

READER

Volume 3 No. 4 SAN DIEGO'S WEEKLY January 23-January 29, 1975

RESCUE MISSION

Mr. Robert V. Eckert
Editor, the Reader

Dear Bob:

I know I was supposed to stay overnight at the City Rescue Mission on Saturday. An assignment's an assignment. But when I got there at 7:30, the doors were closed. "Sorry Full House Tonight." So I decided to try the one down the street, the Full Gospel Rescue Mission, at 441 5th Avenue. They have an evening meal with their evening service, too. Journalistic objectivity, you know.

I must have gotten there just in time. Even though the pews were half-empty, they closed the doors just after I got in. We started off with a big guy in front named Brother Ernie who woke one of the older "worshippers" up by belting out his sermonette. "I put ya to sleep and I'll wake ya up." Then we sang a few numbers like "The Old Rugged Cross."

A group of six long-haired kids in front of me in jeans and jeans jackets giggled and made faces

voice quivering, invited us to come and commit ourselves. I think he wanted us to come forward and kneel down on one of these green velvet cushions in front of the stage. But no one budged. It seemed as though everyone had come just for the free meal. But maybe a lot of the drunks and drifters were as confused as I was what exactly the guy meant when he kept crying, his voice shaking, "Won't ya come, won't ya come?"

After about an hour of the total service, they opened the kitchen doors and we lined up. Everyone got a couple of spoonfuls of spaghetti-like casserole plopped right on a cold metal tray, a white plastic cup of cold chocolate milk, a piece of white bread, a piece of cake, and an orange. One of the kids in jeans gave me his orange.

Well, like I said, an assignment's an assignment. I decided the only fair thing to do was to come back the next night to the City Rescue Mission. After all, if it filled up and closed its doors so early, something must be different. So I arrived early at City

one else for the 7:30 service.

Sitting next to me was a young guy wearing a Mexican peasant shirt and carrying a carburetor out of bamboo. Everyone else around me was sitting quietly, now and then studying the guy carving the carburetor. There was a middle-aged black couple reading "Today in San Diego" that they must have picked up at the Plaza. There was a guy in front of me who looked like Admiral Zumwalt, who made a sort of Greek Orthodox sign of the cross a couple of times during the service. There was a guy next to him who said he was from Maine and who kept playing with a rosary in his hands. Next to the black couple was an older, Scandinavian-looking laborer with burlap forearms and the ruddy face of an alcoholic. (I saw this same guy several days later sleeping in the sun in the door of the Chaner Oil Building garage.) On all the walls hung paintings of scenes from the New Testament, mostly with quotations from St. John.

Eventually the service began. Some of the proctors, inmates who worked full-time at the Mission in a rehabilitation program, passed out hymn books, but there weren't enough to go around. We sang "The Old Rugged Cross" and "I've Got a Friend in Jesus"; the tunes were pretty easy to follow, but everyone seemed so tired. The black lady put her head on her husband's shoulder. There was a fat guy in the front row of our section who kept shaking his head in disagreement when one of the

ministers chided the non-singers. "Now, you who weren't singing, you aren't smiling — you aren't enjoying yourself."

A lady who had been playing the piano got up during the testimony part and really blasted the "bored" members of the audience. She said a few years ago she couldn't have cared less whether the "bored ones" went to Heaven or Hell. Now she does care and she hopes they realize it.

The sermon centered on the theme of Barabbas (the good thief at Calvary) and how he waited till the eleventh hour to ask for mercy and Jesus still pardoned him. But we shouldn't wait until the eleventh hour. Then we were told to bow our heads and come forth into a prayer room. There were about three or four who went forth that I caught out of the corner of my eye.

Dinner at City Rescue was beans, a few slices of rye cocktail bread, a couple of soggy cookies, and a cup of coffee. A Mexican guy behind me whom I remembered from the night before at the Full Gospel Mission, offered me part of a jalapeno to go with my food. Another older guy with frizzy hair wanted me to come up and stay in his hotel room and "keep him company." I think he even offered me half a grapefruit if I would.

