it is not used to the large to

Learning of Arabia — The movie that introduced, world-wide, the tor-meeted eyes of Deler Chools and the moony eyes of Ornat Sharif it, more sav-and-and makeny Schupbouloup compiled by director David Lean and his photographer Feddel voruge (Nociae Reag served on the second to be served on the second to servery deser into we set since. The 1971 in reviewable version. Pought is much huncated from the original, and the exclasions, most noticeable in the about all second half, do not help in the should be second to second the second to the second the second the second the second to the second the second the second the second to the second the s

The Killer Ellie — Sam Pockingsin.

The Killer Ellie — Sam Pockingsin was shown among and sight of share his findings, begins this more with a subtraction begins the more with a subtraction of the same share of The Killer Elite — Sam Peckinpah, Amur Kennedy, and Jai 1962 " (Ken. 11/9 and 10)

Little Darlings Two teenage girls from opposite sides of the tracks enter a virginity-losing contest at summer camp. Mostly vulgar and viscous, enditering, and solling. But Kristy

Loving Couples — Mate swapping, with Shirley MacLaine, James Co-burn, Susan Sarandon, and Stephen Collins, directed by Jack Smight, (Fashon Valley, La Jolfa Village)

reason valley, as one weaper, A. A. Man for All Seasons — Heavy robes, stone pataces, estemed actors, and melodous voices — all in the service of some facile debates on the support of gaster, and the service of some facile debates on the support of gaster of some some facility. Thomas More, Robert Shaw is a too settled to stir up any partisamship enter way. Witmen by Robert Both, directly services of the servic

• (Ref. 119 and 10) Wy Bodyguerd – Low melodrama in high school with a gain of greasy-hard tough, whole leader is old of the Vis Morrow school of sching, service of the school of sching, service of school of sching, service of schin

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Wee Back him \$17 Quils 3877 him returns; 299-2000; Ear Triming Plans 30'S Plans (230-0001) Other of and Chang's West Movie, National Language and Annual Testile, and Gerbands.

Ridway Drive In. 2001 Microsy Dr. (223-4042). All or Sin Killed and Sheake: Breaker, Your

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Towne, 217 N Het. Onesmale (722-2155)
The Killer Eath. The Big File, and Figers Revenge,
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across more as a kind of conspiracy. The script is by Jules Feiffer, which is not hard to fell, and the studied direc-tion of Mike Nichols does not animate the proceedings much beyond one of Feiffer's cartoons. With Jack Nichol-son, Ann-Margret, Candice Bergen, Art Garfunkel, 1971, 1/Ken, 11/12. (Ken. 11/12)

Cheech and Chong's Next Movie—
Surely Re little ought to have been seen to be applicable only during production, and immediately upon release should have been altered to COVE. The Charles of the Cover of the Cover

MOVIE on the second run circuit, then into their LAST MOVIE as they forge ahead with their careers, then their LAST MOVIE PLUS ONE, before fi-



once: the perfect, clocklike interlock-ing of action at an unemployment of-lice. Directed by Tommy Chong, 1980. (College: Fiesta Twin; Plaza, Village; from 11/7)

from 147)

Clair de Femme — Costa Garras gives up politics for romance, a sort of gruns-for-burst deal, and he appears a service deal, and he appears a service of relevant deal, and he appears a service of relevant His service, and the service of the service

as a decay for a hunter kine? The real suppose in this station has much uses to do with finding the killer than the second to the control of the contro

enough wone, but can't make any-triing better of it for all their fussing 1980. * (Flower Hill Cinema 2, from 11/7)

and is a measured to the control of the control of

Visiago:
East of Eden - Elia Kazan's variation
on the Cain-and-Abel theme is nacurried ne'el-owel and his blessed
goody-goody brother compete with
open designation of the competence of the control of the control
year of the Boble - maning father. The
color and the tocales (in John Steinceck's Caillions, once World War I'r
eyed wonder as the moral lessons
dames Dana, Julie Harins. Reymond
Massey, Jo Van Fleet. 1955.
(con. 119)

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The Engine Strikes Back — Wherein we learn a little something more about. The Force and a big something more about Luke Saywaker's parentage, but the man idea seems to be to by but the man idea seems to be to little the seems of the seems of

Fade to Black — Suspense thriller with Dennis Christopher as a movie unt. written and directed by Vernon Zimmerman. (Casino, from 117; El Camino 8: Fashion Valley, Mira Mesa Cinemas, tom 1117; New Valley Drive In; Parkway 1; Rancho Bernardo 6)

