

City Lights

Will I Ever Fly Again, Doc?

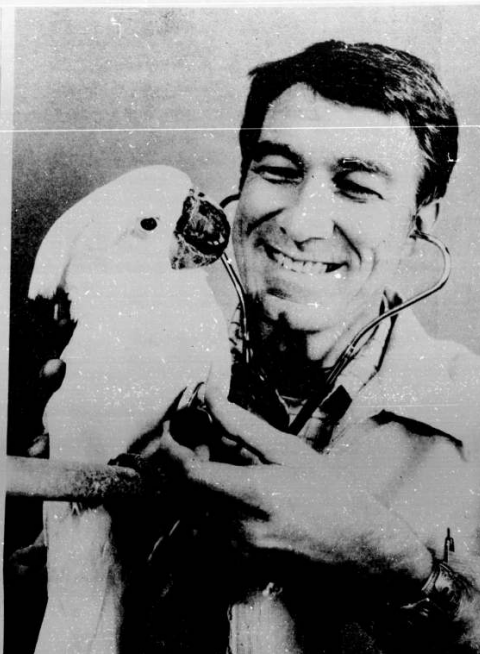
And now a quick visit with Dr. Dean Ewing, a San Diego veterinarian who only makes house calls.

Ewing is a serious fellow, forty-five years old, a retired Air Force colonel, a practitioner of veterinary medicine for almost twenty-five years (one of his military duties involved caring for the Navy's dolphins out on Point Loma). A year and a half ago, on the eve of leaving the Air Force, Ewing shuddered at the paperwork and headaches which would have been involved in opening a veterinary office. So instead, he started taking house calls referred to him by other local veterinarians. By this past August, business was so brisk that Ewing opened a storefront on University Avenue to house a secretary and office manager. But the veterinarian still only treats his patients in their homes. He packs just about every medicine he might need into two large, bright blue fishing tackle boxes—one for birds and the other for dogs and cats. "I was carrying a black bag for a while," he says, "but it was very impractical."

Ewing says the biggest demand for the house calls comes from elderly people, from working people who can't easily schedule appointments at regular veterinary clinics, and also from animal owners who don't want to traumatize further their already-sick pets. Although the veterinarian has called at the homes of everything from sick puppy litters to a ten-foot, eighty-five pound python with a bacterial infection in San Carlos, his specialty is birds.

He says by the time a bird shows symptoms of sickness, it's usually dangerously close to death, transporting it to a vet's office can be the last straw. He recounts one experience which occurred last New Year's Day. Early in the evening of that day he got a call from a frantic parakeet owner. The man had been away for two days and had left plenty of food and water for both the caged parakeet and for a larger bird, a parrot allowed to roam through the house in La Jolla. But when the man returned, he found the parakeet lying on the bottom of the cage. Gently Ewing advised the man over the phone that it was too late to save the animal; birds found lying on their cage bottoms invariably die. But the owner begged the veterinarian to try anything and Ewing relented. He says what happened taught him something about giving up too soon.

Out at the home, Ewing had the bird owner fill plastic bags with warm water and form



Dr. Dean Ewing

them into a "nest" in the kitchen sink. As the vet injected the lifeless parakeet with fluids and medicine, the owner mixed up some baby food, which the two men inserted into the bird's crop through a tube. Within ten minutes, the parakeet was sitting up, albeit unsteadily, when Ewing called the man the next morning (expecting to hear that the bird had died), the owner reported the creature back to normal. "It took me three days to figure out what happened. Finally, we concluded that the other bird, the parrot, must have been lonely and had sat up next to the parakeet's cage. That had terrified the parakeet, and he had sat right in the middle of his cage, too scared even to eat. When the owner came home, the bird was literally starving to death, and giving him food and fluids in a familiar environment revived him."

— J.D.

New News Press Pressed

The Del Mar News Press is going through some hard times. Its editor and two reporters have resigned en masse, the expanded circulation is surrounding communities is foundering, and most of the advertising staff has either quit or been fired in the past two months. The weekly tabloid, published every Thursday, was purchased last June for more than \$100,000 from co-publishers George Gorton and Jack Ford, son of former President Gerald Ford. The new owners, Richard Grenato and Lynda Coleman, said upon purchase that they planned no major changes. But such was not the case.

One of the initial changes Grenato and Coleman put into effect was to expand the paper into La Jolla and Encinitas, and publish "zone" editions in those communities. (A so-called zone edition is the same as the main edition, except that the front page and one inside page are redesigned to highlight local news aimed at the particular zone. The News Press already had zone editions

in Solana Beach and Rancho Santa Fe.) The new editions boosted circulation to 17,700.

Another change was the replacement of advertising director Susan Gorton with new co-owner Lynda Coleman. Gorton had been instrumental in securing several major accounts, including Big Bear markets, Sav-On, and The Broadway. "The one person you don't want to lose in a situation like that," says former owner Gorton, "is your advertising director."

Things seemingly went along smoothly enough, though, until the last week in September, when it became apparent to the employees that an imminent budget cutback was in the offing. The first to feel it were the advertising sales representatives. On September 24, publisher Grenato told the four salespeople that they would be paid a straight fifteen-percent commission as of October 1.

Prior to that, they had been paid minimum wage, plus ten-percent commission, plus a one-hundred-dollar monthly gas allowance. "Morale went down immediately," says an ex-employee, "because it was clear to the sales staff that they

would have a difficult time making up the difference in sales volume to compensate for the lack of minimum wage." That same week two saleswomen quit; the other two salespeople stayed on, reluctantly.

Then on October 1, reporter Jack Brandeis, who had been covering Encinitas, was laid off because of budget cutbacks. Immediately the Encinitas zone edition became nothing more than the Solana Beach edition with the Encinitas masthead. (Brandeis was hired soon after that by the *Tierro Santa Bulletin*.)

Early in November, photographer Susan Blanchard quit and was not replaced. That left the editor, Gerry Braun, and two reporters, Michael Hewitt and Cheryl Carlson, to cover the five zone editions. Carlson was given the additional task of being staff photographer. Even though the editorial staff was overworked, Paul Danison, editor of the rival *San Diego Citizen*, says he was impressed with their efforts. "As far as local news coverage," Danison says, "they've kept us on our toes."

Later in the month, Grenato, in a full-page letter to the *News Press* readers, said the paper was therefore going to be sent through the mail, to paid subscribers only, in all five zones. There would be no more front yard delivery (thus eliminating the hit-and-miss subscription-collection system used by most "throwaway" papers).

Former publisher Gorton says this latter move may not have been a good one. "When we sold the paper," Gorton says, "we talked to them about a few things, like going to all-paid circulation. When we sold it we were in the process of making the Del Mar circulation all paid, and we had already successfully gone to all-paid circulation in Rancho Santa Fe. I would not have attempted to switch the two new zones or Solana Beach to all-paid circulation, though."

When you get out of Del Mar, you have some tough competition—the *Light in La Jolla* and the *Coast Dispatch* in Encinitas. We pretty much dominated Del Mar and Rancho Santa Fe, but when we got outside, we were weak. Richard's decision to expand outside was a gutsy one, but I don't think we should have tried to make it all-paid circulation."

Gorton says if the new owners had not tried to expand so quickly, they could have been expected to have made a profit almost immediately. But they've made some very dramatic gains, he says, "which have thrown that into doubt."

Gorton says, "When you move into new areas, you're dealing with new advertisers, and you have to convince them to deal with what they see as a new paper. Plus, they cut the size of

the news content. When I was there I think our advertising was about fifty-five or sixty percent. From the looks of the paper now, it seems closer to seventy percent. I think the readers and advertisers notice this."

At a meeting on November 21, these and other problems were discussed by Grenato, Coleman, Braun, and the production staff. It was decided that the reporters would be required to turn in forty percent of their stories on the Friday before the Thursday publication, with the remainder trickling in over the weekend, on Monday, and on Tuesday. Because of the budget cutbacks, the shooting staff, the disagreements with the executives over basic news decisions, the tightened deadline, and other causes, Braun turned in his resignation. Five days later reporters Hewitt and Carlson resigned in support of Braun. (Both Carlson and Hewitt were able to obtain other jobs right away. Carlson with the *San Diego Citizen*, and Hewitt with the *Tierro Santa Bulletin*, where, ironically, he will replace Jack Brandeis, who was fired this week by the *Pacific Beach Sentinel*.) The following day, one week ago, advertising salesman Dave Phillips was fired, according to Coleman, for "not adhering to company policy." Phillips says he does not know why he was fired.

A new editor, Ross Gilligan—a former reporter for Associated Press and Reuters—begins work this week. Gilligan reportedly has a small financial interest in the paper, and will be given a free rein than the past editor.

And The Lord Said Sell

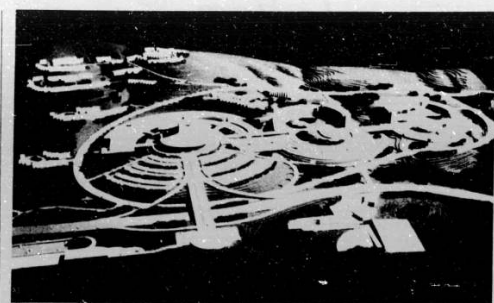
Miracles are sometimes postponed. In the case of Morris Cerullo's World Outreach Center—a ten-million-dollar religious complex that was to have been built in Mira Mesa—the miracle may have been postponed indefinitely.

Cerullo, who founded World Evangelism, Incorporated, in 1959, has apparently given up his dream and sold the land on which he had hoped to build his kingdom.

Cerullo planned a so-called city-within-a-city on 228 acres of undeveloped country, 500,000 sq. ft., about three years ago. In March of 1978, he held a flamboyant press conference at the Holiday Inn Embassy where he bragged about his planned heaven on earth. But in the following two years, no construction took place. The land is still vacant. And now, acting as his own broker, Cerullo is negotiating a sale of that land, the profits from which will reportedly net him a tidy profit.

Cerullo, 48, put the land on the market four weeks ago (under the name of a holding company), and was approached by Pardee Construction Company about buying it. Cerullo, who has a number of property brokers who work for him, negotiated the deal himself rather than go through an intermediary. The deal has not been completed yet, but it is expected to be made final sometime this month. Although the principals won't disclose the amount of money involved in the transaction, it is estimated, based on the value of surrounding land, that Cerullo will sell the property for about three million dollars.

All calls regarding the land sale were referred to Roger Artz, public relations director for Cerullo's church, World Evangelism, Incorporated. When asked why the property was being sold, Artz



World Outreach Center (proposed)



Morris Cerullo

responded, "Who told you that?" Asked once more, he said, "I don't know." Asked a third time, he said if such a deal had been made, he, Artz, would have handled it.

(Because Cerullo negotiated the sale himself, it is still not clear if the rest of his staff is aware that the transaction is taking place.)

At the Holiday Inn press conference in 1978, Cerullo said his city-within-a-city would be built with money from donations. (Later he said it would be funded with long-term loans.) The first phase of construction was to have included a school of ministry and a village for "adult living." The second phase was to have included a

6000-seat combination worship/cultural center housing three television studios, which, according to Cerullo, were to be "the equal of anything in Hollywood or New York." Total construction would have taken from five to seven years and would have been done by Morley Golden Construction Company. There were to have been underground service roads, recreation centers, a 200-bed convalescent center for residents, a fifty-bed center for retarded children, and a

preschool-through-high school education center. The entire complex would have employed 1000 people.

But Cerullo did not wait for construction before beginning his school of ministry. He borrowed \$500,000 from a local financial institution, and on June 19, 1978, put a down payment on the El Cortez Hotel, a downtown landmark. Cerullo agreed to pay a total of \$7.5 million to Handley Hotels, Incorporated, for the El Cortez.

It soon became evident, though, that Cerullo was having problems coming up with the rest of the cash. In September of 1978, he bought an hour's worth of television time in five major cities (including San Diego), at a cost of \$195,000, to solicit donations toward the two million dollars he needed to close escrow on the El Cortez Hotel. (Cerullo reportedly borrowed the remainder of the needed cash to meet the October 2 escrow deadline.)

The name of the hotel was changed to El Cortez Center, and on February 4, 1979, the first ministerial classes were begun. An estimated 500 students from Africa, Europe, and the South Pacific paid tuition of \$2000 apiece for the training. There were complaints about the school, however, and some of the students called for tuition refunds because many of the electronic learning systems were not available as advertised.

Cerullo announced this past June that the El Cortez would be reconverted into a hotel and convention center after interior renovation was complete. He also said the ministerial school would continue only during the late winter— from January through March—a slow time for the hotel business. (No liquor or tobacco is being sold in the El Cortez, but a spokesman for Cerullo said last summer that this will not have an effect on the hotel and convention business.) Last month the main dining salon, the Don Room, was opened for brunch. Business, however, is said to be very slow.

The ongoing restoration of the El Cortez will cost several million dollars, and the sale of the Mira Mesa property may be used to finance that cost. One of the major jobs of the restoration will be to replace aged plumbing. When Cerullo returned last week from a visit to Jerusalem, he found his suite of offices at the El Cortez was flooded because of a burst pipe.

Cerullo claims that he has a one-on-one relationship with God, and that God calls him Morris. He has told people that God told him to buy the Mira Mesa property, and that miracles would happen. Then God allegedly told Morris to buy the El Cortez, and that miracles would happen. And now, apparently, God has told Morris to sell the Mira Mesa property.

— M.O.

January: Dollars and Mark Orsini

DECEMBER 4, 1980

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Bunch Of Shrubs

Our group of pedestrians always takes a good, long look at any bunch of shrubs we come upon. First, we quickly identify the species they are and for what reason they were put there. Second, we determine how healthy they are and who, or what, takes care of them. Then we wonder if a better job could have been done. Finally, we are simply ecstatic over your article on landscape architecture ("Lessons in Landscape Architecture," November 20). While site analyses et al. are a very important part of our profession, we would like to inject yet another facet of this environmentally crucial job. Take one hard look at Mission Valley, and one instantly

becomes as aware of the importance of visual aesthetics. This, too, is part of the duties of a landscape architect. A beautiful community

Letters

need not be overly affluent in order to be pretty to live in or drive through. A little bit of paint, recycled materials, a lot of trees, and a healthy dose of imagination and elbow grease is all we need. While we're at it, take a soft look (and that's all that's needed) at communities like Georgetown, Los Gatos, Society Hill, and, in

our own backyard, Julian. Landscape architecture has been, and is now, the state of the art in new-age environmental land design.
Take a look at it!
Michael Kelly
Carlsbad

Tried To Be Patient

In regards to the article "The Doctor Takes His Medicine" in your "City Lights" column of November 20, I, as an ex-patient of Dr. Patrick Marmion (while he was still practicing at Mercy Hospital in the obstetrics/gynecology program), was shocked and appalled at the charges against a doctor I and other patients consider to be one of the most considerate and professional medical practitioners in the San Diego area.

Dr. Marmion delivered my first child, a problem birth with several complications. Every problem I encountered with my pregnancy, the birth, and post-partum were dealt with by him as if I were a special, paying patient. Never did I feel any stigma of being a Medi-Cal patient. I recently delivered again at Mercy Hospital. I had asked for Dr. Marmion as my doctor and was told by the staff that he was no longer "available." I wish I could say I received as good care as I did when under Marmion's care. I did not.

I would like to add that if ever again I need the care of an

OB-GYN physician, I will locate Dr. Marmion. I sincerely hope San Diego hospitals come to their senses and realize the gain they will have with him on their staff. He's dedicated to his profession and is a kind, understanding human being, as well.
Robin Cummins
Golden Hill

She Has To Stop Meating Like That

I, as a vegetarian (for the most part), found The Pearl restaurant to be refreshing in all respects — food, price, and atmosphere. I, as well as friends of mine who frequent The Pearl and other vegetarian restaurants, conclude that Eleanor Widmer is coming from an entirely different frame of reference when it comes to appreciating vegetarian cuisine (October 30).

Our request to you is that you arrange for one who is a lover of vegetarian food to re-evaluate all the vegetarian restaurants that Eleanor has, for the most part, put down over the last year or so. As she said in her article on The Pearl, "You have to accustom yourself to the natural taste." It appears that she has not yet done so, so why have her evaluate a vegetarian restaurant?
Maria Bruno
San Diego

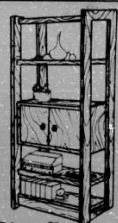
Native Tongues Speak For Themselves

In a recent article you defined the Yiddish word "mavin" as "an expert." Not necessarily. Mavin is defined by native tongues as "a self-proclaimed expert," implying that the ego can often outweigh expertise.
Rae & Betty Smith-Israeli
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Where can I get a T-shirt with a male chauvinist design? My brother in Michigan wants one. He's all for equal rights for women, but he says the shirt will attract the kind of girlfriend he wants. Maybe if you print this, somebody can let me know where to get it.

Kathy Tracy

Sunrise
Look through the back pages and small advertisements in New West, Playboy, Rolling Stone, and other popular magazines. Some time ago, I saw an ad in The New Yorker for a silk tie dotted with tiny pigs and the letters MCP. I should think your brother deserves a woman who recognizes the emblem of true male chauvinism: a respectable silken tie.

Dear Matthew Alice:
I have wondered for years about the "Daylight Test Section" on Highway 67 between Lakeside and Poway. What does this mean, and who is testing it? It seems totally legitimate to turn headlights on during the daytime.

Lenny Sarnicki
Petaluma
Two years ago the California Highway Patrol asked Caltrans to establish the Daylight Test Section from Maple View Street to Poway Road, ten miles of narrow, winding highway. By posting signs that asked drivers to turn on their headlights in the daytime, the CHP hoped to prevent some head-on collisions. In 1978, before the signs were posted, forty-one injurious or fatal accidents occurred on the highway. One year after the signs went up, the number dropped to twenty-nine; this year it's



relieve him/herself, and I'm wondering if this could ever incite an attack by a shark? Philip Arthur Lewisville

Sharks are not attracted by urine because it isn't food. As predators, they are drawn by the smell of blood and the feel of thrashing water. It cannot be correct to say that nothing else attracts them, for not much is known about the instincts of these swimming dinosaurs, but if one is to take the advice of fishermen who catch shark, the best chum is ground up dolphin or whale, and a few live bonita hooked behind their dorsal fins. The odor of urine may stymie a shark to the point where it touches a human that is standing or swimming in muddy water where the shark can't see clearly. This supposition is made by Valerie Taylor, an Australian diver and photographer, in her introduction to *Great Shark Stories*. With its sense of smell around it. "If the object is a human leg," Taylor writes, "we have a shark attack. This theory gains credibility from the fact that in these types of attacks, the victim, though mauled, is rarely, if ever, eaten. Personally, I would never go swimming in dirty water adjacent to an ocean."

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

back to forty-four, although the number is not exactly comparable to previous years since the section has been extended six miles from Poway Road to Mission Grade southwest of Ramona. The CHP can't tell if the signs alone were responsible for reducing the number of accidents. Improvements in the highway — the widening of certain places, for instance, to permit slow traffic to turn off the uphill lane — have undoubtedly made it safer. The trouble now is getting drivers to obey the signs at all. "There's been some talk about putting up new signs," said a CHP spokesman. "What we'd like to say is something like, 'Voluntary compliance to make cars more visible: please turn on your headlights.' But there's only so much

you can put on a sign and still have people read it." Through October, the CHP has tallied 1553 injurious or fatal accidents in the San Diego district, which is one accident less than occurred in the same period last year. The number of fatal accidents, however, is down from sixty-one to fifty-one, a decrease of sixteen percent. "We're hoping it lasts till the end of the year," the spokesman said.