After supper we lined up by bed number and were marched upstairs where we stripped, stepped under a scalding hot shower for a few seconds, and

climbed into our nightgowns. I got a green flowery one, but the guy in front of me got a pink one.

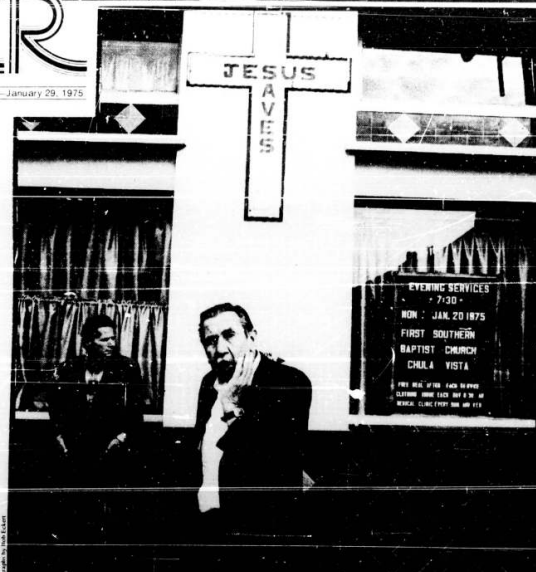
Though they had warned us about no talking or cursing after the lights went out at 9:30 the guys in the bunks around me and I talked about selling plasma and selling blood (the black guy on the bed across from me said you could get \$7.50 for blood and \$7 for plasma. But you could give plasma everyday if you kept your iron up. Another guy said he'd gotten a job out by College Avenue from some welfare aid program. Then there was this big argument about which bus he should take to get out there in the morning. We finally agreed on the E bus along El Cajon Boulevard.

They got us up at 6:15 in the morning, told us to make our beds, and marched us downstairs for a breakfast of rice and skim milk. We were advised by this one inmate to come early on Thursday, because there would be some church group bringing a prepared dinner down. The general consensus around my table was that it was going to be fried chicken.

Well, that's enough gonzo journalism for a while. I've heard that there's a place called The Lord's Way Inn on F Street near 5th, but I'm waiting a week or so before I try that one.

Your faithful rep. rep.

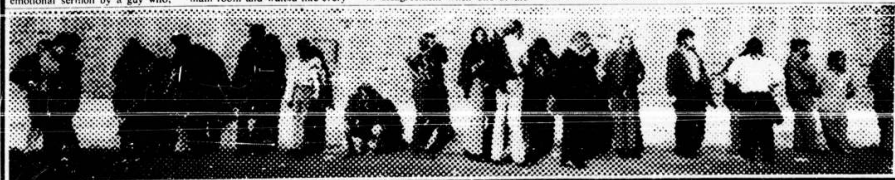
Carlos Bay



throughout the entire hymn part. The doorman, a pitiful red-haired scraggly fat guy, kept coming up and shushing them, his finger at his lips.

The testimony part was nothing special. An older lady in the back got up and said she wanted to testify that Jesus was Lord. The guy who had been asleep in front said he used to booze it up and chase young girls till he found Jesus. Then we heard a very emotional sermon by a guy who

Rescue the next night and stood in line for a bed at 7 o'clock. They called out first for the ones who had stayed at the Mission the night before. Boarders are allowed a total of 5 nights of lodging per month. (They figure it'll take that long for a San Diego newcomer to find a job and get settled.) All one has to do at the bed sign-up is produce an I.D. card — even a Social Security card will do. After I got my number I sat down in the main room and waited like every



EVENTS

JANUARY 23—JANUARY 29

SPORTS

HOCKEY: Mariners vs. Vancouver Blazers, Thursday, January 23, vs. New England Whalers, Saturday, January 25, vs. Winnipeg Jets, Tuesday, January 28. All 7:30 p.m. at Sports Arena. 224-4176.

BASKETBALL: Harlem Globetrotters vs. Washington Generals, Sports Arena, Friday, January 24, 8 p.m. 224-4176.