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* (Wegard Twin Z. from 1177)*
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be pleasantly solvedor by Alissan MacLean's fortoos proting (or plod-ding). All others are n for a slow burn With Robert Shaw, Edward Fox, Harri-son Ford, Franco Nero, and Barbara, Bach, directed by Guy Hamilton. 1978. • (Azlen, through 11/8)

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 (Calse of Masser, — A hatcher job on pot comesteres, a well-majked stripping reasons/(THE CUSC DOR, etc.), and a ptilliply unberable one Error Morris, a Winner Merzog prodege, with his well-keeps Primael Higden in every sense as he less the centerly impression and between the base of the sense of t

CURRENT MOVIES

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* (Unicom, 11/8 through 11)

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Gone With the Wind - The most belowed movie ever made from a book by Margaret Milchell, covering the fate of the Old South from ante-bellum days to post-bellum days. BIRTH OF A NATION it is not. Southern belies flirt A NATION is not. Southern belies limit with their beaus, a pregnant lady turn-bies down a flight of staire, Atlanta burns, a wounded war hero limps an agr remark from the ruby lips of Scartle O'Hara. Fiddle-dee-dee-With Wien Leigh, Clark Clabe, Lesle Howard, O'livis De Havilland, and Thomas Mitchell, dreichd by Victor. "Lu Paloma, 11/9 through 13: Strand, 11/9 through 13:

Stand, 118 through 119
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Halloween — A spectacular opening a circuitous single-take which travels a little unsteadily, up the wakway of a modely Middle American home, all the way around the side of the build-

pick up a Halloween mask from the floor and fit is over the subjective eye of times with the first screen blocked out except for an aperture in the contract of the contract o The Happy Hooker — A dirty trick. With Lynn Redgrave, in variable hairdos, eyebrows, and lipsticks, as Xaviera Hollander; directed by Nicholas Sgarro, 1975.

• (New Valley Drive In)

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The Heapy House Goes Hollywood

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fast when you try if) as if she imagines hesself to be the new Mae West. In reality, she is just a punk. Directed by William Levey. 1977.

• (New Valley Drive In)

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The Hills Have Eyes — A clain of modereday careners in the American West beests and hold samily whose car has broken down in the model of modere. The starting savages, recklaces and communicating via walke falses. Fast their josephor or the starting savages are sold only on the refligation or the 15 th starting with the same of the same o

(basco, Santes Diver in control (1987)

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(Comera 1, Sennico Bernardo 6, UA Comera 1, Senni 197)

Comma 1, from 11/7)

If Lives Apail — Larry Cohen's blowup in TS ALVE is in in hiveres proportion to the high servourness with which it is played the in a roll and the command of the com

H's My Turn — Romantic comedy starring Jill Clayburgh, Michael Douglas, and Charles Grodin, di-rected by Claudia Well. (Cinema Piaza 5, Loma: Rancho Ber-nardo 6)

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Diton, Martin Mult, and Ruth Gerden

rapport with the lowbrow crowd, a rapport a mentians through the con-stant congratulations and rewards a hands out to its undeserving goof-off characters. With John Belushi. Tim Matheson, directed by John Lands.

Treats view. Plaza, Brom 1197.

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ers, directed by Julian Schlossberg. Dsnny Goldberg, and Anthony Potenza. 1980 * (La Paloma, through 11/8)

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Wifemistress — Romantic eyewash, of doubtfully feminist persussion, set around the time of the century. When a free-thinking and loose-living attorney (Marcello Mastonam) goes into hid-ing from the police and is presumed dead, his fragile and fright with full-and is constituted by ne full-study and and is constituted by ne fusily and

gradual unthawing as she makes the rounds of bordello, hunting club, etc. proceeds through such earth-moving moments as when she snifts either to



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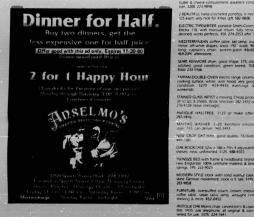
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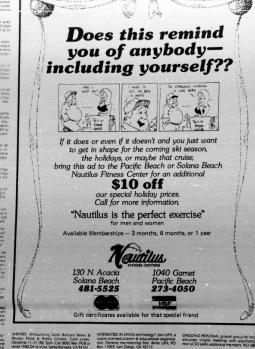
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MOPED, 1979 Honda Express, excellent conditions, 1515, 286-0139.

MOTORICYLE PARTS for sale. Motorcycle faint.