Dear Matthew Alice:
I have been surfing about eight years and have traveled to many places that are known to have occasional sightings of sharks. It is well known that blood attracts sharks, but what about urine? I've never met a surfer who would paddle to shore to

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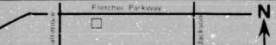
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USED CAR DEALINGS

(continued from page 9)

it might have. He said he'd guarantee that it was in good working order. What more can I expect for \$700?" At which point it occurred to me that inequality of knowledge is the key to a sale.

By this time it was growing dark, the auction was about to close, and since I considered myself a two-time loser, I was anxious to get home. C.R. promised to round up his team of drivers. Minutes later C.R. announced that his drivers had already left the auction and that we would have to leave the Vega back to San Diego since he had no way of getting the Lincoln home except to drive it himself.

The Vega wouldn't start. C.R. fiddled with it and finally got it going, but it sounded strange and had not yet been checked by a mechanic. Neither Mary nor I was willing to drive this uncertain vehicle all the way back to San Diego after dark and we wondered how we were going to get home. Between the two of us, six children were in San Diego waiting for their mothers.

Out of desperation I volunteered to drive the Lincoln, and after a caffeine binge at the midway point, we managed to hit San Diego before 11:00 p.m. I dropped Mary off and parked the Lincoln in my driveway. C.R., who had followed, drove in the red Vega with promises that the car would spend all of the following day on the lot, where it would be given a thorough examination by his mechanics. "My car doctors'll take care of everything. You've got my personal guarantee," he said to Mary.

Early the following morning, when C.R. appeared in my doorstep for the keys to the Lincoln, I requested my deposit back. He endorsed Mary's deposit check over to me and said that his mechanics were already working on the Vega to get it



into tip-top shape for her. But when Mary called C.R. late that same night to ask about the car, Yvonne said that it had been sitting in front of her house all day. C.R. returned the call and said that Yvonne was confused. He suggested that Mary meet him at the bank the following day so he could collect in cash the balance due.

C.R. gave her a receipt for \$1069.80, which was her total cost for the Vega, including his commission, auction fee, smog check, and taxes. He requested that because his drivers weren't available, she drop him off at his place. She did. On the drive to Allied Gardens, he urged her to sell the Vega immediately but she rejected the notion, insisting that a second car was needed for her teen-age son, Tony.

At 6:00 a.m. on April 16 C.R. contacted me again and told me he had found the deal-of-a-lifetime car that I was looking for. It was a 1973 Capri, he said, and it was a terrific deal, and because I had so much patience I could have it for only \$600 and that he would waive his commission and if I had the money ready by that night the auction fee could be avoided. I said I'd let him know. He kept calling and I kept answering. I didn't like the pressure and didn't want to feel obligated to buy anything. "But you'll love it, dahlin'," he said, "and there's no obligation." When he

called late the following afternoon, his energy was way up. He spoke excitedly about the Capri and asked if anyone were home. "Everyone is," I replied, annoyed at what I considered to be irrelevant. He showed up much later and presented the pitch, and while my friend John kept shaking his head and phones kept ringing, Mark and Wendy kept walking in and out with lots of distractions and my older daughter Lisa called collect from New Hampshire. I willingly suspended my disbelief and bought the package solely on the promise that my \$600 was refundable upon demand (which he had written on my receipt) if I changed my mind. When we asked again about the pink slip and license plates and registration on Mark's Celica, we were assured that they were on their way from Sacramento. "You know how slow the bureaucracy is," he said, and we nodded in unison.

John sat in stunned silence that evening, his head still shaking, while I attended the preview performance of the Repertory Theatre's production of *O' Mice and Men*. At a cast party held afterward at Uncle Bill's Saloon around the corner on Fifth Avenue, the bartender and I discussed cars. I mentioned my auction connection and the forthcoming Capri. He mentioned that his girlfriend Sandra had recently

bought an Audi at the Anaheim auction through a guy called C.R., who made lots of promises that he never kept. "If I ever get a hold of him, I'm gonna rearrange his features," said the bartender. After a sleepless night of bad vibes, I called C.R. early the following morning, told him I changed my mind, and asked for my money. "I'm very disappointed in you. I thought you had faith in me, dahlin'," he said as he reprimanded me on the morality of reneging on a deal. I mentioned my conversation with the bartender. "Never heard of him," said C.R. And he was shocked that I would allow a stranger's falsehoods to sway me from my purpose of getting a wonderful car at an unbelievable price. I held firm. "I'll have to find another buyer. Not to worry, though. I've got a few buyers in mind," he said, implying that my refund depended on his making a sale.

I called daily for almost a week, and as was customary, Yvonne answered the phone, said she'd give C.R. the message, and then he'd call me back within an hour. Finally, I pinned him down and he said he'd be right over with some good news for me. He showed up late that evening with a limping, wheezing, stick-shift yellow Capri and said that it'd be all mine for only \$1000 more and that I had totally misunderstood the "arrangement" that we had. When I said I wasn't interested, he suggested I find friends who were. I refused. What about neighbors? he asked. "I'm not in the business of peddling lemons," I replied tartly, and gave him forty-eight hours to come up with my \$600.

Meanwhile, Mark had decided that his mom was right after all, that a \$2715.30 car was a bit much for a high school student to be driving around, and he decided to sell it and buy something more practical, a vehicle that could possibly lug around his set of drums. He placed ads in the classified (according to C.R.) the Celica was worth at least \$3550. But the response was minimal. When people came to look at the Celica in broad daylight, the highest offer made was a thousand under asking price.

Mark reluctantly reduced his price in a subsequent ad, which attracted a pair of buyers who were willing to pay a break-even figure. They offered a check for \$2775 and wanted to drive it directly home. However, there was the unresolved matter of paperwork and license plates.

As the couple waited, I called C.R.'s number and there was no answer, so I immediately contacted City Car. They weren't listed in either the Yellow Pages or the white pages, but I got their number from the business card that C.R. had given me several months earlier. A sleepy voice answered simply, "Hello." A baby's cries in the background convinced me that I had dialed the wrong number. "Hello," I said, nonplussed. "Uh, is this a car dealership?"

"Well, uh, sort of," came the uneasy reply.

Oh boy, I thought, "Is C.R. there?"

"No, he isn't. Maybe I can help you. He's my partner," said a man who reluctantly identified himself as Peter Jordano, an owner of City Car. He seemed puzzled as I explained the situation. "It's simple," he said. "Just go down to the DMV, pay them the money, and get the papers and license plates. You don't need me."

I repeated the fact that we had already paid for the plates and paperwork in March (this was in the middle of May), and he asked if I had a receipt for that payment. "Of course I do," I said.

"Give me your phone number and I'll call you back in two minutes. I just want to look it up," he said.

I reassured the Celica buyers that the phone call regarding the paperwork would be forthcoming in a few minutes. It never came. But they were so anxious to drive the Celica home that they paid in full by check and I told them that Mark would deliver the paperwork and license plates pronto. When I called back to City Car that night, I was merely told that C.R. was handling it.

C.R. called at dawn the next day, incensed that I had called City Car without his knowledge. "What do you want to get

them involved for? I told you I'd handle it. It seems that Peter made a mistake. He blew it. He never turned in the money to the DMV, but I'll get it all straightened out for you. Who bought the car? Sight as well give the plates and pink slip to them directly. It'll save time, since you're already in such a hurry." I gave him the name of the new owners of the shiny red Celica and asked, "Now where's my \$600?"

"It's comin' tomorrow," he said. "I'm closing a deal early in the morning in Oceanside. Jes' hang in there and everything'll be cool. You worry too much. Gotta learn to slow down and relax."

Tomorrow came and went with no sign from C.R., so I called City Car again since C.R. had signed "City Car" on the receipt for the \$600 directly above his own name. This time Peter Jordano disclaimed all knowledge of a C.R. Thompson; now he was saying that he didn't know what I was talking about, that anyone can sign anyone else's name to anything, and that written receipts don't mean a thing. When I mentioned the missing Celica papers, he advised me to go to the DMV, pay them the money that I had already paid before, and be done with it. I accepted John's offer of ten milligrams of Valium. No sooner swallowed when the people who purchased the plates and paperwork in March (this was in the middle of May), and he asked if I had a receipt for that payment.

"Of course I do," I said.

"Give me your phone number and I'll call you back in two minutes. I just want to look it up," he said.

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C.R. called at dawn the next day, incensed that I had called City Car without his knowledge. "What do you want to get

advice and stay away from the boys at the DMV."

The following day I contacted them. I filled out a two-fold complaint — regarding the missing paperwork and the other for the missing money — and begged that they expedite it. I was told I'd be hearing from an investigator within ten days.

At 5:30 a.m. several days later C.R. called to repeat that everything was squared away with the new owners of the Celica, including the paperwork, the plates, and the door locks and keys. "What about my money," I asked.

"I'll be over later," he said.

He showed up around dusk and claimed that his time was worth at least fifty bucks an hour and that I was buying a piece of him and look how much time he had already given me trying to get me a good deal and he didn't have the money with him yet, that the economy was bad and interest rates were sky high, that the auction fees just went up another hundred, and that Jimmy Carter was getting America ready for war, and that was why he didn't have my \$600 yet but it was comin' up real soon and I just gotta have faith.

Mark interrupted the monologue and demanded to see C.R.'s dealer's license and C.R. was terribly insulted and hurt but said that if we insisted that he'd bring it with him next time he came over and I said there wouldn't be a next time and Mark told him to get the fuck out of the house and C.R. lectured Mark on rudeness and using offensive language in front of his very own mother and told me that my son was ill-mannered and then I told C.R. to get the fuck out of the house and he protested my expulsive and stated that he was disgusted and shocked and he still wasn't completely convinced of the sincerity of our collective hostility toward him until we shoved him out the door. In lieu of a Valium, John handed me the mail, which contained a form note from the DMV investigations department stating that investigator Larry Scaries had been assigned to my case.

My eventual visit with Scaries, a seasoned investigator who had been in the DMV business for fifteen years and who had heard about almost everything, included the caveat *emphatic* I had anticipated. We calmly discussed the fact that the aftermath of the recession and sudden interest-rate hikes were partially responsible for the proliferation of small businesses that operated on shoestring capital and, unable to compete with large, legitimate outfits, created an enormous investigations file. "The largest case load we get is with unlicensed dealers. Since licensed dealers must guarantee the title of the vehicle, there's more profit in being unlicensed," he explained. "All those notorious hole-in-the-wall places on El Cajon Boulevard have fallen by the wayside."

"Know what it takes to become an automobile dealer in the state of California? Twenty-five dollars and filling out a short form with standard questions. One of the questions refers to prior convictions," he continued.

"At least they need clean records," I thought aloud.

"Not at all," he said. "Applicants can be convicted felons as long as the crimes aren't auto related. It's that easy. A \$5000 bond is required, though, which means that the dealer puts up a few hundred dollars with an insurance company and he's bonded. But \$5000 is nothing, it can be wiped out with just one crooked deal. The state should require a half-million-dollar bond. That's the only way to protect the public."

"How many unscrupulous dealers are actually prosecuted and wind up behind bars?" I asked.

"None that I know of," he said. "Changes need to be made in Sacramento. It's different with the liquor business. If a liquor store employee is caught selling a can of beer to a minor, the store is immediately closed down. But at the DMV our hands are tied."

"Most violations involve short cuts in

(continued on page 12)

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USED CAR DEALINGS

(continued from page 12)

C.R. to the auction, despite the fact that a month earlier C.R. had claimed the auction had been closed to the public. (By that time, the dealership mystique had become so debunked that it was common knowledge among us slow learners that anyone could walk into the California Auto Dealers' Exchange in Anaheim and offer any of the dealers hanging around the sum of fifty to seventy-five dollars for a successful bid on an auto of our own choosing.) C.R. was late again and Kathy and Amelia didn't arrive at the auction until 2:00 p.m. By then most of the suitable vehicles had already been sold. They sat around the auction office for four hours while C.R. made his "connections." He purchased a '77 Camaro for some people in San Diego, he said, and had Kathy and Amelia drive it back because his own mechanics and drivers didn't seem to be

around. C.R. followed them in another car. It was dark and the lights on the Camaro weren't working, so they were forced to leave it in another dealer's driveway.

Amelia requested the return of her \$400 deposit, but C.R. hedged. Finally she complained to Dan Balona, the owner of J&J Auto Wholesalers on El Cajon Boulevard, where C.R. had been hanging out for a few weeks since he had applied to the DMV for a salesman's license. (Even though the DMV had arrested C.R. on August 4, he was issued a temporary permit by the DMV in Sacramento on August 18, granting permission to sell cars. Because he hadn't yet been convicted, there were no legal grounds to deny this permit.) Amelia locked out Dan insisted that C.R. return her money immediately and when he got word of more of C.R.'s nefarious dealings, he requested that C.R. remove himself from the premises permanently. "He wasn't easy to get rid of," Dan told me later.

C.R. begged to borrow a '76 Ford Mustang just to get himself home. Dan agreed. Subsequently, despite Dan's many attempts to retrieve his property, C.R. proceeded to

invent myriad elaborate excuses as to why he hadn't returned the car, and Dan could not report it stolen because he had agreed to lend him the car. After a month of futile pleas, Dan went to the house on Ocean Avenue but the car wasn't around. He finally threatened to call the police but C.R. has convinced him that when the refinancing on his home came through the house belongs to Yvonne, he'd have eleven or twelve thousand in his pocket and would give Dan some money in exchange for the car.

When Kathy Perry returned from the auction in tears, Phyllis was livid. She called C.R. Yvonne said he wasn't around. He returned the call at 5:15 a.m. the next day to announce that he needed more time to return the money. Then, she didn't hear from him. Phyllis's next phone message via Yvonne was that she had planned to register a complaint with the investigations department of the DMV. C.R. returned the call within ten minutes, irate and outraged that Phyllis had the audacity to leave such a message with Yvonne. Using a strong offense as his best defense, he further complained that his reputation at Mesa College had been slandered as a result of their

dealings and demanded that she write him a letter clearing his name. She agreed to do so as soon as her money had been returned. He accused her of extortion and said that he didn't have the money but that he'd be "workin' on it."

Phyllis Perry finally withdrew all her savings (forfeiting interest), borrowed a substantial amount, and bought her daughter a car. She filed a formal complaint against C.R. Thompson with the DMV. Larry Seales told her of C.R.'s arrest and his pending court hearing and suggested she see the city attorney or the district attorney to prosecute C.R. for grand theft. She filed claims with both divisions and on September 23, she sent C.R. a registered letter which informed him of these complaints and she offered him seventy-two hours to make restitution.

Apparently still unfrustrated, even in view of the upcoming trial, C.R. made no attempt to contact Phyllis Perry or to return the money until 5:30 of the morning on which she was to testify. He advised her, as a student of the law, that she didn't belong with the other victims and she was hurting her own case by testifying with us and that he happened to have a car that he

could get rid of to pay her off in full if she would drop the charges and so this deal was something his attorney knew nothing about — "It's between the two of us, Phyllis," he pleaded, because, he said, her testimony would be especially injurious to his future career as a lawyer. Phyllis said she wanted her money back. "Then there was no more contact from him," she said, "except that my phone kept ringing and there was no response from the other end, so I finally had to take the phone off the hook."

The fact that the trial began October 31 — Halloween — was significant in setting the *mise en scene* for what happened later. Throughout the long, somber corridor of the county courthouse, a steady parade of attorneys, judges, bailiffs, marshals, witnesses, jurors, defendants, and other interested parties played out their little dramas in ordinary street clothes. Interspersed among us, however, was an elaborately costumed executioner dressed in traditional black, a whip in one hand, an ax in the other, and a noose dangling from a rope on his belt. Later it was learned that the fearsome figure was in real life an investigator for the department of revenue

and recovery. "He's here to prove that defendants aren't soft on crime," quipped Superior Court Judge James Malkus. A basic, innocuous beige. When I settled in court minus jewelry, in subdued make-up, and in my beige blazer, I was confident that I had chosen correctly. Patricia Wallace, attorney for the defense, a Texan new to San Diego who had worked her way through the ranks from legal secretary to court reporter to trial lawyer, and Jo Linda Thompson, prosecuting attorney from the city attorney's office, wore beige blazers, too. The marshal, a peroxide blond with an upwrest Forties hard-boiled, wore an official beige uniform, and Janet Kintner, the judge, who had at one time worked in the consumer fraud division of the city attorney's office, was a knockout in basic black.

The hearing had actually been scheduled for October 23. However, C.R. sent Patricia Wallace to the court to plead for a continuance on the grounds that her client was hospitalized at the VA Hospital in La Jolla because he was suffering from acute diabetes. On that basis, a week's continuance was granted. But on October 30, when the case of characters again as-

"Because you don't own one," I said. After an hour of deliberation, followed by consultation with John, I settled on court minus jewelry, in subdued make-up, and in my beige blazer. I was confident that I had chosen correctly. Patricia Wallace, attorney for the defense, a Texan new to San Diego who had worked her way through the ranks from legal secretary to court reporter to trial lawyer, and Jo Linda Thompson, prosecuting attorney from the city attorney's office, wore beige blazers, too. The marshal, a peroxide blond with an upwrest Forties hard-boiled, wore an official beige uniform, and Janet Kintner, the judge, who had at one time worked in the consumer fraud division of the city attorney's office, was a knockout in basic black.

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sembled in court and the leading actor again failed to appear, Wallace requested of presiding Judge Richard Hanscom another continuance until December 18. She waved a doctor's note in front of him.

Jo Linda Thompson insisted that The People speak, and representing The People, she stated that the VA Hospital had no record to indicate that the defendant is now or recently was an in-patient. Then she produced an affidavit from a Michael Weintraub, a law student and an employee of the Price Club, who wrote that at the time the defendant claimed to be hospitalized, he was, in fact, at the Price Club attending to a long-standing bad check he had written in a large amount.

Judge Hanscom wryly dismissed the doctor's note after explaining how easy it is to fake symptoms and ordered that the defendant appear in court by 1:00 p.m. that day or have a warrant issued for his arrest.