TRACK: San Diego Half-Marathon, 13-mile track race, Saturday, January 25, 9 a.m. Call San Diego Recreation Department for further information.

BASKETBALL: Conquistadors vs. Virginia Squires, Sports Arena, Sunday, January 26, 7 p.m. 224-4176.

MUSIC

SAN DIEGO SYMPHONY: Peter Eros conducts works by Weber, Schumann, Debussy, and Stravinsky. With pianist Jacob Lattner. Civic Theatre, Thursday and Friday, January 23 and 24, 8 p.m. 224-4176.

QUARTETTE IN CONCERT: Ensemble performs works by Bach, Scarlatti, Handel, and Telemann. Fine Arts Recital Hall, Grossmont College, Friday, January 24, 8 p.m. Free. 465-1700, ext. 321, Free.

OPERA SCENES by Puccini, Verdi, Bizet, and La Traviata by Thomas Pascheri, Performing Junior High School, Saturday, January 25, 7:30 p.m.

LA JOLLA SINFONIA, with John Garvey conducting and Zina Schiffrin as violin soloist, will perform Prokofiev's Classical Symphony, Samuel Barber's Adagio and "Quodlibet" by Peter Schaefer. Miss Schiffrin will perform the Christian Sinding Suite in A Minor for Violin and Orchestra and Ernest Chausson's Poeme. Spectra Theatre, Second and Broadway, downtown San Diego, Saturday, January 25, 8:30 p.m.

ORGAN CONCERT: "The Drama of the Spanish Renaissance." First Methodist Church, Mission Valley, Sunday, January 26, 7 p.m. 297-4566.

AMAN FOLK ENSEMBLE: Company of 80 dancers, singers, and instrumentalists presents ethnic arts of Eastern Europe, the Middle East, and North Africa. UCSD Gymnasium, Sunday, January 26, 8:30 p.m. 452-4090.

MUSEUMS & GALLERIES

WOMEN'S ART SHOW: Kathy Esty, Carrie Rickes, Jennifer Kotter, and many others. UCSD Art Gallery (Humanities Library, Revelle Campus), January 20 through January 31.

THE BLACK PRESENCE in the Era of the American Revolution, 1770-1800, photo panels on loan from the Smithsonian Institution, Villa Montezuma, 1925 K Street, through February 9, 239-2111.

JOSE LUIS CUEVAS, Mexico's major contemporary artist. Fine Arts Gallery, Balboa Park, through February 2, 235-7551.

ROBERT TRELOAR, paintings. Seder-Craig Gallery, Hotel del Coronado, through January 31, 435-0320 or 435-3106.

EUROPEAN MASTERS at the Fine Arts Gallery, Balboa Park, through February 7, 1975. The Crocker Collection including works of Boucher, Callot, David, Durer, Goltz, and Ingres.

INDIAN ART OF THE AMERICAS, 500 pieces from the Hyde Foundation Museum of the American Indian, Fine Arts Gallery, Balboa Park, through January 26, 232-7931.

JOHN PAUL JONES, paintings and drawings. Richards Gallery, 704 Garnet, at Crystal Pier, through mid-February, 465-2767.

ENGLISH GRAPHICS of the 18th Century. Mandeville Art Gallery, UCSD, through February 21, 452-4096.

ESKIMO AG-APHC ART. Inukshuk Gallery, Ltd., 7807 Ivanhoe, La Jolla, 454-9708.

PERSONAL ADORNMENT: Weaving, metalwork, stone and shell work from New Guinea, North Africa, Afghanistan, and Indonesia. Bozzarini Trading Company, 1401 Camino del Mar, Suite 102, through January 31, 281-0118.

SAN DIEGO COLLECTS: Painting and sculpture of 13th Century (American and European artists). La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, through February 24, 454-0183.

ROBERT DAWES' illusionary geometric paintings. Triad Gallery, 3701 India Street, through February 2, 299-6543.

SANTOS, religious folk art of 19th Century Spanish America. Museum of Man, Balboa Park, 239-2001. Through February 14.