MOTORCYCLE PARTS for sale: Motorcycle fairir and bags. 270-3653. 1978 YAMAHA XT500, runs good. 8,000 miles extras. \$1100, 262-1020, Tom

good condition, new tier, 123 south tier to the camer (rear) 550 cath 276-4302.

10 SPEED GIRLS 26" bicycle: Good condition or offer 239-3609; or 565-2736.

KAWASAKI 500 Hi triple engine rebuilt, new paint, battery, clean and fast, 477-3332

SUZUKI GT550 runs good and in good

miles stored overed grade 11775, 282-7983 evenings/weekends Octobrid Reals, 271-500.

TO NOTICE SECTION AND CONTROL OF THE ADDRESS OF THE ADD 1975 YAMAHA 350RD recent overhaul new tres from and back runn good, very depend-able 1400 Tony, 224-5466.

WANT 140 NLP G 7 Buy my Puch Magnum MK2
moped 2 speed automatic hydraulic shocks,
mags bench size, oi injection size nuts List
1975, Sacriber 5500. Hum; 222-7289
1975, Sacriber 5500. Hum; 222-7289
1977, WAMAHAY XS 400, low-miskage, new
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1977, low-miskage ne



Adjust brakes

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TENNE MCOUET. Wilson Jack Komer Fersound 4-/2 and gin navly untel 125 Seve
CHE CAPET 3F calon router As management
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MACSA 5.2 CATAMARAN, palaraged trailer. HANG GUIDE 200 Reven 31000 Fine names: "ruttom fill brockmen the wire-instruction bears and instruction fill brockmen the wire-instruction and being used so is being sold. \$1000. Cling equipment big. \$50.2 all in excellent condition." In 1550 re-instruction of the second of the sec

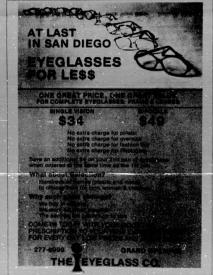
SKI BOOTS, Lange Flormen's 9-1/2-10, excellentation, 540, 270-0253 mones.

Tune & valves....\$21 Brake job......\$45 Valve job......\$125 Engine overhaul. .\$295 Clutch job \$85

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LIBERATED MALE, 40, good looking, health minded, is looking for a very honest, open, communicative liaison with like-minded female. Corract: P.O. Box 16416, San Diego 92116

CHOCOLATE CITY, C.C. to par-ta in that cream will fulfill my dream be nice & receive a thrill.

RESIDENT FREAK Not all pop (per se) is so bad Earth, Wind & Fire; the Jacksons have good top

MS. JAIME. No. if you can't find reason in our correspondence, there is none. I answered a cry of loneliness, but won't push. Absolutely Leo.

I'M STILL WAITING for any sign of life 20m the realstants of the modern world concerning who, where, when of San Diego's new Wave. Truens Punsettel Dadawave. Box 1996. Spring Vyley, CA 92077

SKYHIGH YES we had fun fun fun til Hungry Harrey from og Skytligh away. And we don't

BRUCE AND CLARENCE Baby, out on the street I don't feet said or blue, baby, out on the street I be wating for you. Rose

MOUNTAIN WOMAN seeks correspondense (LOSE WEICHT NOW The new natural easy (per pai type) with men 18-40 Wine to Decture (So. 7). Soldy Seption Seems pair Company (Soldy Seption Seems See

GRNTLEMAN WOULD like to meet an American woman who speaks Spanish or who is a serious studer. I have learned and engly the language, cuture, must, food, etc. Also engly occoronal state & ramping in Mexico. Nin-amorer, 36 to 44-Wire EP. OSA 121, Lemotione, Ca. 2005.

ALL THOSE sincerely interested in the occult. Hi Sweetile-Piesii please contact PO Box 33893. San Diego. CA 23103

IF SUNGLASS CITY doesn't have it, you don't

RF I AM a young tady. I enjoy all the above-mentioned things. Where am I? Closer than you are aware of Rail

SLEEPWALKER'S Philosophy Coiner For some-thing to become clean, something else must become dirty, but you can get everything dirty warbout getting anything clean.

SUPERBASH at Tom's house 11/8. Be there or be square. R. Wood.

HEY JAN, thanks for the drink, it was near dig-ging the groovy scene at the Crossroads with would the Stat

9-T-9 Copsi Riff got hit 7 times, not 4. Fcmale Frankle, are you going to answer? Columbia.

LA KAJIRA, your longing must one day overcomy your reticence. You could be learning your criti-eriousing house experiences, perhaps meeting mat Master you'll kneel before.

THE LITTLE BEAVER like the wicked witch is slowly melting.