He showed up, all right, and he was helped into the courtroom by his attorney, on whose arm he heavily leaned as he walked stiffly, with a decided limp, to approach the bench. Appearing to be on the point of physical collapse, C.R. addressed the court. (continued on page 16)

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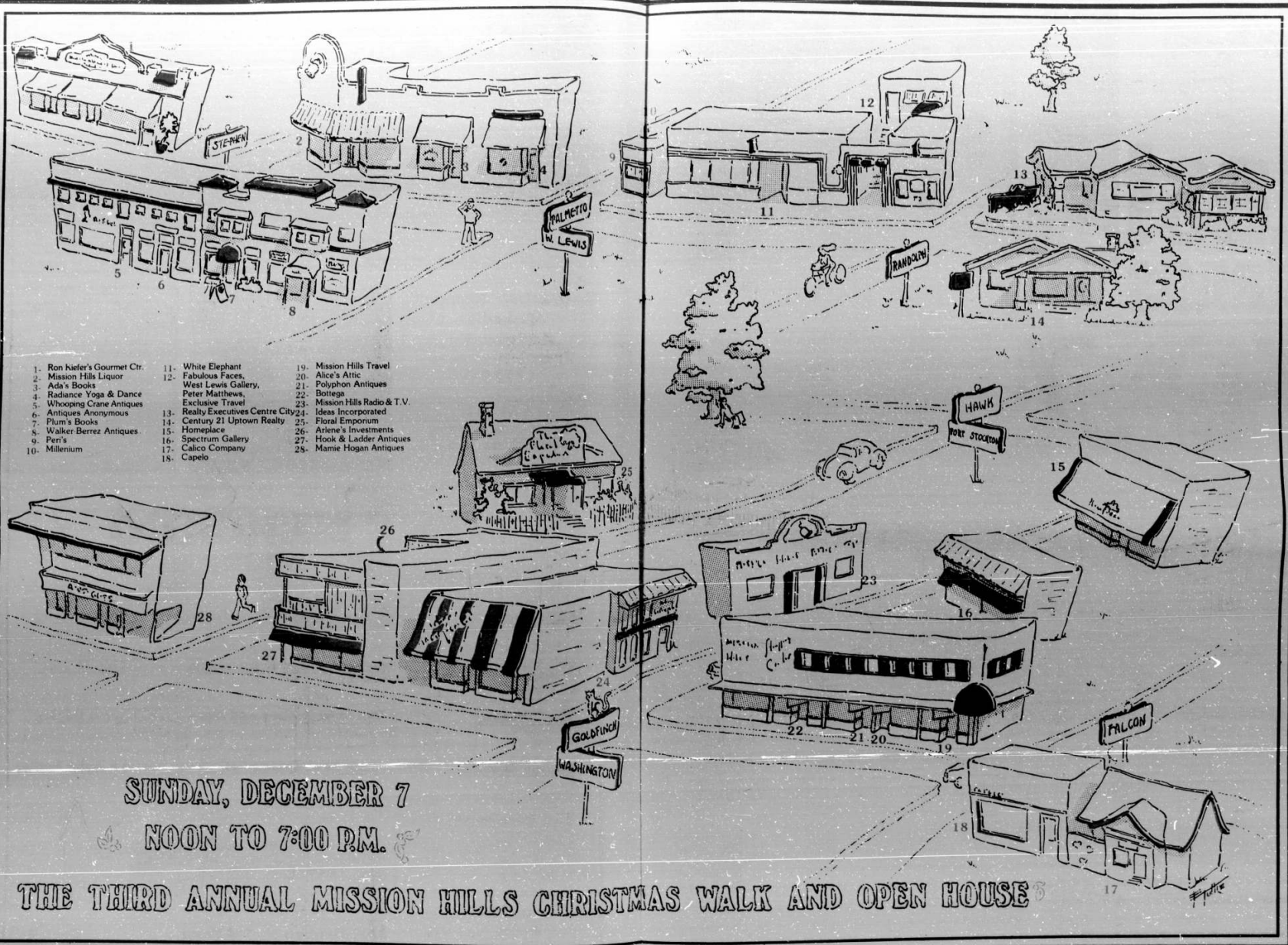
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Last Stands

(continued from page 21)

After applying and brushing off the third coat of polish, Amos rubs on the white Lustré Cream and goes to work with the buffing rag. He pauses at the sound of the meter maid's approach and then hurries to the hair styling shop a couple of doors down to warn of impending citations. For thirty-five years, Amos (in scruffy shoes) has tramped the sidewalk in front of me now, and he'll continue doing it between and during shines until he dies or becomes incapable some other way. He'll continue opening up at eight and closing at six, and walking the evening down to Fourth and F to chat with Art at his shine stand before catching the number-four bus to a place near the graveyard to the southeast. From there he'll walk the short distance home, on Gilmore Street, only to return to his shine stand the next day and do the very necessary.

In shoeshine circles, the arrival of a new practitioner is noted and observed with keen interest. Almost nobody on this side of the border even conceives of a career shining shoes, and the occasional apprentice who materializes at the established stands around town seldom stays long enough to stain his hands. And given the cost of rent for places other than jerry-rigged shanties, the chances of a new stand opening in the central business district are slim. So when Art, Lewis, and Amos all mentioned the new-comer across from the Bank of America on Broadway, and brought up the exorbitant rent he was paying, I was intrigued. Who would start such a business today, in such a location, for such a low return?

Benny Shaw, sixty-seven years old, opened up the Sun Shine Shop last December in a glorified closet just after the previous tenant, a fortune teller, vacated. He pays \$300 a month in rent, and invested



Benny Shaw

\$2000 in equipment and supplies. Open only ten to four, and collecting an average of two dollars a shine, Benny isn't overstating his task when he comments, "I really got to hustle."

Though I didn't need a shine, Benny offered a quick buff, gratis, while we talked. I climbed into one of his turquoise Naugahyde chairs with Formica-covered arms and settled my boots onto the steel braces. Benny cut a serious, competent figure in his creased pants and tan shirt, the one shoeshine man I talked to who didn't wear a grimy smock. "This is the best location in town," he says. "The heart of the city. Sure, I was a little bold to do this, but I know my business and I'm doing a little better than breaking even now." He finishes with the cloth and puts it away in a drawer under the chairs, where he keeps all his equipment, out of sight. I wonder what the King would think about that — no decaying heap of supplies, no filthy rags or dried-up old daubers, no useless but important debris growing beneath the

chairs; no shoeshine man. Not even a stack of dirty books! No, Benjamin Shaw is not a shoeshine man, or bootblack, as he prefers to call them. Benny calls himself a tradesman. "To me, it's a real trade, a profession. In this inflationary period, the price of shoes has skyrocketed, and now this has become a very important trade. You gotta take care of your shoes these days."

A customer comes in and sits down and Benny goes to work on the man's black wingtips. I comment on the pleasant sensation a shoeshine brings a person, and the customer remarks, "Yeah, did you ever notice how much better your car runs after you wash it?" To which Benny pleasantly adds, "I think most of our problems are cosmetic anyway, don't you?" (Art would have a different perspective on that, but then he's in another part of town with a different clientele.)

Benny says his father taught him the trade when he was growing up in Santa Monica, and shining shoes is what Benny worked at until he left it "to go into more

professional activities." He did some juvenile counseling-type work and then entered real estate, which he sold for twenty-four years. He retired a couple of years back, began collecting Social Security, and decided shoeshining would be an ideal old man's business.

Benny pauses to talk with three Spanish-speaking kids who inquire about the pair of shoes in the window. Benny also sells used shoes and farms out repair work to a cobbler just up the street from Art on Fourth. After the Latinos depart, he explains that he learned Spanish while doing missionary work down in El Salvador ten years ago. Benny himself has a coppery Latin tint, and indeed he is a descendant from native stock. His maternal grandmother was Cherokee and his grandfather was a mix of Cherokee, Irish, and black. When I ask how his grandparents met, he flusters a little, uncomfortable with his own ignorance. The conversation turns to wingtips as two young, besuited, upscale types bound into the raised turquoise thrones.

Amid light chatter, Benny begins rubbing the row of four bloodspot-red loafers. He said earlier that seventy-five percent of his business was businessmen, keeping themselves fit for business. So I ask these gentlemen, all shaved and combed and clear-eyed, the obvious question. "Oh, a shoeshine is very important," replies the one on the right, who is getting his left shoe brushed.

"Extremely," adds his companion. "I do most of the job interviewing for my company (a marketing research firm) and it's one of the first things I look at — shoes. And fingernails." I ask the next obvious question. "It shows that a man cares about his appearance. It shows attention to detail."

It also shows that a man probably took time out on a warm morning, strolled to his favorite chair in a withered shoeshine shack, where he sat sheltered and safe from life's scuffings, and enjoyed a non-threatening, unjudging, benevolent two-dollar encounter with a contented brother.



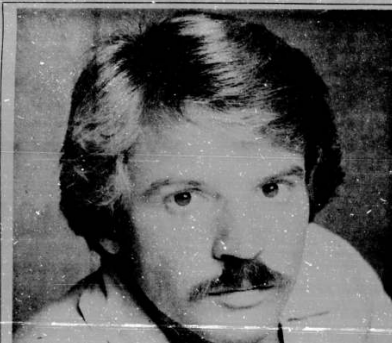
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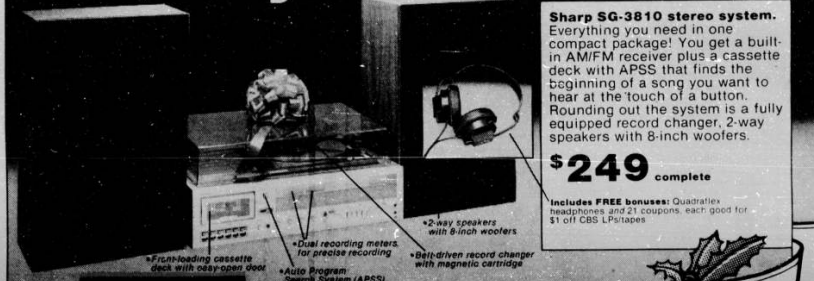
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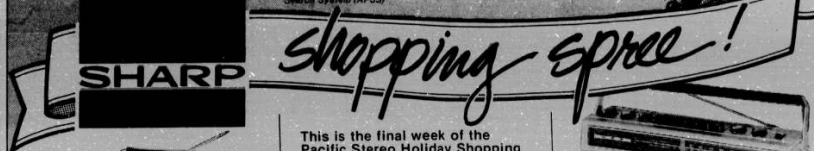
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Quick Exits



DUNCAN SHEPHERD

Here I am, the usual step or two behind time, with delayed reactions to a couple of movies which in one case will not be easy for you now to find, and in the other case will not be possible. This is a juncture at which what would normally be considered bad news (i.e., bad movie) becomes somehow good (i.e., you didn't miss a thing), and good news (good movie) becomes bad (tough luck for you if you missed it).

First the bad good news. *Gloria* is the first John Cassavetes movie in his last time to be granted a general distribution. *The Killing of a Chinese Bookie* and *Opening Night* having been ingloriously passed over, and probably not coincidentally it is the first of all his movies that could seriously be contemplated in terms of a possible TV series spinoff: the continuing adventures of a crusty but tenderhearted retired gun moll and a spunky but vulnerable Puerto Rican orphan in their relentless private war against the New York criminal syndicate (suggested alternate titles: *Chico and the Moll*, *Lady and the Scamp*, *You and Me Against the Underworld*). Nothing in the ferocious opening scene would warrant this response. The unusual, to put it mildly, casting of Buck Henry as the paterfamilias

of a boisterous Puerto Rican household, which includes a wife for him who approaches bombshell status, and a resultant performance by him that is virtually indistinguishable from actual, plausible, normal human behavior and that thoroughly wipes his usual facetiousness off his face — this by itself would be enough to hold our attention throughout the opening. But besides that, there is the added interest of watching a scene that Cassavetes seems conscientiously to have directed and not to have just let happen, a scene that shows him availing himself of almost the entire textbook of proven suspense-building devices, not neglecting even the sort of over-dramatic overhead camera angle that I can't remember him making much use of since *A Child Is Waiting*, and achieving by his tendency to allow anything and everything in his movies to run too long, a sense of mounting fatality reminiscent of Hemingway's "The Killers" — not, however, Don Siegel's *The Killers*, in which Cassavetes himself occupied the role of the marked man.

This taking of pains with the direction does not hold steady for the remainder of the movie, as we start running into such as-backwards episodes as the one in the train-station restaurant where the hard-boiled heroine stages a sneak-attack on a group of gangsters whom we (or I at any rate) had not theretofore realized were seated at the adjoining table, or the unsur-

prising surprise ending where we (or, again, I don't notice that the heroine is done up in an Old Mother Hubbard disguise until after we have already recognized her as herself. And in spite of what I have said about the effectiveness of the agonizingly protracted first scene, the Cassavetes habit of stretching out every last event into an amorphous glob of taffy, an accomplishment deeply indebted to the dramatic tic of repeating any line of dialogue four or more times, comes to seem no more true to life, no less mannered and manipulative than the streamlined design and breakneck pace of a more conventional chase melodrama — Don Siegel-style. If Cassavetes had hoped to set up a smokescreen of reality in front of his glaring plot contrivances, he didn't get it thick enough. We end up with the worst of both worlds: unpalatable contrivance and none of the narrative skill to help it slide down smoothly. One of the knottier problems, surely, is the assumption that a short tenure as a mobster's girlfriend would have such future benefits as the quickness of draw, richness of trigger-finger, and truthness of aim displayed by our little Gloria, in addition to (what's somewhat easier to believe) an acquired fluency with the tough-guy vernacular: "Okay, you bananas, inside!" and "Freeze!" and "Get going, suckers!" and "Go ahead, try it!" and the like. The ravenousness with which Gene Rowlands, the director's wife, sears up this challenging acting dish of old tin cans, rusty nails, and crumpled aluminum foil is sufficient to turn the strongest of stomachs. Any real chance for suspense or sentiment is prematurely snuffed out any-way by musical scorer Bill Carter, unflinchingly jumping the gun and churning up such a premonitory storm of emotion that, when the anticipated emotional climax finally arrives, there is no way it can live up to the musical forecast.

Now for the good/bad news. I can only hope that anyone who, like me, has had a candle burning these past two years for Woody Allen was in attendance at the Ken theater the one night two weeks ago when Albert Brooks' *Real Life* was shown, and I don't know what hope I can hold out for anyone who wasn't: perhaps the movie stands a chance of becoming a fixture in the repertory rotation if and when all available prints of *The Groove Tube* get worn beyond repair. Otherwise, I guess, watch for it on TV.

I'm not sure that Brooks doesn't have it over the Allen of old, as well as over the him of today, by any standard of critical judgment, even by one as dubious as the laugh-o-meter. Perhaps his clearest-cut advantage over Allen is his willingness, while appearing in a role under his own name, to portray more of a fictional character than Allen has ever attempted even under any of his Alvy-Issac-Sandy pseudonyms, to include himself dramatically in the same derivative line of fire as everyone else in the movie, and to sink to even lower depths than any of them. The role that allows him to sink thereto is that of a brash Hollywood *enfant terrible* who immodestly sees himself as taking the next epoch-making step in cinematic art, start-

ing from where the public-television documentary *The American Family* left off, and ascending to a higher plateau of Reality than has yet been reached on screen. There is a wonderfully humbling and just finish to this undertaking when the overweening central character comes to the realization that where he set out in search of Reality, what he has ended up getting instead, when his grand experiment goes sour and the local media get wind of the odor, is nothing more than The News.

Brooks' use of *The American Family* as a springboard would seem to owe something, as few American humorists do not, to S.J. Perelman. The debt in this case has to do with Brooks' procedure of starting from a premise of established cultural data (for Perelman, newspaper clippings, advertisements, snippets from magazine articles often set the gears grinding) and taking off on a flight of fancy around that premise in an ever widening and wavering orbit, but nonetheless peppering the home base with air-to-ground missiles of remarkable accuracy from wherever they are let fly. Brooks allows himself considerable license, for example, when he conceals a new-fangled Japanese camera that is worn over the head like, and very much looks like, a 2001 space helmet. There would be no excuse for such a bald fabrication other than its usefulness in underlining the palpable creepiness of real cameras and cameramen, and also of course its usefulness in getting laughs. Both of these usefulnesses are realized to the full: the entire conceit more than justifies itself for me in the single sound effect of muffled laughter that leaks out of one of those helmets when Brooks is trying out some new jokes on his crew. The Average American Family, which, for a small fee and the dream of stardom, agrees to submit to these live-in movie cameras for the length of a year is never shown in a state of normalcy (that, of course, is *The Whole Point*: the applied truism here being that the presence of a camera will always alter the recorded reality). Nor is this breakdown of normalcy ever depicted with much nuance. No great loss. You have little time while the movie is in progress, and still less reason, to turn your thoughts to other ways of dealing with this material, because everything Brooks tries, works — some things better than others, but nothing a bust.

The only thing that finally puts a damper on this continually lively, inventive, funny, wise, and wisehearted movie is a consideration of why the thing was not a yelping critical and commercial success, and has been reduced instead to a one-day run here a year after its initial release. I can find no explanation outside the forbidden borders of misanthropy. And if anyone else can offer any theories on the matter, I will promise to be all ears and no mouth, only reserving for myself the option of an occasional soft moan. The fate of his first feature has at least not prohibited Brooks from going ahead with a second: *Modern Romance* is supposed to be ready soon, and I am keeping my fingers crossed that I will not have to wait for it an additional year beyond soon. □

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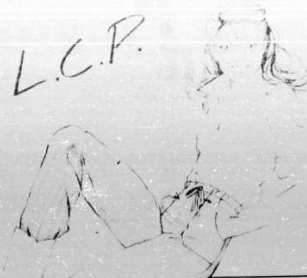
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The Getting of Wisdom

RENO WIX

The *Getting of Wisdom* and *Private Benjamin* are both movies about the initiatory experiences of young women wrestling with autonomy, yet when both are thrown into the same pot and parboiled, it's still difficult to fish out more than a few morsels of food for thought. Sluggish and predictable to the brink of stultification, *The Getting of Wisdom* eventually offers some rewards in its final third, when its relationships become less explicable, but conversely *Private Benjamin* begins with some rarer notions, not difficult to swallow in a comedic context, but becomes increasingly bogged-in and in its final third resorts to preachy oversimplification to rid itself of gnawable issues. Both of these uneven mixes of comedy and drama are directed by men, written by women (though two men did have a whack at *Benjamin's* screenplay), and conclude with identical shots of the heroine leaving a pivotal scene (graduation, wedding) and walking alone down one central path (is this the future?) into the trees (is this a fairy tale image sans prince, a coincidence, born of convenience, or both, or what?).

Although it was released a year earlier, evidently the Australian-made *The Getting of Wisdom* (directed by Bruce Beresford) is riding into town on the success of *My Brilliant Career* (both were adapted by Eleanor Witcombe from turn-of-the-century autobiographical novels written by women under masculine noms de plume), in this one has: Laura Tweedie!

then piano. When this movie finally settles down into the predicaments through which Laura has any possibility of getting wisdom and the "understanding with which it is tempered," is when she becomes more intimate with two of her schoolfriends. Chinky is a plump, painfully awkward young woman who adores Laura herself, consciously, and in a poverty of finance and imagination, seeks to express this unacknowledged fondness with a symbolic gift. But after Chinky is publicly humiliated and expelled for trying to buy her a ring, Laura realizes in stages the immense feelings the girl held for her, and her own self-centeredness that she never reciprocated or offered compassion in fear of peer disapproval. Soon after, Laura becomes infatuated with an older student, the most elegant Evelyn (Hilary Ryan), and while they enjoy a more equitable involvement, both grapple with the confusing combination of passion and lack of definition that characterizes and often plagues intense friendship. Laura's troubled possessiveness of Evelyn and her anger over the logistics of separation are unattractive, unresolved, and usually relegated in movies to some peripheral character and branded as inappropriate (except, for instance, when they become pivotal issues in Claudia Weill's *Girl Friends*). These feelings allow Laura, as heroine, to exhibit some of the rougher edges of her nature over the logistics of separation by them — instead of doing out all the interesting shortcomings to those around her — and this is what lifts *The Getting of Wisdom* slightly above its sister, *My Brilliant Career*.

Rambomtham (Susannah Fowle) as a gifted hick from the sticks, leaving her girlishness in the dust to enter the Melbourne Ladies' College, a stronghold of the rigid Victorian class system, where she endures every adolescent's nightmare of self-consciousness and social exclusivity, not to mention the nearly insurmountable handicap of a red-dyed hat and dress to match, lovingly bestowed by her mother. Despite cruel ridicule of her station in life, her wardrobe, and her name, Laura remains willful and spirited while most of those around her are no more than stunted drawn caricatures, especially the headmistress (Sheila Hume) with icy eyes and spidery mouth, always snapping about what ladies do and what ladies don't.