EXCLUSIVE SHOW of Marquetry (inlaying wood on wood), by Gene Remington. Tarbox Gallery, 1025 Prospect, La Jolla, through February 14. 459-0442.

MEAT, pencil drawings of sun, moon, and Torrey Pine. Athenaeum, La Jolla, through January 454-5872.

PEOPLE AND THIS PLACE, a photographic exhibit on San Diego. Jewish Community Center, through February 23, 583-3300.

JOHN SWANSON, Scarlatti, serigraphs, and water colors. Bazaar del Mundo Gallery, Old Town, through January, 298-3181.

ART AS DECOR, Tipton Richards Gallery, 3777 Fourth Avenue, through January 31, 266-3371.

A-B-SEE INVITATIONAL: Local artists use numbers or letters of the alphabet in drawings, sculpture, photographs, and paintings. Gallery 25, Spanish Village, Balboa Park, through January 31, 274-0515.

SPECIAL EVENTS

THE OPEN EYE: ROBERT FROST, presentation of the poet's works through art, dance, drama, and music. Palomar Dome, Palomar College, San Marcos, Friday, January 24, 8 p.m. 744-1150.

FIELD TRIP to Camp Pendleton to study seasonally migrating waterfowl. (Many endangered species thrive at Santa Margarita estuary.) Sponsored by Natural History Museum, Saturday, January 25, leaving Museum parking lot at 9 p.m. 232-3821, ext. 72.

BUDWEISER CHAMPION GLYSDALES. Fashion Valley Center North Parking Lot, Clydesdale, January 25, 10:30 and 2:30 p.m. Free.

SALT CITY MIMIC TROUPE. Backdoor, Aztec Center, San Diego State, Thursday, Friday, and Saturday, January 23, 24, and 25, 8 p.m. 266-6562.

WOMEN'S DANCE, sponsored by Las Hermanas College, S.D. Community Center, 821 4th Ave., downtown, Saturday, January 25, 8 p.m.

LECTURES & TALKS

FATNESS AND FITNESS, talk by Dr. Shavitt of UCSD Psychiatry Department, Grossmont Hospital Auditorium, Thursday, January 23, 7:30 p.m. Free. 465-1700, ext. 321.

HOW TO GET CITY HALL TO SIT UP AND LISTEN, workshop sponsored by UCSD Extension and La Jolla Town Council, Room 1105, UCSD School of Medicine, Saturday, January 25, 8 a.m. to 1 p.m. 452-3400.

ORGANIC ARCHITECTURE, illustrated talk by architect Kendrick Kellogg, Copple Auditorium, Balboa Park, Saturday, January 25, 11 a.m. and 2 p.m. 232-7931.

WHICH SIDE ARE YOU ON? Talk by Carl Davidson of Guardian. Changing Times Bookstore, 1946 Broadway, downtown San Diego, Sunday, January 26, 2:30 p.m. 232-4666.

HUMAN BEINGS UNLIMITED, forum led by three USIU human behavioralists: Viktor Frankl, Ashley Montagu, and Max Lerner. Al Bahr Temple, 5440 Kearny Villa Rd, Wednesday, January 29, 10:30 am to 10:30 p.m. 271-4300.

FILM

QUETZALCOATL, legend of fabled god of the Aztecs. San Diego Museum of Man, Balboa Park, Sunday, January 26, 1, 2, and 3 p.m. 274-0313.

CLAUDE MONET, Lord Kenneth Clark series, Boney Hall West, Point Loma College, Monday, January 27, and San Diego Public Library, downtown, Tuesday, January 28, 7:30 p.m. Free.

EXPERIMENTAL FILMS: "Lanton Mills," "Sticky Fingers," "Fleet My Feet," and "Summer Journal." Alpine Elementary School All-purpose Room, Monday, January 27, 7:30 p.m. And Grossmont College's Fine Arts Recital Hall, Wednesday, January 28, 8 p.m. Free. 468-1700, ext. 321.