COMPUTER MANIACS — I'm stuck in Radio Shack's Haunterd House for TRS 80 computer Amon second floor — Eash ghost can't be stain, won't let me pass. Need command words. Ltd.

Ladies for spontaneous engagements. Horizons: P.O. Box 4561, San Diego Ca. 92104.

FYLINGDALE FLYER, you're only half way there. Green Screen Liar, for a second or so we were running scared. Stormwatcher.

SAYDE FISHER: I love and miss you like no one else. S.D. to N.Y. and back.

WE GOT one and we'll get the other three. Mods are back in Del Mar, Team Scrubo.

-SOFT FOR ASTIGMATISM —HARD —OXYGEN PERMEABLE HARD IN ADDITION TO ALL TYPES OF GLASSES

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WHAT YOU gorna do, when morors come to you? And they won't go away, they want the whole, world painted grey. Sainhead Management.

LA MESA. Paso home. I bedroom carpets, lids OK. Wow only \$160, [50-55], hurry, H.R.D. 291-9212, Fee.

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ROCIMY AND REASONABLE: \$290 for 3 spacious bedrooms. Frime location for children, close to schools and bus. Must see. Call Rentimes 265-1266. Fee. 2358R.

LARGE ONE BEDROOM apartment, furnish Also two bedroom in unusual Victorian co-plex, six blocks north of City Hall at 1941 Fn Street Cable available, adults, no pets. 1250 a 1285 Cail 296-0812 or 298-7850

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\$350. UTILITIES PAID, private apartment in ; story home, rural, quiet luxury. 2 bedroom, bath, no liids small pet, storage, pool, pasi, view. Chai de Orr. 461-7649

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DISTINGUISHED BUACK nandsome male, seeks

BOOKSTORE May Ann. I'd like to see you. Discuss a bian. Come by the Arco. See Mechanic. Tom for our rendezvous. LIVE-FOOD VEGETARIAN? Herbs? Wheat grass? Male 26 years correspondence from a

BJS 14th Un-Birthday Party will be on Saturday. December 6th: Be at Nariaganisett Farms that night & enjoy his infamous chili.

For Rent

LIVE AMONG BIRDS, tall trees and

MISSION BEACH: Cool breeze, furnished 1 bed-room cottage carpets appliances (58-25) H.R.D. 291-9212 Fee

pets & children OK Century. Jamie 275-3118 or 231-0121 BAY HO CONDO, 2 bedroom, 2 bath near Mis-sion Bay. New carpet, drapes, has pool, spa. laundry facilities, available immediately, 5435 plus \$200 deposit, 488-4307.

EL CAJON RETREAT, close to SDSU 5165. All bills paid for, all major appliances included. This won't last Call Rentimes 265-1266. 2650R. Fee

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THE READER PUZZLE I BEDROOM duplex, unfurnished. Mature ts. No kids or pets. Chipets, drapes ances, 284-1302. No calls after 6pm.

By Don Rubin
Jimmy Carter and Richard
Nixon, the thirty-ninth and
thirty-seventh presidents of the
United States, respectively, are
cousins — sixth cousins, to be

But who's counting?

But who's counting? We are.

Both men descended (in this case ascended) from the same great-great-great-great-great-grandfather, a genileman whose name and vital statistics appear below, along with other members of the family.

Each of the horizontal

Each of the horizontal branches represents a marriage, and each of the vertical stalks their progeny, or offspring. Using the clues we've provided, together with the surmames, dates of birth, death, etc., see if you can re-create this incredible genealow as it this incredible genealogy as it actually occurred. Simply enter the appropriate numbers on the

(Thanks to Gary B. Roberts of Boston and Kenneth H. Thomas, Jr., of the Georgia Genealogical Society for their research and patience.)

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

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S. M. L. VI.)

XL). .

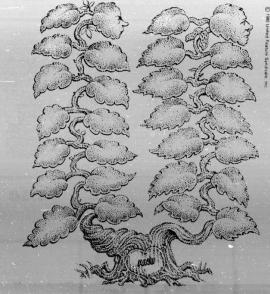
4. Employees of the Reader and their immediate families are not eligible.

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

lottery.

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

No. 131 Six Of One



Winners of and Answers to Reader Puzzle #129, Chalk it

With a little judicious erasing, the nines become erasing, the nines become erasing, the nines become excess, once, the fours, one or pluses or minuses or division signs, and the pluses, minuses or division signs, etc.

All of which adds (or subtracts or multiplies) up to more perfectly acceptable more perfectly acceptable erasing the properties of the