The comedy in *The Getting of Wisdom* depends often upon raucous girls and tees in the bedside glass; yet there are some moments, usually around the dinner table, when the boundary between daily routine and the absurd is questionable, particularly when Laura's romantic illusions of a divine love for the smoldering-eyed minister are obliterated by the tyranny of his domestic patriarchy. Pretty as this picture can be with its evocations of a bygone era — the expanse of polished floors in the school, daylight filtering through colored glass and lace, the sensuousness of Sam-forters and petticoats (someone ought to have suggested they pack a hamper and skitter off to Hanging Rock) — Beresford's just-so tableaux find themselves oddly askew from time to time when the camera suddenly leaps to a height, perches and looks down like a vulture upon the tops of train, horse-drawn carriage, bed and

fashion (those insect-looking glasses!), its timekeeping ("oh-five-hundred"), and its protocol ("as you were"). Here the supporting characters, Edson Heenan as Robert Webber as the swaggering post commander, muchroom into grotesque buffoons as if they keep whiffing some gas deadly to wit (even *Rock 'n' Roll High School's* P.J. Soles shows up lethargically, sporting a black wig, and bouncing a quarter off the taut blanket of her bunk). Just about the time the gals in the barracks are oozing camaraderie and colluding on a prank — visions of a television spinoff are beginning to form in the any time of day when there isn't a *MASH* re-run on the cable? — *Private Benjamin* abruptly clears its throat for some pointmaking.

After serious issues treated with a slithery light hand, followed by a slapstick swat, we now get some hard knocks, and it's difficult not to speculate about which gender among the trio of scriptwriters opted to adulterate the comedy with the domestic tribulations of Judy and her suave gynecologist fiancé (Armand Assante), his politics, her boredom, his promiscuity, her family (that family was funny about an hour ago). By now we're almost wandering around in one of those Jill Clayburgh modern-woman movies (not to be hard on Hollywood's unmarried goddess, starting over and now having her turn: Judy Benjamin squeaks at the camping about how she'd have been glad to have been Mrs. Alan Bates in a flash if he'd only asked her). After six weeks of honor in the top-grossing slot of *Variety's* box-office listings and audiences still cheering Judy's walk-off line, *Private Benjamin* deserves a look-see at least to find out what some women executive producer Hawn, writer and co-producer Nancy Meyers are saying about women. Unfortunately they sacrifice their film's comic potential for a hit-and-run approach to women's issues with inch-deep observations and behavior contradictory to the respect they demand for their title character. The facts are that Judy Benjamin distinguishes herself in the Army first by ineptness, then luck, then sexual blackmail, after which she relinquishes the only work she ever accomplished or enjoyed — though she characterizes it as simple shopping — chucks it all for the man she soon forswears as a schmuck, but only after her parents have crossed the Atlantic, at her request, to attend their wedding. After demanding that none dare call her stupid, she walks off into those trees. Perhaps she is a wiser woman now for creating a life out of a sequence of imprudence and dependent hostilities, though she is now at the same beginning stage as is Laura Tweedie Rambomtham after her graduation ceremony. The two of them could almost meet there, in this forest of ambiguous irresolution stretching across the better part of a century and onto the movie screen. □



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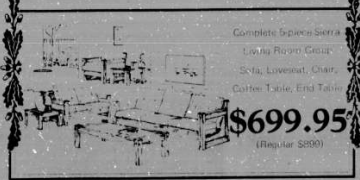
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House, House on the Range



Alexis Smith

JEFF SMITH

Early in the national-tour production of *The Best Little Whorehouse in Texas*, currently playing at the Fox Theatre, the scantily dressed, attractive employees of the Chicken Ranch entered the stage to re-create the saga of a once famous brothel that was closed in 1973 by the efforts of a crusading TV wrong-righter. As the women appeared on stage a gentleman in the audience expressed a decidedly subjective critique of the action. He let out a loud, lingering cowboy whoop — "Oow-oooo!" — meant to indicate the aesthetic (well, maybe) pleasure he was experiencing at the sight of the women. Now maybe I'm just all Texas 'd out, having recently enjoyed the Old Globe Theatre's productions of *Laundry* and *Bourbon and Lene Star*, not to mention overhearing numerous times who shot J.R. (to the point where the real question seemed to be not who shot him but rather who bungled up the job). Whatever the reason, that whoop, though it accurately resembled the sounding strains of an aroused icoyote, also sounded a lot like an in-progress castration.

Though I cannot appraise the production of *The Best Little Whorehouse in Texas* with the same ecstatic whoop of the unre-

strained dandy in the back row at the Fox, I can say that it is a fun show, packed with lively performances, some rousing tunes and choreography, and an overall spirit of down-home gallivanting. It is, in short, a slick, very professional production, an evening of sheer entertainment that makes few intellectual demands on the audience. As a result of having seen it, for example, you won't wake up at 3:00 a.m. with a case of metaphysical angst—which is what the TV show *Dallas* can effect, unintentionally, and without half trying. By contrast, *The Best Little Whorehouse in Texas* works well as an antidote for this condition. And given the intentions of the show, it is hard to see how it could have been done any better.

Whorehouse documents the last days of the Chicken Ranch, "one of the better pleasure palaces in all of Texas," according to Miss Mona, the madam of the house, played by an elegant Alexis Smith. Located "just past the bad curve sign" outside of Gilbert (originally La Grange), Texas, the Ranch had been an institution in the state for more than one hundred years. But Melvin P. Thorpe, a "watchdog" TV reporter puffed up with moral purpose, campaigned against the place and, much to the dismay of its patrons, had it closed down in 1973.

In the midst of some awfully nice people, on both sides of the law, the

character of Melvin P. Thorpe sticks out like a sore Savonarola. Played villainously well by Larry Hovis, whose costume makes him look like a hybrid cross between Uncle Sam, a bible belt, and the Music Man (minus this last's redemptive array of trombones and a lonely tuba), Thorpe's moral tirades make their object seem like a fun thing. Fortunately, Hovis hams up his role enough to suggest that his at times brutal characterization is not to be taken seriously. This is true especially in his version of "Lonely at the Top," a new addition to the show in which Hovis performs a mock striptease. As he peels away the vestments of his supposedly high calling, while singing a lament about the perils of being the one moral watchdog in Texas, Hovis indicates that Thorpe's fervor resides solely in the costume, not in his heart.

The rest of the cast, an excellent, talented group — though we don't get to know them in much depth — is headed by Alexis Smith, who may be a bit too sophisticated for the role of Mona Stangely and whose singing voice is competent at best. But gaudily enough that women knows how to walk onto a stage, just crumpling the place to the chandeliers with class, refinement, and a commanding theatrical presence. The script does not enable her to exercise her many skills, for the most part, but near the end of the play, when Mona describes the one man who has meant something to her, Smith creates one of the few genuinely touching moments in the production. Why, all the cowboy whoops in the world are way beneath that woman!

William Hardy plays a rough-hewn, crusty Sheriff Ed Earl Dodd, the highly unlikely object of Miss Mona's affections. Caught between the law he must enforce and the order of things at the Chicken Ranch, from which he has made a sizeable profit, the sheriff generally registers his opinions in a language replete with excremental epithets. He has, in brief, an almost compulsive obsession with the end product of the digestive tract, which makes him more of a foil to Miss Mona than a fitting companion.

Long-time character actor Logan Ramsey plays several different minor parts, among which is the sleazy, evasive governor of the state, all of whose judgments are based either on the whims of the populace or merely on the direction of the political wind at the time. Ramsey opens the second act with a song and dance — done semiseriously while in the middle of a press conference — called the "Side-step," a comic bit of boofing (and stumbling) that is meant to mirror his character's skill at avoiding the issues. Given the visible evidence on stage, one can only assume that the governor must be a more adroit sidestepper in the capital building than he is on the dance floor. In any case, this governor's got a few more laps to run

before he'll catch up with the rest of the pack.

Aside from Ramsey's apparently deft, erate, comical stumblings as the governor, *Whorehouse* is highlighted by three large production numbers. About half-way through what is a long first act, Marley Johnson injects a healthy dash of uptown, soulful funk into the evening — and provides some momentary relief from the otherwise exclusively country-and-western score — when she belts out "Twenty-Four Hours of Lovin'," which describes what she will do on her night off from the Chicken Ranch. And the Texas Tally Wackers, a capable six-piece band used for the entire production, demonstrates its versatility with a tight back-up for this non-Sunbelt tune.

During the football game that will decide which team, the Aggies or Texas Tech, will win a visit to the Ranch, the Angelites arrive and do a hilarious half-time routine that is a bold-faced parody of the Dallas Cowboy's cheerleaders and other cloned versions of that institution. After the Aggies win the big game, they literally stop the show with some wonderful foot stomping, staged by co-director Tommy Tune and led by energetic, dexterous Jeff Calhoun, who does a specialty number that by itself is well worth the price of admission.

Other performances that stand out from the solid cast are Roxie Lucas's unexpected and moving song "Dootie Mae," the complaint of a woman whose choices have long since fled and who now waits on tables where men treat her as little more than something to spank on the behind when it strikes their fancy to do so. And Mimi Bessette and Valerie Austyn, as Angel and Shy, are both good at two newcomers to the Ranch, one a veteran and the other a rookie.

The set, designed by Marjorie Kellogg, the lighting by Beverly Emmons, and the costumes (in particular those graced by Alexis Smith) of Gary Jones are all in keeping with the high quality of the show. And *The Best Little Whorehouse in Texas* succeeds wonderfully well in doing precisely what it has set out to do. Though deficient in substance and at times lacking a real Texas flavor (for both see *Laundry* and *Bourbon and Lene Star* at the Casca Carter Centre Stage), *Whorehouse* is nonetheless a rousing, rambunctious, knee-slapping, and funny piece of entertainment. And if one made the admittedly dizzy, imaginative leap of comparing it with, say, *Cabaret* — with which it does share some shaky parallels, the moral fervor surrounding both the Kit Kat Club and the Chicken Ranch being one example — then the musical may have much more substance than would appear on the surface. But such veriginous speculations, on second thought, are clearly not on target. They can come only from a mind that is, I reckon, all Texas 'd out. □

An Orchestra Doesn't Conduct Itself



Los Angeles Chamber Orchestra/Gerard Schwarz, conductor

JONATHAN SAVILLE

The recent concert of the Los Angeles Chamber Orchestra was everything the critics (including myself) had predicted, and I was happy to see a large audience on hand at the East County Performing Arts Center to enjoy it. The orchestra itself is a gem, not only in its technical excellence (the intonation and ensemble work of the strings is particularly outstanding) but also in its striking sense of musical identity. It is an orchestra with a special sound, a special character, and a special identification with its conductor, Gerard Schwarz. It has achieved this quality through a combination of circumstances that our local chamber orchestra ought to take note of: a full season, so that the musicians can learn to work and think with each other; salaries and prestige high enough to attract first-rate players; and top-notch conducting, first by the splendid Neville Martinson and now by the equally impressive Mr. Schwarz.

Everything about Mr. Schwarz's conducting is wonderful, but perhaps his most extraordinary trait is his feeling for rhythm. It is the natural, flexible, expressive, vital rhythm one hears in a fine pianist or singer; the immediate, living quality of this rhythm is notable above all in that Mr. Schwarz's instrument is not his voice or a piano (or even a trumpet, which he plays so brilliantly), but a chamber or-

chestra of between thirty and forty members. Nothing could have been more suitable to Richard Strauss's Duet-Concerto for Clarinet, Bassoon, String, and Harp, which opened the program. One of those three masterly concertos from the composer's extreme old age, the rarely heard Duet-Concerto is characterized by a sinuous, lyrical imagination in which the ideas flow with the utmost spontaneity and without any sharp divisions. Rhythmically, harmonically, and melodically, this music is all contour, without edges. In less capable hands it might seem shapeless and (pun intended) long-winded; but Mr. Schwarz made the whole piece breathe like a life, unpredictable organism, creating its world afresh with every asymmetrical phrase. Only the rather square phrasing of bassoonist Kenneth Munday somewhat impeded the pulse; clarinetist David Shifrin, in contrast, played with all the requisite fluidity, and with a lovely, sweet-and-melancholy touch that suited the Strauss work to perfection.

A similar rhythmic fluidity gave life to the Dvorak Nocturne for Strings, although here the forms are more self-contained and classical, and it was in the exquisite nuances of phrasing and pulse within these forms that Mr. Schwarz's immense control of his orchestra revealed itself. It is a quiet, serene work of very great tenderness, under the stimulus of the title, one imagines a warm, summer evening in a lovely natural setting, and hearts filled with intimate happiness. Originally the slow

movement of an uncompleted string quartet, it received a performance in which the spirit of quartet playing was everywhere in evidence: the spirit of mutual attentiveness and communal creativity that one hears so rarely in orchestral playing. The continual, minute stretching and compression of the rhythmic units by which Mr. Schwarz and his players shaped the momentum and gave an almost improvisatory quality to the phrases never became exaggerated or mannered (that is always the temptation in conducting of this sort); everything remained in perfect proportion, and the larger structures shone through the delicate moment-by-moment unfolding like the underlying shape of a rose through the phases of its blossoming. Delectable music making — and the transparent, exposed scoring gave the orchestra's string players an opportunity to prove how exceptionally accurate their pitch is and how impeccable their ensemble work.

Two eighteenth-century pieces completed the program: Haydn's Symphony No. 85 ("La Reine"), and the Mozart Piano Concerto No. 17 in G, with soloist Bella Davidovich. Mr. Schwarz's understanding of the Classical style puts him in the category of George Szell, Bruno Walter, Eugen Jochum, and Antal Dorati — surely one could not hear better Haydn than this anywhere. The combination of shapeliness and energy, of decorum and humor, of the lyrical and the motivic, that is the essence of Haydn's musical imagination was so thoroughly realized in this performance that every detail seemed to embody that imagination in all its fullness. What an astonishing thing Mr. Schwarz made (for example) out of the *upbeats* in the symphony's minuet. Instead of functioning as mere preparations for the real business at hand, they were transformed into sensationally witty moments of drama, focal points of tension as the rhythmic impetus was held up for one ebullient instant before being precipitated into the succeeding bar. It is out of details like this that Haydn's performances are made — and here was undeniably such a performance.

The Mozart was at a slightly lower level of achievement, mainly because of a certain unsatisfactoriness in the soloist. Miss Davidovich has a limpid tone and an accomplished technique. An overcautious, an excessive restraint or coolness,

which I have remarked on before in her playing, was less noticeable in this performance, in which there was a considerable amount of liveliness and sentiment. The tempos she and Mr. Schwarz chose were flawless, with that in the third movement so totally right that its jaunty amble seemed to be the pulse of nature itself. Otherwise, however, there were many things that were almost right but not quite. Miss Davidovich knows that passage work must not be mechanical, that runs must be shaped with accents and dynamic shadings so that they mean something more than mere tincl decorat-ing a fundamental harmonic movement. But her accentuation in these passages tends to the odd, the inorganic; the runs are alive, indeed, but they sometimes sound like mutants with strange ticks and protruberances. There is too much originality here, too much imposition of the artist's fancy, too little attention to the shapes inherent in what Mozart composed. I am describing this characteristic with excessive vividness. I admit, it is not a gross bizarreness but rather a subtle skewness — yet in music of this sort, where the whole some depends on the justness of the phrasing, such dislocations make for a perceptibly disconcerting experience. I was especially aware of it in the *presto* section that concludes the final movement, where Miss Davidovich's insistence on doing things in her own marginally eccentric manner resulted in actual rhythmic confusion; even the very last phrase seemed just a trifle off, snapped out as it was, and without the infinitesimal rubato needed to round the figure off gracefully.

Miss Davidovich no doubt has her admirers, and there is surely much good to be said about her playing. The context perhaps did not set her off to advantage; the orchestral playing spoiled the listener and made him demand perfection from everyone, and Mr. Schwarz's understanding of everything he conducted — so completely in the center of the music's meaning, such a model of exuberant normality — made Miss Davidovich's "originality" seem more off kilter than it might have done under other circumstances. Even with these reservations, I deeply enjoyed the Mozart concerto; and as for the rest of the concert, it was one of the very best musical events of the current season.

A note about last week's review: A friend has pointed out to me that the older daughter's "operation" in the first play of the Wilder trilogy at UCSD was in fact the loss of her newborn infant. The theme of death, which dominates the trilogy, is thus more explicit in *The Happy Journey to Centerville* and *Penetration* than I had indicated. The motif of the baby's death is echoed in *The Long Goodbye* (another of the many interconnections among the plays).

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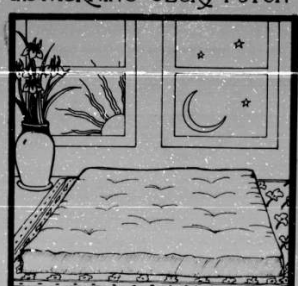
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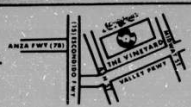
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Restaurants

Through Thick and Thin

ELEANOR WIDMER

Especially at this time of the year, when I have been eating in restaurants two or three times a week for months on end, I have the fantasy of being sequestered in a place that would shelter me from the world and allow me to restrict my calories. Like everyone else in this vicinity, I've heard of the Golden Door in La Costa, but even in my most fanciful moments I've been brought back to one essential reality: the cost is prohibitive for all but a few. One week at the Golden Door, with its regime of exercise and diet, will set you back \$1935—that's nineteen hundred and thirty-five dollars. After the first of the year, the price will escalate to a bit over \$2000 a week, or close to \$300 a day. Since the average weight loss for those who wish to shed pounds is four to six pounds a week, one has to figure the loss of each pound at \$350 to \$500.

Yet, a practical calculus is not relevant. Those who attend are provided with an idyllic and capacious environment that coddles as it restricts. Each person's exercise and diet program is individually supervised and attended to by a gourmet chef who has had classical French/Italian training. His name is Michel Stroot and he turns out delectable low-calorie meals which are marvelous to the taste and to the eye. It is because of Michel's inventiveness that so many patrons return year after year, despite the escalating prices.

The Door accommodates only thirty-four clients during any given week, and it is always filled to capacity. The first two weeks of March, June, September, and December are reserved exclusively for men, and the second two weeks for couples. The other months are exclusively for women. The youngest people to attend are about seventeen years of age and the oldest, eighty. The elderly are usually there for weight gain. But dieters and gainers alike are attended to by Michel; he has a list of the guests, their medical problems, their allergies, and their dislikes in food. "The dislikes have never been a problem," he told me recently, smiling in recollection. "Because everyone comes with such a positive attitude. They all want to be so good. They want to do the right thing. So even if they dislike shrimp, you can persuade them to try it. I never can get over how good all the people are."

Stroot is a handsome man in his early forties—slim, wiry, the product of his own diet. Though he began his apprenticeship in Brussels, Belgium, when he



Michel Stroot

was sixteen, his versatility was honed fine by his travels. He has lived in Toronto and Vancouver, Canada, he lived for many years in England, and he presided at Italian, Greek, and North African restaurants. This versatility now stands him in good stead because he prepares the most exquisite imaginable using three guidelines: no salt (to avoid water retention, which prevents weight loss, and to lessen high blood pressure), the use of only two to three tablespoons of fat for the entire day (the complete absence of fat is bad for the hair and skin), and the absence of sugar, which he refers to as "empty calories without nutrition. It gives you a quick high which increases the blood sugar and after that you have a letdown."

Stroot and I spoke prior to a demonstration at the Perfect Pan in Flower Hill, Del Mar. He had brought with him a bounteous supply of vegetables and fruits, grown in the garden at the Door. "Look at this lettuce," he said, holding up a leafy wonder with russet edges and a pale green interior.