REVOLUTION UNTIL VICTORY, documentary on conflict between Israelis and Palestinian Arabs. Progressive Third series, Council Chambers, Aztec Center, San Diego State, Thursday, January 30, 7 p.m. Free. 268-6551.

THEATRE

MACBETH, by Eugene Ionesco, based on Shakespeare's Macbeth. Center Center Stage, Balboa Park, Nightly except Mondays, 8 p.m., Sundays at 2 p.m. through February 23, 239-2255.

THAT CHAMPIONSHIP SEASON, by Jason Miller. Mission Playhouse, Old Town, Fridays and Saturdays for an indefinite run. (Opens Thursday, January 23.) 8:30 p.m.

AMERICA PIECE, original production by Pro Visional Theatre. Revelle College Cafeteria, UCSD, Saturday, January 25, 8:30 p.m. 452-3120.

KA, a "Vietnam Primer," Case Real, Aztec Center, San Diego State, Monday, January 27, 7:30 p.m. 222-7468 or 288-6947.

THE HOLLOW, Alpha Christie mystery, Patio Playhouse, 1511-E Valley Parkway, Escondido, Thursdays through Saturdays, through February 8, 8 p.m. 746-6668.

FEIFFER'S PEOPLE, sketches and observations by Julie Feiffer. San Diego Little Theatre, Del Mar Fairgrounds, Fridays and Saturdays through January 25, 8 p.m. 745-5017.

THE LITTLE HUT, Fridays and Saturdays, through February 14, 8:30 p.m. POKO AND THE JUMPING BEANS, children's play, Saturdays and Sundays, through February 15, 2 p.m. Actors Quarter Theatre, 480 Elm Street, 238-9609.

8 RMS RIV VU, by Ron Randel, Old Globe Theatre, Balboa Park, through February 8, 8 p.m. (Tuesdays through Saturdays), 239-2255.

A THOUSAND CLOWNS, Herb Gardner's comedy. Golden Rolin' Belly, at Mar. Monday and Tuesday through January 28, 8 p.m. following 6:30 dinner.

SONORA, written and directed by Roala Driffell, Crystal Palace, 3755 Ocean Front Walk, Mission Beach, Opens Thursday January 16, continues every Friday, Saturday, and Sunday through March 9. Call 465-9071 for time.

The Real Reason Jack Glenn Left San Diego

—Jennifer Kotter—

Jack Glenn packed up his paintings late last November and left Fashion Valley, San Diego neither staggered nor envious. He left in a state of mind that he might have been on his way out. The Evening Tribune's art editor asked the way with a few more spoiled cabbages thrown after Glenn with prophetic (nature's) epiphany for an epiphany on the nature of art in America.

"Maybe artists and persons who have hoped on the bandwagon during economic heights or driven into a vast sea of limbo only to suffer neurotic narcissism — drunkenly following some extreme avant-garde code — will be decompressed and returned to the surface of reality. Maybe there will actually be a return to the meaning of the word art." — Jan Jennings, Evening Tribune.

Instead of mixing her art histories with her hysterics and flailing words around like "Humbly" (it was clearly December 24) and "junk" and "garbage," Ms. Jennings might have looked a little closer and asked some questions. She might discover what her "Mr. Public" really knows about "what he likes and doesn't like about art" and that new ideas are not poison. But I have already given Ms. Jennings's glass-eyed vision too much space.

I spoke to Jack Glenn in his Corona del Mar gallery last Thursday. "Who is she?" asked Jack, who I showed him the article. "It's amazing, isn't it. If you see her critics, I guess she knows the things in the country are wrong."

"How did you get started in this business?"

"By collecting. We lived in Kansas City which is one of those towns fortunate to have a major museum, the Nelson Rockefeller Art Gallery. I had grown up around the museum because that was something kids in Kansas City do. Schools take you there. If you're a kid, they give you coloring pages and you have to go and find the picture, sit in front of the picture and return it. They had football teams out of the museum. . . . It's a different kind of situation because in California the museum situation is so minor in its influence on the community."