"Isn't it wonderful? Once when I was on television, they just photographed the lettuce; it was so beautiful." Not only did he bring lettuce from the garden, but two kinds of parsley, watercress, lemons, strawberries, even eggplants. The pineapple and bananas had been purchased. Purchased items, however, came from the finest shops available. "There is no limit to what I can buy. If I feel like lobster, I just order it. If I am preparing lamb, I call my butcher and he gets me the finest legs. I never have to think of the cost."

If Michel Stroot feels he is cooking for royalty, the experience is not new to him. When he was living in Bristol, England, where he found the cooking horrifying, especially watery cabbage and fried fish and chips, he prepared a buffet for Princess Margaret. The buffet consisted of Scottish smoked salmon, of shrimp and salmon mousses, of various salads. While Michel refers to his five years as a chef in England as "my gray and dull years," he was pleased that Princess Margaret thanked

him for his effort. "Princess Margaret is very high-minded. She has her nose in the air. She complimented me British fashion, which means that you never know how to take it."

Still, his brush with royalty was not enough to keep him in England, and after a brief stay in Canada (one of many), he came to California approximately a decade ago, working in Monterey, then at the Kona Kai Club in San Diego. When the chef at the Golden Door left the summer of 1974, Michel Stroot obtained the post. That he adores his work is evident in his face, the ease of his stance, and the loving way that he handles every piece of food, every lettuce leaf, every sprig of watercress. "They call me the king of watercress. I put a great deal on every plate. The presentation is very important. You can't put a small amount of food on a large plate. I have a variety of plates, all very beautiful, and I decorate them Japanese style, with greens, with small slices of fruit. Everything must look wonderful, like a painting."

He works five or six days a week. On Sunday night, which constitutes the first evening, he prepares a special low-calorie, low-fat diet that may exceed the 700 to 900 daily calorie allotment. This evening meal has three courses: a salad, a main course, and a dessert. Desserts are very important to dieters, both as a reward, and for low blood sugar. And Stroot rarely fails to come up with some ingenious use of fruit, most of it naturally sweet, but occasionally enhanced by a bit of honey. The day following, Monday, everyone goes on a liquid diet. These liquids are prepared in the kitchen, of which one of the favorites is the potassium drink. This can be prepared in any home. Just save the tops of celery, carrots, beets, or any leftover vegetables. These are cooked with a large can (or several cans if the quantity warrants) of V8 juice plus a half can of water. The V8 juice does contain salt, but the quantity is small enough not to affect the drink, which is served either hot or cold. The cooked vegetable tops are then added to the compost pile in the garden, so that nothing is wasted. In the summer, when tomatoes are plentiful, they are used instead of V8. Another drink is prepared from blanched almonds, which are then pureed in the blender (not the Cuisinart) along with one-third of a banana plus water and ice. At the Door, breakfast is served at 7:30 a.m., a snack at 10:30 a.m., lunch at 1:00 p.m., and dinner at 7:00 p.m., which is preceded by "cocktails" of fruit juice accompanied by, say, stuffed mushrooms. Very few people at the Door become

obstetricious due to hunger. If they can't sleep at night, some are given an extra low-calorie snack. Once, when the actor George Kennedy stayed there was the unrelenting prisoner in the Paul Newman film *Cool Hand Luke*. Stroot tried to provide him with a bit more food to allay his hunger pangs. Still, when the chef observed Kennedy heading out of the place in such a hurry, he wondered what he was up to. Later he saw Kennedy wolfing down a ham and cheese sandwich he obtained at a local store.

On another occasion, during couples week, a husband pulled a rather tasteless joke on his wife, who was celebrating her birthday at the Door. He had a gorgeous cake ordered from the best bakery in Escondido. It was brought to the dining room with great fanfare and amidst ohs and ahs from the other assembled guests, who assumed that they would be permitted to break their diets. The frosting was real foam, but when the birthday celebrant cut into the cake, she discovered it was frozen rubber. Stroot had to take out the rescue with one of his fancy fruit delicias.

At the start of his class, which included the preparation of a typical breakfast, lunch, and dinner, he gave us the following advice: Remove all fat and skin from meat and chicken. Always buy the freshest ingredients possible and the best that the market has to offer. Be aware of a realistic

goal for calories, but keep the calorie count for the whole day in mind. Watercress is not only decorative and low in calories but is a diuretic and will aid in water loss. Use as much imagination as possible. Thicken natural sauces with apples, mangoes, and papayas. Try not to mask the food. Create a picture with the ingredients and the shape of the plate. Read books on nutrition.

For our breakfast we each had a small dish of muesli, a high-fiber energizer consisting of rolled oats, chopped nuts, chopped apple, banana, figs, etc., combined with three-quarters of a cup of water and some plain low-fat yogurt (enough to hold the ingredients together). This was served with more plain yogurt and a slice of banana (205 calories).

Our lunch consisted of a curried crab omelet. Here Stroot gave us a marvelous suggestion: always cook the curry powder to bring out its flavor. This can be done in a drop of oil or with diced scallions. Most people at the Door have an omelet consisting of one egg plus one egg white, though some men may have two whole eggs with fresh salsa sauce for zest. The omelets are prepared individually, with a half teaspoon of cold-pressed safflower oil, which, unlike hot-pressed sesame oil, has no flavor and retains the minerals. The omelet, which contains crab (try to avoid canned crab because of the salt), chopped scallions, chopped parsley, and the curry

powder. The dish is decorated with fresh pineapple, banana, and fresh mint (168 calories).

My favorite dish proved to be celery Victor. Bunches of celery are cooked until soft; the juice goes into the potassium drink pot and then cooled. A fantastic dressing is then placed over it, which I recommend that you try at home. Into a blender place two tablespoons chopped shallots and two teaspoons chopped garlic. Add a heavy teaspoon of Dijon mustard, some ground pepper, three to four tablespoons of apple cider vinegar, five and a half tablespoons of cold-pressed sesame oil, and two tablespoons of cold water. Blend until smooth and place in a jar. This will keep in the refrigerator. The dressing was absolutely stunning over the cool celery stalks. The dish was garnished with seared hard-boiled eggs and the plate decorated with lettuce (ninety-nine calories).

At dinner, celery Victor may be followed by ground eggplant and lamb. Basically the dish contains ground lamb, diced eggplant, diced tomatoes, diced bell peppers, and walnuts (a half cup contains 158 calories). Curry powder (heated) and cardamom are the seasoning, and all of the ingredients are cooked only ten minutes. This may be prepared without the lamb. It has a marvelous nutty flavor, and though there's not a drop of salt in it (360 calories). For dessert we each had a half

pear baked in burgundy wine and cassis liqueur, to which a dollop of honey had been added. "This proved to be both refreshing and satisfying. I do a baked pear-and-wine dish which I learned in Italy which calls for brown sugar. It was pleasing to discover that this dessert, with its lemon juice, dried currents, and whole cloves, was equally delightful (163 calories)."

Michel Stroot is preparing a cookbook, to appear soon and called *The Golden Door Long Life Cookbook*. He told me that he can go for at least ninety days without repeating any individual dish. His cookbook will contain at least 300 recipes. "The true test to my cooking is when I come out and face the clients," he said. Among his other chores, he gives cooking classes on Fridays at the Door so he can demonstrate his gourmet imagination with a no-sodium, low-fat, no-sugar diet. The class at the Perfect Pan was attended by a medical specialist who works with pharmaceutical companies, some nutritionists, and women who wish to provide better diets for their families. Alas, no men were present. I was so inspired by Michel Stroot that on Saturday night, after the demonstration, when a friend offered to take me for an ice cream fix, I declined. I had a fresh pear instead. 100 calories, 3 mg. of natural sodium, .7 grams of fat, and no cholesterol. □

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Off the Cuff

Where would you advise people not to take a vacation?



Ken Bradley
Fire Rescue
Visiting La Jolla

Miami. You realize we recently had riots. I was working fire rescue right in the center of it. Castro let out people from prisons and mental institutions. Now we have them walking around with the influx of other Cubans. There's enough new people to fill another town. It's like Dodge City. Everybody has a gun. There's a large drug trade which compounds the problem. The police and firemen are quitting in droves. There are problems with city administration. People are leaving. I quit my job after fifteen years. It's a dangerous city.



Mary Gallandi
Future Legend
Hillcrest

The worst place to take a vacation is Agaña, Guam. It's beautiful. It's also the most boring place in the whole world. It has the world's largest cockroaches. They're vicious. They attack. It also claims to have the world's largest McDonald's. There's a John F. Kennedy High School, a bowling alley, one grocery store, and about fifteen or twenty nude bars. The Navy supports this town. You can't rent a boat. You can't rent a car. They do have typhoons like you wouldn't believe. There's a beach and four large hotels. That's about all there is.



Molly Mettler
Gerontologist
Visiting from Seattle

Portsmouth, Virginia. I lived in a town nearby and we affectionately called it the armpit of the South. I think the town stopped progressing back in the 1920s. There's an ongoing fight between the citizens and a chemical industrial plant. The city's in a nice location but the chemical refinery has dumped Kepone along the river in the past. There's a constant grill pull hanging over the city. It's deteriorating, decaying. It smells, too. It has a wonderful history but it's overshadowed by other places in the area.



A. (the Phantom) Sylvestre
Cab Driver
The Zoo

Comblight, Nebraska. Okay. I don't think that was the city's name, but it's close enough. It gives you the picture. I was driving cross-country. New York to San Diego, in a '69 Cutlass convertible. I was driving through Nebraska and had a blowout right in this small town. Unfortunately, I didn't have a spare. I couldn't buy a new tire in this town because no one had one that size. A truck up at the gas station drove all the way to the next town and brought one back. It only took four hours, but it felt like forty-four years. Ulcers, gray hair. The worst thing—I was sober. Wasn't even a bar in town.



Carl Schwartz
Attorney
Ocean Beach

Brindisi, Italy. Nothing happens there. It's the place where you catch a boat to get to someplace else—across to Greece. It's a small town with a lot of closed stores and a very small, overcrowded park. There's not much redeeming value in Brindisi. Most of the people just got off the train and are very tired. Just waiting for the boat. There's not even a place to buy coffee. The big activity in town is writing letters. It's a good place to be in a rotten mood, put up with the rain, and be miserable. If that's what you're looking for.

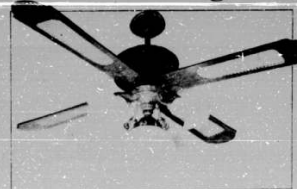
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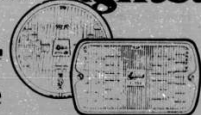
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READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 8083, San Diego, CA 92188.

Dance

"Cinderella," a ballet in three acts choreographed by Erling Sunde to the music of John Masser, will be presented by San Diego Ballet at a final preview performance, Thursday, December 4, 8 p.m., opening night, Friday, December 5, 8 p.m.; Saturday, December 6, 2:30 and 8 p.m.; and Sunday, December 7, 8 p.m., Old Town Opera House, 4040 Teague Street, Old Town, 208-0282.

"Dance Jam," an alternative dance activity, will provide music of all kinds for modern dance, Friday, December 5, 8 p.m. to 1 a.m., Interval Foundation, 860 Third Avenue, downtown, 236-1713.

Full Concert of SDSU's Choreographer's Ensemble will feature student and faculty choreography, Friday, December 5 through Sunday, December 7, 8 p.m., Studer Theatre, SDSU, 265-6821.

Modern Dancers, Lenn Isaac's surreal dance variety show, *Reverendances*, and Patrick Nell's rural burlesque *Sweet Sorghum* State, will be featured in a program by Three's Company, Friday, December 5, 8 p.m.; and Saturday, December 6, 2:30 and 8 p.m., San Diego City College Theatre, 14th and C streets, downtown, 296-9523.

Classical Dances of India, including Bharatanatyam, Odissi, and Kathakali, based on stories of the gods and goddesses of Hindu mythology, will be performed by Mihir Kumar, Sunday, December 7, 6 p.m., Mandeville Auditorium, UCSD, 452-4559 or 455-5989.

Film

Children's Films at the library will feature: *Ducks*, Thursday, December 4, 3:30 p.m.; and *Donkeys*, Monday, December 5, 3:30 p.m.; *National City Public Library*, 230 East 12th Street, National City, Free, 474-8211.

Hollywood Golden Turkey film series will conclude with *Burt Reynolds in An Long Last Love*, and a gateway turkey, *Friday*, December 6, 7:30 p.m., room 220, Fine Arts Hall, Grossmont College, 6800 Grossmont College Drive, El Cajon, 465-1700 x321.

"The Great Whales," a National Geographic film that covers such topics as whale anatomy, "speech" patterns, and migration behavior, will be shown Saturday, December 6 and Sunday, December 7, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

Silent Film Comedy and the Silent Film Unit will include *Harold Lloyd in The 1913 Film*, *Safety Last*, with Dennis James at the theater pipe organ, Saturday, December 6, 7:35 p.m., California Theatre, Fourth Avenue and C Street, downtown, 279-2867 or 469-4721.

French Comedies, a short animated film, *Bugsy*, and a feature film starring Boudier and Brigitte Bardot in her film debut, *Le Fou*, *Nemrod*, will be shown by the French-German Club and City Theatre, Wednesday, December 10, 7 p.m., San Diego City College Theatre, 14th and C streets, downtown, 296-9523.

"Gal Young Un," a narrative film about an older woman in Florida and the confidence men who marry her for money, made by independent filmmaker Victor Nunez, will be shown Saturday, December 6, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-1341.

Minidrama Artist Tony DeLap will speak about his work, in conjunction with the current *James in San*.

shown Tuesday, December 9, 2 p.m., La Palma Theatre, 471 First Street, Encinitas, 436-5100.

Lectures

"Nutritional and Biochemical Influences on Aggressive and Violent Behavior" will be the topic of a series of expert-witness testimonies at a public hearing sponsored by the California Commission on Crime Control and Violence Prevention, Thursday, December 4, 12:30 to 10 p.m., More Hall, USD School of Law.

"Great Expectations" series of design and city planning lectures will end with F. Michael Francis, deputy administrator for Los Angeles's Low Area Community, Thursday, December 4, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931 or 232-0109.

"Winter Birds of San Diego" will be the subject of a slide-lecture program by San Diego Field Ornithologists coordinated and presented by leader Claude Edwards, at a Sierra Club meeting, Thursday, December 4, 7:30 p.m., room 5, Solana Beach Central School, 309 North Rios, Solana Beach, 755-6949.

"My Life with the Great Rebellion," a lecture on the history of Mexico in the early part of the Twentieth Century, will be presented by UCSD professor and expert in the field of Latin American history, Ramon Eduardo Ruiz, sponsored by Friends of the UCSD Library, Thursday, December 4, 8 p.m., International Center, UCSD, Free, 452-3120.

Quilting will be the focus of a program featuring a discussion of the history of quilting in America, presented by Debra Cusack, and a discussion and demonstration of quilting by Mary Fritz, Friday, December 5, 11:25 a.m., Abbeas Auditorium, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-1341.

"Crime and Punishment: A Critical Discussion" with Dennis Raw-

lins and Frank Morris will be presented by the Humanist Association, Friday, December 5, 7:30 p.m., Community Room, San Diego Federal Savings and Loan, Torrey Pines Road and Girard Avenue, La Jolla, Free, 274-9389.

"The Four Sacred Seasons" will be the title of a lecture presented by Ingrid Van Meter, Friday, December 5, 7:30 p.m., Theosophical Library Center, 1954 Fifth Avenue, Hillcrest, Free, 459-1700 x321.

Living Writers Series of poetry and prose readings will conclude in fall program with an open reading, Friday, December 5, 7:30 p.m., Scripps Cottage, SDSU, Free, 265-5443.

"Aging as a Family Affair," a series of eight lectures on sociological and legal matters sponsored by St. Paul's Manor and SDSU, will begin with "What Happens Medically," presented by Channel 8's Dr. Jeffrey Sandler, Saturday, December 6, 10 a.m., St. Paul's Manor, 2635 Second Avenue, Hillcrest, Free, 239-2097.

Israeli Parliamentarian Moshe Arens, Knesset member and chairman of the Defense and Foreign Affairs Committee, will discuss his concerns for the future of the Middle East at a City Club Seminar, Saturday, December 6, 10 a.m., in La Jolla (Reservations 235-4041), and present a lecture entitled "Stability in the Middle East and Its Implications for Israeli Security," Sunday, December 7, 10 a.m., Jewish Community Center, 4079 54th Street, San Diego (Reservations: 583-3303).

"Aging and Health: A Perspective for the '80s" will be the focus of a lecture presented by Dr. Edwin Bierman, neurologist on diabetes and heart disease in the elderly, Tuesday, December 9, 8 p.m., Garner Auditorium, UCSD School of Medicine, Free, 452-3714.

Minidrama Artist Tony DeLap will speak about his work, in conjunction with the current *James in San*.

Diogo exhibition, Tuesday, December 9, 7:30 p.m., room 412, Art Building, SDSU, Free, 265-6511.

"You Are What You Eat" will be the topic of a lecture on food diets and fiction, vegetarianism, health foods, protein, and fibers, presented by clinical dietitian Virginia Kelly, Wednesday, December 10, 7:30 p.m., El Cajon Valley Hospital cafeteria, 1688 East Main Street, El Cajon, Free, 465-1700 x321.

"Star of Bethlehem," a Christmas planetarium show, will be presented Wednesday and Friday, through December 19, Palomar College Planetarium, 1140 West Mission Road, San Marcos, Free, 444-1150.

Music

Jazz Quartet Joins Brass Choir in a special version of George Gershwin's "Summertime" arranged by Bunk Leno, in a traditional music concert, Saturday, December 5, 8 p.m., Bazaar del Mundo, Old Town, Free, 296-3161.

"Festival of Christmas," an annual concert of the Choral Society, Chamber Chorus, and Grossmont Choir, with brass players of the Grossmont Sinfonia, will feature Heinrich Schubert's "Palm 150," Ron Nelson's "Glory to God," a montage of Irish songs with words by poet Thomas Moore, and Anton Bruckner's "Ave Maria," Saturday, December 5, 7:30 p.m., room 5, Grossmont College Student Center, 8800 Grossmont College Drive, El Cajon, Free, 465-1700 x321.

Chorus and Organ, the La Jolla Civic/University Symphony & Chorus Association and organist Jared Jacobson will present Handel's Organ Concerto No. 4 in G, Kodaly's "Missa Brevis," and Gabrieli's "In Ecclesia," Saturday, December 6, 8 p.m., and Sunday, December 7, 2 p.m., St. James' Episcopal Church, 743 Prospect Street, La Jolla, 273-3335.

Young People's Concerts series of the San Diego Symphony Orchestra will conclude in first program, "Can Classical Music Be Funny?," Friday, December 5, 7 p.m., and Sunday, December 7, 2 p.m., Civic Theatre, downtown, 239-9721.

"Falstaff," the Eighteenth Cen-

To LOCAL EVENTS

tury opera by Antonio Salieri, will have its West Coast premiere in a collaborative production by the music and drama departments of SDSU and the San Diego Opera.

Capriccio, Friday, December 5, and Saturday, December 6, 8 p.m., Mainstage, Dramatic Arts Building, SDSU, 265-6584.

San Diego Blues Festival, the second annual sponsored by San Diego Friends of Old Time Music and the SDSU Cultural Arts Board, will feature Roy Brown and Lowell Fulmore, Friday, December 5, and Sunday, December 7, 2 p.m., Backdoor Coffee House, Attec Center, SDSU, 282-7833.

Seasonal Offerings at Bazaar del Mundo will include traditional holiday cook by the Choral Ensemble and Performing Arts, Saturday, December 6, 1 and 2 p.m., and Sunday, December 7, 1 and 2 p.m., Bazaar del Mundo, Old Town, Free, 296-3161.

"The Messiah" by George Frederick Handel will be presented by the vocal ensemble of the University Chorus of SDSU, with student singers, Sunday, December 7, 1 and 2 p.m., Monterey Hall, Attec Center, SDSU, 265-5204.

Advent Music Festival of St. Brigid's Parish will present a choral program by the USD Choir and Vocal Ensemble, Sunday, December 7, 4 p.m., Saint Brigid's Church, 4735 Cass Street, Pacific Beach, 468-3875.

Choral Concert of the First Unitarian Choir, with members of the San Diego Symphony, will feature Vivaldi's Gloria, Handel's Organ Concerto No. 2, and works by Frederici, Monteverdi, and Vazquez, Sunday, December 7, 4:30 p.m., First Unitarian Church, 4190 First Street, Hillcrest, 231-0795 or 281-0925.

"Another Of Fashioned Christmas" at North Chapel 131 will feature songs of the season presented by the Naval Training Center Choir and the Halliwellingers, Sunday, December 7, 2 p.m., North Chapel, Naval Training Center, San Diego, 463-0308.

In Recital, organist Richard Slater and bass-baritone Stephen Allen Smith will perform music of Bach, Beethoven, Brahms, La Montaine, and Vaughn Williams, Sunday, December 7, 7 p.m., St. Andrews Church, 1050 Thomas Avenue, Pacific Beach, 273-3022.

"Ceremony of Carols" by Benjamin Britten will be featured in a Christmas concert of the San Diego Lutheran Church, Sunday, December 7, 7:30 p.m., Grace Lutheran Church, 1993 Park Boulevard, San Diego, 447-1454.

Christmas Choral Concert, featuring Weymouth's Gloria and Heppner's A Christmas Cantata, will

take place Sunday, December 7, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley.

"Evenings with Music" series will present classical guitarists the Oton Das, and selections by Debussy, Brahms, Sor, Lento, Ponce, and Bach, Sunday, December 7, 8 p.m., St. Elizabeth's Episcopal Church, 2825 Merton Avenue, San Diego, 277-5400.

Orchestral Music, including the seldom-heard First Symphony of Camille Saint-Saëns, and works of De Falla, Prokofiev, Sousa, and Mozart, will be presented by the Grossmont Sinfonia Orchestra, Sunday, December 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, Free, 442-1277.

Cottage Concerts will present violinist Howard Hall, violinist Gloria Hill, cellist Paul Anderson, and pianist Robert Haffenden in a performance of Brahms's Piano Quartet No. 2 in A Major op. 26, December 8, noon, Scripps Cottage, SDSU, Free, 265-6571.

Noontime Concerts will feature traditional chamber music, Wednesday, December 10, 12:15 p.m., French Parlor, Founders Hall, USD, Free, 291-6480 x426.

"To Celebrate, to Act—An Evening with the Arts" will be the theme of this year's Women's Plea for Soviet Jews, with performers who have settled in San Diego, Wednesday, December 10, 7:30 p.m., Tifereth Israel Synagogue, 6660 Cowie Mountain Boulevard, San Diego, 582-2483.

In Concert, the SDSU Saxophone Ensembles will present selections from Gabrieli, Haden, Jeanmarie, Ponce, Ravel, Rodgers and Hart, and Scarlatti, Wednesday, December 10, 8 p.m., room 113, Music Building, SDSU, Free, 265-5204.

Christmas Bazaars and Fairs, featuring arts and crafts of all kinds, will include the Alpine Area Art Association show, Friday, December 5 through Sunday, December 7, 10 a.m. to 4 p.m., Alpine Creek Shopping Center (445-2480), "At Above So Below" show, Friday through Sunday, 10 a.m. to 6 p.m., Fifth Avenue at Olive Street, Hillcrest (239-8918), Red Cow market, Friday, 10 a.m. to 6 p.m., and Saturday, 10 a.m. to 6 p.m., Mission Valley West Shopping Center near the Alton Store (291-2620), U.S. Citizens Peoples'

Friendship Association potluck, pizza, and slide show, Friday, 6:30 p.m., Candian Community Center, 2422 Congress Street, Old Town (239-3333), Artisan's Alley show, Saturday, 9 a.m. to 3 p.m., Coronado High School, 6th Street and E Avenue, Coronado (417-1435), Food Services workers of San Diego city schools fair, Saturday, 9 a.m. to 3 p.m., Woodrow Wilson Junior High School, 3838 Orange Avenue, San Diego (280-1661), Terasanta arts and crafts fair, Saturday and Sunday (165-7346), Children's Home Society auxiliary bazaar, Saturday, 9:30 a.m. to 12:30 p.m., Al Bah Shrine Temple, 5440 Kearny Mesa Road, San Diego (278-7800), Carmel Valley Artists Christmas sale, Sunday, 10 a.m. to 4 p.m., 2244 Carmel Valley Road, (31 Mar 735-4037), and Old English Christmas Fair, Sunday, 12:30 to 4 p.m., MiraCosta College's Del Mar Center, 9th Street and Stratford Court, Del Mar (757-2121).

"Christmas is Everywhere," the San Diego Floral Association's annual Christmas Show, will take place Friday, December 5 and Saturday, December 6, 11 a.m. to 4:30 p.m., Majestic Room of Casa del Prado, Balboa Park, Free, 232-5762.

"Christmas on the Prado" will offer free admission to museum in Balboa Park, Friday, December 5, 9 a.m. to 5 p.m., and Saturday, December 6, 9 a.m. to 5 p.m., with Santa's Workshop in the House of Hospitality, a Swedish Santa Lucia procession at the Museum of Man, Friday at 7 p.m., candlelight procession from the Cathedral Bridge and the fountain to the Organ Pavilion, Friday at 8:30 p.m., portraits while you wait at the San Diego Art Institute, Saturday, Christmas parade from the Natural History Museum to Aerospace Historical Center, Saturday at 4 p.m., and the "Sounds of Christmas" of every county band in the Organ Pavilion, Saturday at 8:30 p.m., Balboa Park, 239-9512.

Drama, Music, and Dance performances by groups from San Diego and Mexico will be presented as part of the culture and art exchange program of the ECI and the Universidad Autonoma de Baja California, preceded by a potluck dinner, Friday, December 5, 8 p.m., Educational Cultural Complex Theatre, 4143 Ocean View Boulevard, San Diego, 236-2835 or 236-2804.

High School Drama Festival, a competition of drama groups from local high schools in comedic and dramatic scenes, will be held Sunday, December 6, 9 a.m. to 5 p.m., Mission Hall, Southwestern College, 900 Otay Lakes Road, Chula Vista, 421-1180.

Children's Christmas Parade will wind its way Saturday, December 6, 10 a.m., down Hill Street, Encinitas, 439-7161.

Fall Ceramics Sale, the twenty-second semiannual of Clay Dimensions, will feature work ranging from the traditional to the architectural, Saturday, December 6, 10 a.m. to 5 p.m., Clay Dimensions, 1735 Adams Avenue, San Diego.

"Festival '80," the YWCA thirty-fifth annual World Festival, will feature water ballet, international food, and a country store, to benefit the work done in eighty-three countries by the World YWCA, Saturday, December 6, 10 a.m. to 3 p.m., YWCA, 1012 C Street, downtown, 239-0355.

Herb Walk will be conducted by Taylor's Herb Gardens, Saturday, December 6, noon, and Sunday, December 7, 11 a.m., Exposition Hall, Del Mar Fairgrounds, 231-6979.

COMBO Holiday Festival and Bazaar will feature performances by twenty member arts groups and thousands of gifts, Saturday, December 6, noon, and Sunday, December 7, 11 a.m., Exposition Hall, Del Mar Fairgrounds, 231-6979.

"Sushi Soiree," an evening of new performances, featuring puppeteers and dancers, will be held Sunday, December 7, 10 a.m. to 4 p.m., Quail Botanical Gardens, 210 Quail Gardens Drive, Encinitas, 446-3206.

"Fiesta Mexicana" will feature an international beauty pageant for Mexican and endorser-winning programs in Baja California, with singing and dancing, to benefit the March of Dimes, Sunday, December 7, 1 p.m., Old Town, 284-1166.

"Bars, Bordellos, and Other Bedazzlements" from San Diego's colorful past will be covered in a guided walk by Intimate Climpes Tours, Sunday, December 7, 2 p.m., from Fifth Avenue and C Street, downtown, 222-2224.

Orchids and Onions for Political Advertising, including the presidential candidates' ad campaigns, will be awarded Wednesday, De-

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READER'S GUIDE TO THE THEATER

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

AMAL AND THE NIGHT VISITORS
The Marquis Public Theater presents its second annual production of the play *Amal* by David Mamet. The play is set in the desert of the Mojave, where a man and his wife are trapped in a car. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater.

Saturday, December 13 and Sunday, December 20 at 2:00 p.m.

ANGEL WINDOW/DEEP DOOR
The Blue Street Theater presents an experimental theater company. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater.

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ARSENIC AND OLD LACE
Abby and Martha Brewster seem to be a perfect couple. They are a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater.

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Theater Directory

CALIFORNIA THEATRE
1212 Fourth Avenue, downtown
239-2225

CALIFORNIA-PACIFIC THEATRE
234-7838

CARTER CENTER STAGE
Belmont Park
239-2225

ONIC THEATRE
230-4510

CORONADO PLAZAHOUSE
1755 Laurel Way, Coronado
435-4556

C.R.A. THEATRE
3135 Grandview Ave., San Diego
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SANIT COUNTY PERFORMING ARTS CENTER
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263-7254/433

FESTA DINNER THEATRE
9655 Camino Road, Spring Valley
897-8977

FOX THEATRE
720 B Street, downtown
233-6331

GABRIEL QUARTER THEATRE
547 Fourth Avenue, downtown
234-9953

GROSSBORN COMMUNITY COLLEGE
Grossborn Theatre
8800 Grossborn College Drive, El Cajon
464-1700/410

JEWISH COMMUNITY CENTER
Front and Center Theatre
4070 Fifth Street, San Diego
583-3300/346

LA JOLLA STATE COMPANY
750 Neill Street, La Jolla
450-3819

LAUREL PLAYERS THEATRE
500 E. Main Street, National City
474-6542

LAMPQUARTERS COMMUNITY THEATRE
Ben Franklin Arts Center
800 University Avenue, La Mesa
464-4598

LYCEUM THEATRE
314 F Street, downtown
233-6662

LYNCH JEWELL THEATRE
11111 San Bernardino Avenue, La Mesa
464-1196

MARQUIS PUBLIC THEATRE
MARQUIS GALLERY THEATRE
3717 India Street, San Diego
298-8111

MIRACOSTA COLLEGE
Lester Theatre
One Bernard Drive, Oceanside
757-2121/219

NORTH COUNTY COMMUNITY THEATRE
724-1421

OLD GLOBE THEATRE
Festival Square, Balboa Park
239-2225

OLD TOWN OPERA HOUSE
4004 La Jolla Village, Old Town
298-8002

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
344-8800

PATIO PLAZAHOUSE
230-4510

CORONADO PLAZAHOUSE
1755 Laurel Way, Coronado
435-4556

PINE HILLS LODGE
2960 La Pluma Way, Julian
755-1150

POINT LOMA COLLEGE
Loma College Theatre, Point Loma
222-6474/428

SAN DIEGO CITY COLLEGE THEATRE
Theatre and Arts Center, downtown
255-7676

SAN DIEGO JUNIOR THEATRE
Casa del Pueblo Theatre, Balboa Park
239-4355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2300/238

SAN DIEGO REPERTORY THEATRE
1600 Main Street, downtown
231-3385

SAN DIEGO STATE UNIVERSITY
3100 University Avenue, San Diego
265-6884

SAN DIEGO THEATRE
265-6947

SAN DIEGO TULSA THEATRE
Del Mar Playhouse, Del Mar
755-1150

SAN DIEGO WINE THEATRE
855 Second Avenue, downtown
233-3965

SOUTHWESTERN COLLEGE
Avenue Theatre, Mission Hills
401-1180

SPRINKLES THEATRE
121 Broadway, downtown
233-6541

STARGILT
San Diego State University
232-5649/234-5718

UNIVERSITY OF CALIFORNIA INTERNATIONAL UNIVERSITY
7070 La Jolla Village, San Diego
271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO
1010 University Avenue, San Diego
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UNIVERSITY OF CALIFORNIA SAN DIEGO
1010 University Avenue, San Diego
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THE BEST LITTLE WHOREHOUSE IN TEXAS
Reviewed this issue. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater. The play is a study of the human condition, and it is a masterpiece of the American theater.

THE BEST LITTLE WHOREHOUSE IN TEXAS
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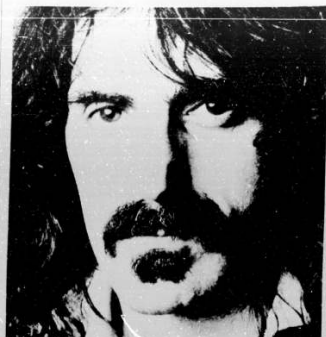
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READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Frank Zappa was probably the first rock artist to be taken seriously by more "respectable" musicians in fields such as classical and jazz. When he was first recognized by the media, he was regarded as the rock equivalent of Charles Mingus—a composer and conductor with a sense of humor. To this day it is possible to listen to Zappa's old Verve-MGM albums and marvel at their wit and musical sophistication. In "New early years," I marvelled at Zappa's knowledge of rock and roll. R&B, avant-garde jazz, the more arcane styles of Van Dyke, Cage, and Schoenberg, and inside humor on the order of Jonathan Winters or Lord Buckley. "We're Only in It for the Money" still stands as a clever parody of Sgt. Pepper's Lonely Heart Club Band—and "Uncle Meat" although it is very piecemeal, is a good example of Zappa's compositional and orchestral talents. It's curious, but up until the time Zappa disbanded the Mothers of Invention, his work was enthralling. In 1973 he appeared here at the Sports Arena with a line-up which, at the time, seemed unbelievable: Ian and Ruth Underwood, Jean-Luc Ponty (he was great back then), George Duke (ditto), Bruce Fowler, Amylose Dunbar. But after fring them, he became progressively gaudier, to the point where if you were as tough as he thinks of music is pleasurable. He still is a very good, understated guitar player, and his gifts have not dried away altogether. But he is not funny anymore and he should realize that. In fact, since he scored his first hit single with "Yellow Snow," he has released about eight albums



FRANK ZAPPA

filled with gobbledegook that is humorous and musical, only intermittently interesting. Most likely Zappa's problem is that he is a megalomaniac; he tries these guys and they have to do what they are instructed to do, no questions asked. One die-hard fan of Zappa has, for a half dozen years, been assuring me that one of these years Frank Zappa will release something as funny as "Absolutely Free" or as inventive and eclectic as "Uncle Meat" or as raucous as "Hot Rats." Later, however, he has raised doubts. The exasperating thing is that musicians such as Zappa are so

unpredictable. Their loyal fans wait patiently in anticipation of what is yet to come. Of course, deep down they know it could be quite a long wait—you never can tell for certain. It would be nice if Zappa paid off his musical debts Tuesday night when he appears at the Civic Theatre.

There will be another marathon soul and disco show at the Sports Arena on Friday night, featuring Kool and the Gang, Michael Henderson, the Jones Girls, and Kurtis Blow. After months of wrestling with ambivalence, I now have decided that I like Kool and the Gang. They've always seemed

a bit stiff, both as musicians and as performers. But their heavy (read "Kool") attitude is typical of many similar bands. They want to drive audiences to a frenzy while remaining absolutely different and composed themselves. The style may be different from that more common to rock bands, but the aim is the same: they want you to dance and go crazy. The same is true of Michael Henderson, except that he is not as good at it. Henderson is an excellent funk bassist. During Miles Davis's worst period from "On the Corner" in 1972 on, he provided the pulse and, possibly unknowingly, anchored the band in such a way that it was actually enjoyable listening. Now he is just a singer, no more but certainly no better than any other occasional hitmaker on the charts. As for the Jones Girls and Kurtis Blow, they might be great; they might be fair; they might be low—no one seems to know. No one has heard of them.

The Sensational Big M.O. and His All-Stars, All-Stars, All-Stars will perform what they consider a "final communal performance" Friday night at the Sports Arena. Those who frequent local clubs have seen everyone in this motley crew in some capacity or other. The members include various guys and gals from the Penetration, D.P.K., the Puppets, the Unknowns, Decadents, the Crowded Pairs, Private Sector, Land Proms, and who knows who else. As anyone who has seen this bunch before will tell you, they can be rather rowdy. But they gather on stage for sheer fun, and their irreverent treatment of adlibs and goodies have the same effect as seeing your best friend dancing at a honky-tonk on his head at a dinner party. Performing with them will be Rank and File, featuring the Oks and Numbertones (what a combination—Scottie

communitis) and the Cokers, who, although they are undergoing personnel shuffles, do quite well with their heavily selected rock, blues, R&B, and funk classics. D.P.K. and the Puppets, in their normal guises, will be at the Sports Arena Saturday night with the Suspects. Hank Crawford, a very warm, amiable old schoolhorn, plays at the International Blend on Sunday afternoon and evening. Crawford is like Gene Ammons and Grover Washington, Jr., in their better moments: bluesy, funky, melodic, and profound. He is by no means great, but he entertains and soothes, and sometimes that is enough. Sonny Terry and Brownie McGhee, a blues duo with a large following around here, will be at the Belly Up Tavern on Wednesday, December 10, 9 p.m. 143 South Cedros, Salinas Beach, 481-9222.

READER'S GUIDE TO THE MUSIC SCENE

The Music Scene is compiled every Friday and Saturday, to list club entertainment, call 692-3268. Subjects: Sport, Saturday, December 6, 9 p.m. 1130 Buena Avenue, 276-3993.

Hank Crawford: International Blend, Sunday, December 7 at 4, 7:30, and 9:30 p.m. 4034 30th Street, North Park, 287-6718 or 298-1731.

Frank Zappa: Civic Theatre, Tuesday, December 9, 7 p.m. Convention and Performing Arts Center, 236-6500.

Asano at the Wheel: Backchannel, Tuesday, December 9, 7:30 and 10:30 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

Sonny Terry and Brownie McGhee: Belly Up Tavern, Wednesday, December 10, 9 p.m. 143 South Cedros, Salinas Beach, 481-9222.

Stevie Wonder: Sports Arena, Thursday, December 11, 7:30 p.m. Sports Arena, 224-4711.

Earl Zero with the Rebel Rockers: International Blend, Friday, December 12 and Saturday, December 13, 7:30 p.m. 287-6718 or 298-1731.

Kool and the Gang, Michael Henderson, Jones Girls, and Kurtis Blow: Sports Arena, Friday, December 13, 7:30 p.m. 287-6718 or 298-1731.

Roberto Valdez and his Gypsy Violin: Romantic international violin music for any occasion. Call 488-7411. 8:00 am—12 pm • 7 pm—11 pm

December 8, 7:30 p.m. Sports Arena, 224-4711.

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SECOND AVENUE THEATRE 863 Second Ave., downtown. **Claude Coma and the I.V.'s** Targets Saturday, Dec. 6. **the cokers The Funes Crawdaddys** All shows at 8:30 pm. Tickets: \$3.50. Call 284-1508 for information. NO AGE LIMIT.