"At the Nelson there was a sales and rental gallery and we were interested. There was a collector there who was a big help to us and brought New York art out here in the 60's. . . . Our first major, serious art participation was purchasing a large Warhol painting in 1962 from the Nelson. At that time I was working for a company that gave me the opportunity to go to New York to see art. Most of the artists I was interested in at the time, and called Pop artists, were about my age and so there was a natural relationship there. That I met them and it just kind of

developed."

"Has made you come to California?"

"We decided we wanted to move and open a gallery. The avocation became bigger than the vocation. It became more consuming time-wise, thinking about art than thinking about the business. . . . We were having a baby at the time. We had known this area because we had vacationed out here. . . . I had thought of opening in Los Angeles."

"Has your collection changed much over the years? Do you still own a lot of Pop?"

"We still have a lot of that material, just out of nostalgia. . . . We have also sold a lot of pieces, of course, we had to sell a lot of pieces to be able to finance the initial gallery."

"What about art as an investment?"

"There are people who really profess to know how to invest in art. I don't believe in any of that and especially the ones that advertise. Investing in art is like investing in gold. There are so many inherent drawbacks. . . . that you have to be aware of and the people who are buying art as an investment, solely as an investment, are not going to come out with an investment. . . . I don't believe in art as an investment. Now that's one side of the coin. The other side is that any time a person spends the kind of money for the kind of art that we sell, they'd want to know that they're getting something for their money. So the question is, how do we price art? It has, over the past five years we have been here, worked out that the things we've sold do go up in value. Now, I wouldn't encourage anybody to buy on that basis or represent that that could possibly happen in the future because people's ideas towards things may change completely. . . . but it's nice to know that in the event of a recession, if you had to, you could sell your Lichtenstein painting and get your money back and in this case, get it back several fold."

"I mean we won't own those things anyway, more than just a temporary period of time. I mean, they belong to the people and they're going to go into museums eventually, so what museums eventually, so into museums."

"It seemed for a while you were opening up an art gallery franchise business. First you have this place in Newport, then Fashion Valley, then Santa Ana. . . . You seemed to be popping up everywhere. A friend of mine and I were going to write a piece entitled 'Jack in the Box.'"

"(laughing) "You mean the type of art?"

"No, no. The locations, in shopping centers. It's rather a brave venture to bring fine art to Fashion Valley."

"Oh no. A gallery is a matter of having a space whether it is in Fashion Valley or in a warehouse somewhere. The people that are interested in the art should come to it because that is their position."

"But as far as attracting attention — someone buying shoes or a stereo."

"Oh no, that's never going to happen."

"But there is some irony in being in a shopping center like Santa Ana."

"We sell just posters in Santa Ana. We had Peter Max for the opening which was just a concession to the

past. They've moved to the east to get the feedback you get in a community of other artists."

"What are your aesthetics? What do you rely on when you choose a show?"

"I don't know. You mean that I like it or that it will sell? . . . I think the only criteria are based upon whether we like the material. We show, also, some nationally known artists which are kind of obvious: Koons, Oldenburg, Francis, Rauschenberg, Lichtenstein. . . . These are the people that should be shown and it's good for the younger artists too."

"You just don't see any Abstract Expressionists out here."

"Well, it's impossible to do. The shipping is very expensive and they don't have very much material to start off with."

"What kind of people buy art?"

"We have collectors. . . . We sell to all kinds of people."

"Do you notice any trends?"

"No, as a matter of fact, the people that everybody thinks would be good clients, they never buy art. No, no, they're all big frauds, from Beverly Hills. . . . swinging set. They just don't have any taste, or the knowledge or the intelligence to make any kind of decision."

"Do you find yourself in a kind of didactic position?"

"Yes, I think that is one of the jobs we do, to educate. That is what we hoped to do in San Diego, was to educate. . . . to be able to show people enough details because you can't expect them to like things right away. It takes a certain amount of getting used to what I think is a word for education. Yet, a certain amount of exposure, once they've had that, they are able to understand what these guys are doing."