Sunday, December 14, 7:30 and 10:30 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

Ray Buchanan: Backchannel, Tuesday, December 16, 7:30 and 10:30 p.m. 8022 Claremont Mesa Boulevard, 560-8022.

Anchor Inn: 7260 Claremont Mesa Boulevard, Kearny Mesa, 571-1532. Chuck Martin, modern contemporary vocalists, Friday.

Anthony's Harborbide: 1556 North Harbor Drive, downtown, 232-6358. Gary Puckett with SPO, contemporary, Tuesday through Saturday.

Atlantis: 2955 Ingraham Street, Mission Bay, 224-4334. Roberta Linn, contemporary, Tuesday through Saturday.

Backchannel: 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Call club for information.

Albino's: 1309 Camino del Mar, Del Mar, 752-6744. Night Vision, contemporary jazz, Thursday through Saturday. Jerry McCann, contemporary jazz, Tuesday and Wednesday.

Albin's Beef Inn: 1201 Hotel Circle South, Mission Valley, 291-1103. John Howard, pianist, Tuesday through Saturday.

Anchor Inn: 7260 Claremont Mesa Boulevard, Kearny Mesa, 571-1532. Chuck Martin, modern contemporary vocalists, Friday.

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3874 Carmelita Boulevard, Carlsbad, 735-3715. All-4-4, a 14-piece rock band, Wednesday through Saturday. South Coast, 735-3715. Carlsbad and San Diego, contemporary, Sunday through Tuesday.

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Bonnie Stone Pub, 5617 Baboia
Avenue, Claremont 91711-2033.
Call club for information.

Blue Parrot, 1248 Prospect Street,
La Jolla 92037. New Tuesday
jazz band, jazz, Thursday, Charles
McPherson Quartet, jazz, Friday
and Saturday, Dwyer-Rosen Duo,
classical, Sunday, Gary Music Co.,
jazz, Tuesday, Mike Wolford Trio,
jazz, Wednesday.

Boathouse, 2040 Harbor Island
Drive, Harbor Island, 92024.
Lam Page, contemporary,
Wednesday through Saturday.
Don Murphy, contemporary,
Sunday through Tuesday.

Bob LaBelle Music Center, 1450
Sagehollow Street, Loma Park,
222-6600. Tuesday, Ray Chrysler,
jazz, Saturday.

Bombay Bicycle Club, 2506
Shelter Island Drive, Shelter Island,
225-2453. Party, Sunday,
contemporary, Wednesday and
Thursday, Gary Music Co., jazz,
Friday and Saturday, Ruffalo Jazz
Continuum, jazz, Sunday through
Tuesday.

Boon's, 2888 Pacific Highway,
down town, 261-5555. On stage,
rock and roll, Tuesday through
Saturday, Schimshaw, country,
Sunday and Monday.

Burbury's, 1936 Mira Mesa
Boulevard, Mira Mesa 92028.
Call club for information.

Buttercup Lounge, 2045 East
Valley Parkway, Escondido,
942-0422. Live, Tuesday and
Wednesday, variety, Thursday through
Sunday.

Cafe Del Rey More, 1549 El
Paso, Baboia Park, 234-5511.
Brian Roney, contemporary guitar,
Friday and Saturday, Sharon
Sudger, piano bar, Friday and
Saturday.

Cafe in the Valley, 911 Camino
del Rio South, Mission Valley,
295-6329. Robert Werbel,
classical guitar, Wednesday
through Saturday.

Cash and Cleaver, 140 South
Sierra Avenue, Solana Beach,
481-8238. Free, live.

contemporary, Wednesday
through Saturday.

Castaways, 12757 Woodside
Avenue, Torrey Pines, 461-6700. Call
club for information.

Catalan, 3990 Mission
Boulevard, Mission Beach,
484-1081. The Lone Star Express,
featuring Al Underwood, country,
Wednesday through Sunday.

Chateau, 3623 College Avenue,
College Grove, 582-5620. Call
club for information.

Chicago Mining Co., North, 308
El Camino Real, Encinitas,
942-1076. Red Gammie Band,
soft rock and dance music,
Thursday through Saturday, Tex,
contemporary, Wednesday
through Saturday.

Barrett, country swing, Sunday
through Tuesday.

Chuck's Steak House, 1250
Prospect Street, La Jolla 92037-5325.
Call club for information.

Comedy Store, 946 Pearl Street,
La Jolla 92037-5175. Los Brombees,
Steve Moore, and Bruce Baum,
comedians, Thursday through
Saturday.

Country Pumpkin, 1962 Palm
Avenue, Imperial Beach, 429-1161.
Country, Wednesday through
Sunday.

Country Pump, 12280 Old
Business Route 8, El Cajon,
561-5893. Call club for information.

Croissants, 345 Market Street,
down town, 233-7856. Marguerita
Page Quartet, jazz, Wednesday
and Thursday, Ella Ruth Pigeon,
jazz, Friday and Saturday.



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Susan's Cakes
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Tickets at door \$8.00

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Soma &
the I.V.'s**

with special guest

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**Crawdaddy's &
Rooster**

Saturday, Dec. 6

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The Magnets**

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445-5151

Cliffpeppers, 7305 Claremont
Mesa Boulevard, Kearny Mesa,
571-7755. Freeway, country,
Wednesday through Saturday.

Cliffpeppers, 7380 Golfcrest
Place, San Carlos, 460-5400. Al
Tones, pianist, Wednesday
through Saturday.

**Cunningham's Restaurant and
Country Western Night Club**,
578-1216. Red Five, country
western, Tuesday through
Saturday.

Dance Machine, 1852 Palm
Avenue, Imperial Beach, 429-1161.
Weekly jams, top 40 rock,
Wednesday through Sunday, rock
and roll, Monday and Tuesday.

Da Vinci's, 626 E Street, Chula
Vista, 427-4880. Rex Harts,
contemporary, Tuesday through
Sunday, auditions, Wednesday.

Distillery East, 755 Metcalf Street,
Escondido, 741-9393. Aircraft,
Rock, and The Kicks, rock,
Thursday, Rockin' Steve W., rock,
new wave, and cream of the pop,
Friday and Saturday, Rockin' Steve
W., rock, Sunday.

Distillery, Old No. 7, 140 South
Sierra Boulevard, Solana Beach,
755-6753. Call club for
information.

Doc Masters, 2051 Shelter Island
Drive, Shelter Island, 223-2572.
Doris Colina Band,
contemporary and country,
Tuesday through Saturday, T.D.
and M. Mustard, contemporary,
Sunday.

Donofrio's steak house, 7353 El
Cajon Boulevard, La Mesa,
460-1400. King Ricard Blues Band,
blues, Thursday through Saturday,
Saturday, country western, Sunday
through Wednesday.

Driftwood, 5286 Baltimore Drive,
La Mesa 92040-5533. Steve Johnson
Trio, contemporary and jazz,
Wednesday through Saturday,
Sage, country western, Sunday
through Tuesday.

Eagle 1, 945 San Marcos
Boulevard, San Marcos, 744-7100.
Crimmy Sales, country western,
Wednesday through Saturday.

Ember Room, 7059 El Cajon
Boulevard, East San Diego,
463-2263. Western hemisphere,
country and country rock,
Thursday through Saturday.

Fai City, 2137 Pacific Highway,
down town, 232-2686. Melissa
McPherson, contemporary,
Tuesday through Thursday,
Audubon Birdie Carter, jazz, Trio,
jazz, Friday and Saturday.

Fish House West, 2633 South
Highway 101, Cardiff, 753-6438.
Put the jazz continuum into
Thursday through Saturday.

Hymn Springs Inn, 15505 Old
Highway 80, El Cajon, 443-9268.
Andy and Donna, country western,
Wednesday through Saturday,
open jam session, Sunday.

Pogoutter, 2858 Carlsbad
Boulevard, Carlsbad, 722-3137.
Cindy Chaffard and the Tams,
rock, Tuesday through Saturday,
Incoognito, new wave, Sunday and
Monday.

Francine's, 239 North Hill Street,
Oceanside, 722-7123. Call club for
information.

Gaslight Theatre Club, 2855
Meadow Drive, Loma Park,
223-8122. Call club for information.

Gold Coast Lounge, Town and
Country Hotel, 500 Hotel Circle,
North, Mission Valley, 295-7311. Soft
Touch, contemporary, Tuesday
through Saturday.

Haji Baba, 154 Mission Valley
Center West, Mission Valley,
295-2075. Live Arabic music and
belly dancers, nightly.

Haltway, 4258 West Point Loma
Boulevard, Loma Linda, 225-9599.
Call club for information.

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Call club for information.

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Call club for information.

Haltway, 4258 West Point Loma
Boulevard, Loma Linda, 225-9599.
Call club for information.

Boulevard, Pacific Beach,
274-3474. Cindy and the Sinners,
rock and roll, Tuesday through
Saturday, Robin Hirsch,
contemporary, Sunday and
Monday.

Hampden Henry's, 4216 Wallace
Street, Old Town, 295-0854.
Debra Zanzich, guitar and
variety, Wednesday through
Friday, Melissa McCracken, guitar
and variety, Saturday and Sunday.

Harpwood Henry's, 2725 Shelter
Island Drive, Shelter Island,
224-5542. Steve's Throw, oldies
and contemporary, Thursday
through Saturday.

Hill House, 2730 Via de la Valle,
Del Mar, 755-6044. Colorado
Cool and country rock,
Wednesday through Saturday,
Rockin' Steve W., rock, Sunday
and Tuesday.

Hilton Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-4070. People Movers,
contemporary, Tuesday through
Saturday.

Holiday Inn, 7555 Mission Valley
SAT, DEC 6 8-12
afternoon session 8:30-11:00

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afternoon session 8:30-11:00

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afternoon session 8:30-11:00

Holiday Inn, 7555 Mission Valley
SAT, DEC 6 8-12
afternoon session 8:30-11:00

Saturday, Guideline,
contemporary, Sunday and
Monday.

Holiday Inn in Mission Valley, 1517
Fre Avenue, Encinitas,
442-3861. Call club for information.

Houlihan's, 5323 Mission Center
Road, Mission Valley, 297-6370.

Houlihan's, 5323 Mission Center
Road, Mission Valley, 297-6370.

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Houlihan's, 5323 Mission Center
Road, Mission Valley, 297-6370.

Skylark, contemporary,
Wednesday and Thursday, Wayne
Gray, contemporary, Friday and
Saturday.

Humphrey's, 1401 Moon Inn, 2241
Shelter Island Drive, Shelter Island,
224-5577. Live Karaoke and
band, contemporary, Tuesday
through Saturday.

Humphrey's, 1401 Moon Inn, 2241
Shelter Island Drive, Shelter Island,
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224-5577. Live Karaoke and
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CASTAWAYS

UNDER NEW MANAGEMENT

Night Club
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San Diego's finest rock act—

Misfit

Tuesday through Saturday

and

The Acme Spaghetti and Screen-Door Company Comedy Troupe

Every Sunday and Monday at 9.

Also enjoy our weekly specials

| TUESDAY | WEDNESDAY | THURSDAY | FRIDAY & SATURDAY |
|-------------------------------|-----------------|------------------------|---|
| Ladies Night Drinks \$1.00 | Managers \$1.00 | Kamaze Night \$1.00 | No Cover Charge Saturday: Door Price |

Monday Night Football on Giant Screen

10757 Woodside

Santee

Behind Lenny's Restaurant

For reservations
or information:

449-6700



GRAND REOPENING

DRUMS

| Demo Sets | Shell Type | List | Sale |
|-------------------------|------------|--------|---------|
| Pearl 12-piece | (FW) | \$1095 | \$ 999 |
| Ludwig 8-piece | (W) | 1795 | 1077 |
| Tama 8-piece | (W) | 1895 | 1137 |
| New Pearl Sets | | | |
| 8-piece | (FW) | 1089 | 762.30 |
| 9-piece | (FW) | 1395 | 876.50 |
| 10-piece | (FW) | 1495 | 1048.50 |
| 15-piece | (FW) | 2235 | 1564.50 |
| 9-piece | (VSPM) | 885 | 619.50 |
| New Gretsch Sets | | | |
| 15-piece | (W) | 3100 | 2176.30 |
| 7-piece | (W) | 1469 | 1028.30 |
| 5-piece | (W) | 2011 | 1407.70 |

REMO DRUM HEADS 2 FOR 1 DURALINE HEADS IN STOCK

PAs

| | |
|------------------------------|----------------|
| New Sunn | 40% off |
| Sunn SPL | 30% off |
| Altec | 50% off |
| Goldstone | 40% off |
| EV | 30% off |
| Road | 30% off |
| Music Man | 30% off |
| Spectro Acoustics | 30% to 40% off |
| 81 Amp | 30 to 40% off |
| Tangent | 30 to 40% off |
| Lexicon | |
| Used | |
| Supercore Disco Mixer | \$190 |
| Spectro Acoustics EQ 10 Band | \$157.50 |
| TEAC Audio Mixer | \$250 |
| Pioneer Quad Power Amp | \$350 |

GUITARS

| New | List | Sale |
|-----------------------------------|-------|----------|
| Gibson 335 TD | \$999 | \$999.40 |
| Gibson The Paul | 629 | 377.40 |
| Gibson The SG | 599 | 359.40 |
| Gibson LP Custom | 999 | 599.40 |
| Music Man Sabre | | |
| Guitar | 745 | 521.50 |
| 1000 w/case | 825 | 300 |
| Used | | |
| Yamaha LP copy | \$225 | |
| Trans Brn S 5 00083 | 800 | 395 |
| Fender Tele deluxe | 395 | 250 |
| Cervin Bass | 499 | 499 |
| Rickenbacker 4001 Bass (fretless) | 499 | 499 |
| Gibson Artistan | 1099 | 400 |

GUITAR & BASS AMPS

| | |
|---------------------------|----------------|
| New Sunn | 40% off |
| Sunn | 30% off |
| Goldstone | 40% off |
| EV | 30% off |
| Road | 30% off |
| Music Man | 30% off |
| Spectro Acoustics | 30% to 40% off |
| 81 Amp | 30 to 40% off |
| Tangent | 30 to 40% off |
| Lexicon | |
| Used | |
| Fender Quad Reverb | \$675 |
| Gallen Kruger Bass Amp | 965 |
| Sunn 215 B bottom | 999 |
| Sunn 402 bottom | 999 |
| Sunn 402 bottom | 999 |
| Guitar & Bass String Sets | 2 FOR 1 |



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Concert & Tour Shirts • Photos • Posters • Magazines • L.P.'s & Tapes
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Elton John • Van Halen • More!

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Top new selections
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USED TAPES & L.P.'s FROM 50¢ & UP

All those great albums & tapes you always wanted to replace in your collection.
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San Diego's most popular band!
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FOLK CLUB
FOLK • BLUES • BLUEGRASS
Where Music is the Food of Life

Thursday 7:30 to 11:30
Blues singer **DEBORAH LIP** \$2.00
Blues singer **JOHNSON/BALMUTH** \$3.50

Friday 7:30 to 9:30
Blues singer **DEBORAH LIP** \$4.00
Blues singer **JOHNSON/BALMUTH** \$4.00

Saturday 7:30 to 9:30
Blues singer **DEBORAH LIP** \$3.50
Blues singer **JOHNSON/BALMUTH** \$3.50

Sunday 7:30 to 11:30
Blues singer **DEBORAH LIP** \$1.50 or a musical instrument

SIAMSA GAEIL
Traditional Irish Music
7:30 to 9:30 \$4.00

CEILI IRISH BAND
Traditional Irish Music
7:30 to 11:30 \$1.50 or a musical instrument

Old Time Hoot Nite
Musicians call in 5:30
Open 10:00 a.m. to midnight Tuesday—Saturday
Advance reservations recommended for Fri., Sat. & Sun. nites. 438-4030

JENNIFER HALL
Singer & guitarist
7:30 to 11:30 \$2.00

LUNCH • SUPPER • SUNDAY BRUNCH
Open 11:30 a.m. to 2 p.m. and 5 p.m. to midnight Tuesday—Saturday
Open 10:00 a.m. to midnight Sunday—Closed Monday

Becky and the Blu Tones

Opening Dec. 9 thru Jan. 10,
every Tues.—Sat.



887 Camino del Rio South
Mission Valley
291-1638

contemporary, Wednesday
through Monday.

Reuben E. Lee, 880 Harbor Island
Drive, Harbor Island, 291-1880.
Jazz, Contemporary and Country
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
Babcock Avenue, Claremont,
278-7373. John Hartman Show,
variety and pop. Tuesday through
Saturday.

Rib Cage, 5550 Kearny Mesa
Road, Kearny Mesa, 277-7037.
W.C. Spencer Band, country
western, Friday and Saturday.

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

Rudy Garcia's, 1433 Camellia
Street, Pacific Beach, 278-8090.
Douglas Gates and the Duo
Tones, light jazz. Saturday, David
Cheney, folk music, Sunday.

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

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

Shepherd Cafe, 1126 South
Highway 101, Encinitas, 753-1124.
Live music, afternoons daily, harp
and guitar. Tuesday evening, folk
guitar. Friday and Saturday
evening, Peter Scorsone, jazz.
Sunday afternoon, David, piano.
Sunday evening, Robert, classical
guitar. Monday evening,
Jonathan, piano. Tuesday
evening, classical guitar.
Wednesday evening.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island,
291-2000. Sandpiper Lounge,
Magic II, variety. Tuesday through
Saturday. Butterfield Stage Saloon,
John Sandpiper, contemporary
and original. Tuesday through
Thursday. John Sandpiper, Kiko
Comerio, and Paul Bielek,
contemporary and original,
Friday and Saturday.

Show Biz, 1421 University Avenue,
Hilcrest, 291-1551. Female
Impersonation, Wednesday
through Sunday.

Split, 1130 Buena Avenue,
BayPark, 276-3993. Suspects plus
three groups, new wave rock.
Thursday, the Sensational Mr. and
his All-Bitchin'. All-Star All-Stars
and Rank in File and the Cokeys
new wave rock. Friday, DFK2, the
Puppies, and the Suspects, new
wave. Saturday, Fairfield and the
Alekys and guests, new
wave. Tuesday, Claude Corna
and the TV's and the Big, new
wave. Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-5272. Wed., harp,
contemporary, Thursday through
Saturday.

Springfield Wagon Works, 690
North Second Street, El Cajon,
440-2737. Amber Band, mellow
rock and originals, Thursday
through Saturday.

Stallion Oaks Resort Ranch,
Boulder Creek Road, Descanso,
445-4719. Call club for information.

Stratford Restaurant, 1660 Coast
Boulevard, Del Mar, 756-2000.
Rick Fagan, contemporary, Friday
and Saturday.

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

Taming of the Shrew, 421 University
Avenue, Hilcrest, 291-1580.
Dwyer-Frieden Duo, classical
chamber music for flute and
guitar. Thursday through Saturday.

Thai Pazo Place, 2622 S.E.
Camino Real, Carlsbad, 434-3171.
Davidson jazz. Friday, John & Julie
McKee with Dennis, European,
Saturday.

Hot Jazz Every Thursday



barry joyce's NEW TUXEDO JAZZ BAND

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Blue Parrot Restaurant & Bar
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Concert • Sports • Theatre

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STEVIE WONDER 1st 9 Rows \$20-\$25
CHARGERS vs. SEATTLE 1st 20 rows \$20-\$25
GRATEFUL DEAD L.A. Dec. 14
R.E.O. SPEEDWAGON Dec. 19
MICHAEL SCHENKER GROUP Dec. 22
NEW ENGLAND Dec. 23

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Reserve now: Blondie, Styx, Rod Stewart, Rolling Stones, Beach Boys
The Police & Devo, U.F.O., John Lennon, Neil Diamond and more.
SAVE BUY, SELL, TRADE SEAWORLD AT
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Music 7 Nites

Wednesday, Dec. 10, 17, 23 & 30

Rosie and the Screamers

Thursday, Dec. 4 The Steamroller Blues Band

Friday, Dec. 5 Nyrvana Rock and Roll

Saturday, Dec. 6 Mike Valley and his Mortal Sin Music

Sunday, Dec. 7 The High Boys Rock and Roll

& Monday, Dec. 8 Brothers Band

Tuesday, Dec. 9 Ocean Rock and Roll

Thursday, Dec. 11, 18 & 19 Trowers

Friday, Dec. 12 & Saturday, Dec. 13 Spurs Country

650 First St. 753-6299 Encinitas, Ca.
Old Coast Highway 101

This Friday and Saturday

Becky & the Blu-Tones



Every Wednesday and Sunday

Thunderbolt the Wondercolt



Coming Dec. 26 and 27 only

Montezuma's Revenge

JOSE MURPHY'S IRISH PUB

4302 Mission Blvd., Pacific Beach
270-3220

Kalligann's 4 FISH


presents

Cindy & the Sinners

Tuesday—Saturday
9 p.m.—1 a.m.

OCEAN FRONT DINING

Hill House RESTAURANT & BAR



Colorado Cool-Aid

Country Rock
Wednesday through Saturday 8:30—1:30

Freestyle

Light country rock, Sunday & Tuesday

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 755-6614 In the Flower Hill Mall

To Leo's, 6333 Mission Gorge Road, Mission Gorge, 285-0914. Laura Zamboni, guitarist and jazz vocal styling. Wednesday through Saturday.

Tom Horn's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110. Ducky, contemporary, Wednesday, Ducky and Melissa, contemporary, Wednesday through Saturday, Ducky, contemporary, Sunday, Donna Cole, contemporary, Tuesday and Wednesday.

Top of the Arc, Travelodge Hotel, 1950 Harbor Island Drive, Harbor Island, 291-6700. Sidewinder, country western, Friday and Saturday, the Hollis Gentry quartet, jazz, Sunday and Monday.

Trains, 315 South Highway 101, Solana Beach, 755-2744. Call club for information.

Triton, 2530 South Highway 101, Cardiff, 436-8877. Semi Bros., rock and roll, Tuesday through Saturday, Colorado Cool Aid, country rock, Sunday and Monday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3243. John Renshaw, guitar featuring Denise Jeter, jazz, Friday and Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Kinky, rock and roll, Wednesday through Saturday, live rock and roll, Sunday through Tuesday.

Tube-Mom's, 2551 University Avenue, North Park, 295-3426. Family Bluegrass Band, bluegrass, Saturday.

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

The Westerner, 22 West Seventh Street, National City, 474-2919. Ducky Rhodes, rock and roll, Monday and Tuesday.

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

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sexual sniffling-out scene in a New York art museum, with the playing Dickerson standing on the nearest pickup and ending up on the pocket. The payoff is this swooning

erotic episode (as she looks through the main drive for a memo pad on which to scrawl a memo) and Dickerson comes across a Deafening of Health certificate declaring

him a V.D. carrier) is such a howlingly cruel, awkward, and simply embarrassing. And as expected in a banal Las Vegas movie, there is a full-fledged cheating and stealing (principally, of course, from Hitchcock's *North by Northwest* and *Psycho*).

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the cinematographer's seat he used to occupy, and working masterfully in black and white as he did in *THE MONUMENTS MEN*. But in *THE TOP GUN* AND *LOVERS*, and as few people know these days, the fact that

defuncted John Merrick, and his promotion by Dr. Frederick Treves from sidestroke break to medical sensation and high society celebrity becomes a surprisingly conventional and sentimental drama particularly to have come from underground director David (ERASEHEAD) Lynch. The

appealing things about the film are the elements—the chaotic image, the monster mask worn by an unrecognizable John Hurt—and not the grinding lessons in humanity. With Anthony Hopkins, John Gielgud, Anne Bancroft, Wendy Hiller, 1980. (Center 3 Cinema 1, El Camilo & La Jolla Village; Parkway 1, Rancho Bernardo 6).

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

him a V.D. carrier) is such a howlingly cruel, awkward, and simply embarrassing. And as expected in a banal Las Vegas movie, there is a full-fledged cheating and stealing (principally, of course, from Hitchcock's *North by Northwest* and *Psycho*).

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The Empire Strikes Back — When it came a little something more about Luke Skywalker's parentage, but the main idea seems to be to lay the groundwork for another STAR WARS sequel rather than make any real headway. The movie makes pretty well what it can out of a training-room atmosphere of war games, Halloween costumes, model spacecrafts, and by means of one of which, sort of an armor-plated mastodon, would be worth the price of admission. *Star Wars* is a good movie, but it's not a masterpiece. *Star Wars* is a good movie, but it's not a masterpiece. *Star Wars* is a good movie, but it's not a masterpiece.

The Getting of Wisdom — Australian period piece set in a turn-of-the-century girls' boarding school, directed by Bruce Beresford. (Center 3 Cinema 2).

The Great Santini — Previously released as *THE ACE*, a portrait of a warrior without a war, a Marine pilot who is something of a patriot, something of a practical joker, something of a family man, and something of a bully, and who has no satisfactory way to turn off his excess energies in the romantic years before the Vietnam War. A somewhat piecemeal movie, but the impact of the war is often sparkling. Truly beautiful aerial photography, astute selection of scenes and places around the military town of Beaufort, South Carolina, and a complex view of family life. A sensitive sense of how even the most incendiary domestic crisis will eventually blow over and be forgotten. (e.g. the father's fury at being teased by his teenage son in a backwoods basketball game). Get away from me before I knock your freckle off your face! he advises his peace-making daughter, and a moment later he is bouncing the ball off his son's head in an effort to goad him into a rematch. With Robert Duvall, Michael O'Keefe, and Blythe Danner, written and directed by Lewis John Carlo. 1980. (Center 3 Cinema 3, La Jolla Village).

It's My Turn — Considering all the fuss about GIRL FRIENDS, it could hardly be expected that Claudia Weiler's first film for a major Hollywood studio would curb the trend. There is a certain amount of naturalistic fluff around the unassuming lovers, a female math professor and a retired baseball player—and a certain amount of chunky technique. But it would be pure folly to take that stuff as a principled repudiation of slickness. With Jim Clayburgh, Michael Douglas, and Charles Grodin. 1980. (Cinema Plaza 5, College Fashion Valley, University Towne Centre, Vineyard Twin 1).

My Bodyguard — Low melodrama in high school, with a gang of greasy-haired thugs, whose leader is out of the Vic Morrow school of acting, enjoying bus fares and lunch money from the whimsy and rants of the sophomore class. Until a new prep school transfer decides to fight back by enlisting the help of a hulking loner with a Jeep, dark secret, and a shuddersome reputation. Tony Bill's directorial debut has a rather sickening determination to ingratiate itself, and what he does is to use as simple a camera as possible to make a claim on high society. The girl's great handicap in life is generally agreed to be her homeliness. This verdict must cause innumerable women in the movie audience to shrink a little lower in their seats, since the actress in question (Joy David) looks quite similar to, and somewhat prettier than, Diane Keaton, unless her features are taken to be a severe physical defect. Directed by Gilian Armstrong. 1979. (La Paloma, from 12/8).

Norma Rae — A nice, sincere, square, old-labor movie, which, in the tradition of *BLACK FURY*, THE GRAPES OF WRATH, THE WHISTLE

from New York (Ron Leibman). The unimpassioned, written, dialogues between these two Platonic comrades give the impression that Norma Rae's conversion to unionism (and, as a bonus, to Dylan Thomas) is brought about not by any perceptible rise in the level of her social consciousness, but by her willingness to accept this Yankee intruder with true Southern hospitality. Written by Irving Ravitch and Harnett Frank, Jr., directed by Martin Ritt. 1979. (Ken, 12/10).

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Fantasie — The Disney studio's grand experiment, selling cartoon sequences to a few thousands of classical music, doesn't do too much for the music (it's rather like a creative writing assignment in the 6th grade: okay, okay, what do you picture in your mind when you listen to this recording?). At most, it can be credited with creating a mass audience for the music. The real show, of course, is the

The First Deadly Sin — Frank Sinatra has a nice, gentle, making-for-easy listening, even when the lines go quietly mad—as they especially tend to do during the hospital visits to his ailing wife that take him away from his police duties. On a couple of these occasions he is even asked to read aloud from one of the *Honeybunch* books. Fine. Dwayne Martin, Gabe, David Dukes, Brenda Brinkman, directed by Brian G. Hutton. 1980. (College, Poway Playhouse).

Flash Gordon — Newcomer Sam Jones takes over for Buster Crabbe, with Melvyn Anderson, Oliver Roby, and Max Von Sydow. Directed by Ma-

Hopelessly — Soft and bland like the food in an old folks' home, *Hopelessly* is so dodderingly, demurely affable as to completely obliterate the character he is assigned to play a cunning CIA careerist who has quit the agency in order to "help" all in his memoirs. With Glenda Jackson, Ned Beatty, and Sam Waterston, directed by Ronald Neame. 1980. (Center 3 Cinema 3, La Jolla Village).

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Don Adams is his old self again, and there are plenty of laughs as he and his wife smile per minute as during one of the TV episodes, but at three times the length, it does a more sustained effort on the viewer's part than is reasonable to ask. With Vittorio Gassman and Sylvia Kristel, directed by Oliver Stone, 1980. (Stand 12-8 through 3)

Oh, God, Book II — Not so much a sequel to OH, GOD as an alternate version revolving around a more popular in a page-boy haircut whom the Man Upstairs wants to spread the advertising gospel. "Think God," and who is given strength in her crusade

with the reminder that she is in the select company of Socrates, Martin Luther King, Mahatma Gandhi, and Abe Lincoln (Halle Berry) would have been welcome here, to reveal to us how those four gents responded to the God's person-to-person call. The five scriptwriters appear to have been blind to the possibilities for some sort of parody of Joan of Arc, but those obvious possibilities make this slapdash TV-ish production a bit more affecting than it has any right to be. With George Burns, David Byrne, and Suzanne Pleshette, directed by Gilbert Cates, 1980. (Center 3 Cinema 2, University Towne Centre)

One-Trick Pony — Paul Simon in a role written by and for himself, a hit voiced pop singer who hit his peak with Salty Peaches and a decade later has been reduced to a mildly tolerated warm-up act for the B-52's, a singer very much like Simon himself, in fact, except for being much further down — a fact that may indicate a tendency in Simon's part to overstate his grievances with the music world. The self-pity and disaffection in that tendency are partly offset by the sweet naivete of the Simon character and by a seeming accuracy about certain recording-business types. A strong production based on Simon and his music will

not be enough to make this movie into an important event in your life, but it would help. With Joan Hackett, Rip Torn, Allen Ginsberg, Lou Reed, and Blair Brown, directed by Robert M. Young, 1980. (Power III Cinema 3, Sports Arena 6)

Ordinary People — Robert Redford's directorial debut, an adaptation of the Judith Guest best-seller, comes out with an emotional plea in favor of hugging. That practice, especially if done in the car, is seen as a balm to the psychological scars of a guilt-ridden teenage boy (Tim Hutton, who like his father Jim, gives his facial

expressions a real workout). The movie is rather nervous in its visual style and petulant in its attitude toward upper-middle-class guilt and propriety (embodied by the brittle Mary Tyler Moore), but a couple of head-sharp subjective effects almost make the whole show worthwhile: the first being the boy's wounded feelings at a family photo-taking session, and the second being his disgust over the antics of his high-school peers at a McDonald's.

The Doleful Donald Sutherland as the father and husband is supposed to be not a bad guy, but the real hero of the piece is the warm Jewish psychiatrist (Judd Hirsch). His ministrations, rather pat as a dramatic device and rather idealized as a view of the profession, coax the teenager into a spectacular Freudian slip, prompting him to rise out of his chair, float to the window, and self-squaring colored lights, play on his face as he undergoes an earth-moving revelation. 1980. (El Camino & Rincho Bernardo 6, Valley Circle)

Private Benjamin — Goldie Hawn joins the Army, co-starring Ellen Brennan and Armand Assante, directed by Howard Zieff. (El Camino & Rincho Bernardo, Plaza Twin 1)

Rough Cut — When a movie about a notorious serial killer starts off with him doing a vocal impression of Cary Grant (presumably TO CATCH A THIEF, his all-time favorite movie), you may reasonably be sure that a lot more trouble lies ahead. The evidence of this, taken together with THE BLACK WINDMILL, points overwhelmingly toward the improbability of director Don Siegel again returning to England for anything other than a vacation. With Burt Reynolds, Lesley-Ann Down, and David Niven, 1980.

Aleg Drive In, Camino Cinema 4, Century Twin 1, New Valley Drive In, Rancho Bernardo 6, Sports Arena 6, Spring Valley, University Towne Centre, Vogue.

Slayers — While it would be quite passing as part of a Halloween movie, this, leaning fantasy about Barbra Streisand's over-the-top when crashes film festivals and gets promoted as a rival of GREYING, made it, there has been a tendency to critics to stretch their tolerance unduly. The sick-poke quality of it would be upped a bit by the self-congratulatory quality were diminished. And the jumble of disparate elements, imitations of Hitchcock, grade-Z gore, collegiate comedy, Bernard Herrmann's passionate romantic score — gives the impression of loose screws rattling around inside a mostly empty head. Margot Kidder, Jennifer Salt, 1972. (Ken, 12-4)

Sleeping Beauty — A splendid valiant named Maleficent, with yellow eyes and black horns, and a splendid final three minutes when the Three Good Fairies attempt to rescue Prince Philip from Maleficent's stronghold in Forbotten Mountain. A tiny bit draggy to that point. Produced in 70mm by the Disney animation team. 1959. (UA Cinema 1)

Somebody in Time — Romantic fantasy in the vein of William Dieterle's PETER ABELARD, Henry Kissinger's PETER ABELARD, possibly Tay Garnett's ONE WAY PASSAGE, three ideas that will support the first-generation businessmen for their version of the libido as claiming its way over all material obstacles, breaking through such inhibitors as manacles, prison cells, mortality, and time. JENNIE would have to be the closest of those analogues, because of the theme of bridging time. Its interesting theme of bridging time, its interesting theme of bridging time, its interesting theme of bridging time. The most important thing, though, that this movie has in common with any of the

forenamed analogues — and a consideration that rules out any number of other possible analogues — is the high level of inspiration and virtuosity on display. With Christopher Reeve, Jane Seymour, and Christopher Penn, adapted from his own novel by Richard Matheson, 1980. (El Camino & Sports Arena 6, University Towne Centre)

The Shunt Man — The subject is fiction and reality and the blurred borderline between those states, and the lesson is conducted in an easy introductory level, geared perhaps for the audience of HOPPER, Bataan and Reality. Made Simple. The smartypants treatment of this matter is pretty strictly limited to what we might expect to call the Magic of Movies, a limitation brought about by the movie-within-a-movie plot format, as well as by director Richard Rush's sadistic compulsion to mislead, confuse, and double-cross the viewer by means of a now-you-see-it-now-you-don't-it takes to set them up for a cheap surprise. And of those there are plenty. With Peter On'lo, Barbara Hershey, and Steve Railsback, 1980. (Cove)

The Three Musketeers — In Richard Lester's semi-slapstick rendition of Dumas's durable tale, the musketeers carry out their appointed exploits apparently only because the book says they shall and not because they are able. It seems a bright idea to show sweatbacking as a loony, needless, head-over-heels activity, but the sweatbacking genre has always had a strong inclination towards humor and few examples from the Douglas Fairbanks-Errol Flynn-Burt Lancaster prototype in the Bing Crosby-Bob Hope Danny Kaye travesties to De Broca's wily CARTOUCHE, as much as a sense of humor as he is presented as Lester's. His laughter is frequent enough, its pace is quick enough, and its promised sequel is not unwelcome. A wealth of period costumes were dug up, or, or, or, but it is characteristic of Lester's silliness that these things are never displayed in a fashion to enlighten, historically, but always to beguile, surreally. With Michael York, Ned Frank Finlay, Richard Chamberlain, Raquel Welch, Faye Dunaway, Charlton Heston, 1974. (Ken, 12-5)

Tunnelvision — It is 1985 and the president of an avant-garde TV network has been called before a Senate committee to defend the licentious programming policies that have caused an eighty-five percent share of the viewing audience. The evidence shown to back up this concocted prelude proves to be nothing but run-of-the-mill TV fare, gagged up, snuffed up, botched up. Directed by Neil LaBute, 1976. (Mira Mesa Cinemas, Star)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stoner (a pot stoner), a stoner. Gas masks are advised. With Stacy Keach and Tom Skerrit, directed by

Lou Adler, 1978. (Babco, La Jolla Village)

Urban Cowboy — A Texas oil worker (John Travolta, who would not look out of place at a dude ranch) experiences deep emotional fulfillment with his success in riding the mechanical bucking bronco at Mickey Gilley's Texas-sized saloon (three times a half-acre, capacity of 7,000 — and y'all come now, hear). His fun is soon spoiled, though, when his wife turns up, and when a mean-looking stranger in a black fedora shirt proves himself to be even better. The barnroom rivalry would have lent itself well to the mock-heroic mode, and can hardly help leaving that way from time to time. As the slice-of-working-class life it wants to be, the movie is actually fun on work life if you blink at the wrong moments you may miss the oil fields altogether, on locale, and on the cowboy mystique that's supposed to be laid bare. With Debra Winger and Clint Glenn, directed by James Bridges, 1980. (Aleg Drive In, Camino Cinema 4, Century Twin 1, New Valley Drive In, Rancho Bernardo 6, Sports Arena 6, Spring Valley, University Towne Centre, Vogue)

The Warriors — Walter Hill's realistic or anti-realistic street gang movie has an obvious kinship with the hoarse territory branch of action films, including both the STAGCOACH-type western and the CHUCKY-BA type war story. It also owes a special debt to the samurai film of Akira Kurosawa for its conception of the feudal clanism of New York youth gangs and its strict martial-arts hierarchy that sets apart the true "soldiers" and "boppers" from the mere "wimps" and "raggys." A simple problem in logistics (how to get from here to there), it offers no more character or plot development — but then again, no less drama and color and precociousness — than the annual Golden Globes tournament. The otherworldly by virtue of the magical concept of Coney Island's "Wonder Wheel," a magical island of neon dots and dashes against a black sky, and it is maintained throughout by a continuous fashion parade of peacock-proud gang costumes (magenta vests, white shirts, black pinstrips, Marcel Marceau four faces, etc.), which, for people-watching purposes, makes this movie as much fun as a punk-rock or glam-rock concert. With Michael Beck, James Remar, Dorsey Wright, and Deborah Van Valkenburgh, 1979. (Babco, Camino Cinema 4, New Valley Drive In, Sports Arena 6)

Windows — Elizabeth Ashley is a ravenous lesbian whose seduction technique entails the hiring of a drooping rapist to savor her prey on the entire male gender. Talla Shire is the unsuspecting prey, an embarrassing self-conscious stutterer and mess. Directed by John Huston, 1979. (Babco, Camino Cinema 4, New Valley Drive In, Sports Arena 6)

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