"Why did you close Fashion Valley?"

"Well, the whole idea behind it was an experiment, to try it for a year or so and see if there were enough people interested in buying so that it could pay its way. That's all we ever hoped for. That it could sell. . . . We had one investor but I don't think he wants to be known. . . . There just weren't enough people that were interested. So unfortunately, we can't be state-supported unless there is someone else to come along. . . . The costs to run a gallery like that professionally come to \$15,000 or \$40,000 a month just for overhead."

"Do you own most of the pieces or put them up on consignment?"

"Both ways, it depends on the situation and the conditions. One of the most beautiful shows we had was Peter Alexander paintings, on consignment from the artist; and San Francisco lithographs, all owned. . . . We had some pretty distinguished



the shopping center, what we thought was the shopping center mentality. And they did buy it because they did like it."

"And then Rauschenberg came to Fashion Valley at that opening. I was very excited."

"You know, it's awfully hard to top that, you're talking about one of the top two or three artists in the country. Having him come out here was a favor. It would be very difficult to have anything equal to that excitement or a show of that caliber. It was a favor to the community but I don't know how much it really was enjoyed."

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people, that's for sure, working for us in Fashion Valley: David Craig who now has Seder-Craig Gallery in Coronado, and Jim Bowers who is now with Balboa Park Fine Arts Gallery, and most recently Larry Urrutia whom we've encouraged along the way, running the Center for Photography Studies in San Diego."

"Does the recession have anything to do with your move from San Diego?"

"No. It's funny how the (Jennings's article) would confuse that. Because that has very little to do with us. It might have something to do with guys that sell a lot of stock, but not with us that much, although, it's bound to have some small influence."

"What are your future plans? Would you ever consider re-opening in San Diego? Can we get you back?"

"Well, you know that the problem that it boils down to is that problem of time and there really doesn't appear to be a solution. You have to spend time and be in both places. It has nothing to do with any of those things that girl (Jennings) mentioned. It has to do with r matter of the amount of energy it takes to run a place with professionals to really do a satisfactory job. It would be fun to do it but it's not essential now because there are people like David Craig who are doing well. . . ."

note: I suggest Ms. Jennings make a visit to La Jolla Museum of Contemporary Art where their present San Diego Collectors' retrospective will air her many 40-year old art history.

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 7 am-2:30 pm and 5 pm-10 pm

Out of the Frying Pan...

Accorded, crepe cuisine can also be obtained at the Mission Blvd. Crepe Shop or the Cote D'Azur in La Jolla. The former restaurant, to borrow a phrase from Jane Austen, wants in elegance. The crepes are served from paper plates with plastic forks, and the fruit, which should be hot, arrives cold on a tepid shell. Nothing can be more disconcerting than eating a would-be delicacy from a paper container, and ironically the Crepe House in Mission Beach, despite its self-service and throw-away implements, charges higher prices than Continental Pancakes.

The Cote D'Azur purportedly attempts to create the atmosphere of a French cafe, but the waiters often hurry you, and when the owner addresses you in French, it is with an air of tolerant condescension. The proprietors of Continental Pancakes are brothers with exotic backgrounds: one served as a veterinarian in Africa before he opened a crepe restaurant in Johannesburg, the other studied architecture. They have combined their worklives to achieve a restaurant where real trees bloom indoors, where the service is excellent, the plates hot, the food well prepared, and wonder of wonders, a crepe dinner goes for a mere \$2.55.

I sampled the chicken and mushroom crepes, the braised beef, and the savory mince. The crepes are delicate and the beef or chicken filling excellent as well as plentiful. For those who prefer a more pungent sauce, the savory mince (ground beef, sautéed onions, tomato sauce) should prove a good choice, although the chicken and mushroom remain my favorite. With it I had homemade minestrone soup, a huge bowl of it, served with eggplant, cracker, and affogato with fresh raspberries. You have a choice of soup or salad, and there is a special "salad kitchen" for the preparation of the

crepe. A salad, for \$2.35, you are served soup or salad, cracker, hot soft roll, and 2 crepes of your choice. In terms of quality and price, this restaurant is a find.

In addition, breakfast may be obtained the day long. This week's special consists of bacon, eggs, fresh fruit (frozen) hash browns, and toast, for \$1.45. A dessert pancake, filled with apples, costs only 65 cents, and many today's favorites, including sundaes, shakes, and floats, or a parfait, are available at 65 cents.

The atmosphere remains unimpaired whether you arrive for breakfast or dinner. Continental Pancakes has been open less than a month. It should attract families, lovers of desserts and salads, and crepe devotees. For those who desire more traditional fare, ham, pork or steak are available at moderate prices (\$2.85 to \$4.25 for complete dinner). Classical music free. Tasteful decor. Lovely waitresses. If the managers can be persuaded to remain open past the present 8 p.m. it would be perfect for the late night crowd.

and wine list enables you to eat this with continental flair. Continental Pancakes has been open less than a month. It should attract families, lovers of desserts and salads, and crepe devotees. For those who desire more traditional fare, ham, pork or steak are available at moderate prices (\$2.85 to \$4.25 for complete dinner). Classical music free. Tasteful decor. Lovely waitresses. If the managers can be persuaded to remain open past the present 8 p.m. it would be perfect for the late night crowd.

UCSD CAMPUS PROGRAM BOARD PRESENTS

Pro Visional Theatre

AMERICA PIECE

Saturday, January 25 8:30 pm

the most balanced theatre practice which I have seen in the new theatre anywhere in America — Village Voice

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AMAN

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Sunday, January 26 8 PM

A brilliant company of 80 dancers, singers, and instrumentalists, in beautiful traditional costumes, presenting the ethnic arts of Eastern Europe, the Middle East and North Africa.

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one of the most outstanding singers of our generation, who has dedicated her life to the music of Argentina and Latin America
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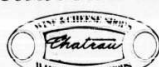
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READER
BOX 80803
SAN DIEGO, CA. 92138

LETTERS

Dear Editor:

I protest! The one-sided presentation of P.S. ("Going to the Dogs," Reader, January 16), however he is, was abominable. He obviously has never been bitten by a dog, and had to chase down the dog to try to find out if it is rabid. He obviously has never walked unsuspiciously down the boardwalk at the beach, only to step in a nice pile of dog poop. To P.S. and all the other dog owners, I say, keep a dog if you can keep him from sniffing on other people's rights. Like out in Poway or Santee or Alpine. But keep him out of San Diego.

Dear Reader:

Maybe I'm just new to town, but I've never read a movie critic that has such far-off opinions of movies. Isn't there any controversy about him? No other

letters to the editor about his black spot review of "The Sting"? Is the whole town mesmerized by him?

Michele Ramsey

Dear Editor:

I realize the Reader isn't really an underground paper, but what's your restaurant reviewer doing at the Westgate Plaza? Doesn't he realize that it's out of most of our pocketbooks? How about some cheap restaurant reviews?

Cathy S.

San Diego State

Dear Sir:

This is to compliment you on the many fine features that you print in the "Reader." I happened to pick up a copy sometime ago and have become an avid reader ever since. I never miss an opportunity to pass along the good word. Anyway, I never, in the 16 yrs, that I have lived in SD, have subscribed to a newspaper or for that matter, read

one, except very occasionally. (I am a college graduate with a passion for reading books, however.) But, your little weekly is a real delight and something to look forward to, every Thursday!

Now, a question. Your issue of Jan. 15 ('75), featured "1974 in Review." I was surprised and disappointed not to find any mention of a classical musical event... Surely, from among the many fine musical performances, in the classical music field, held in this city, there must have been several or many, that deserved glowing praise!

I realize, that your reporters cannot be everywhere... But, you do make it a point to talk about "cultural" events, and the classical music, some, I felt, should have deserved at least a passing notice...

In any event, your paper is marvelous! Good wishes for a good year ahead!

A grateful reader,

Heiga Berbold

La Mesa

In the Middle of the Pack

The Mission Bay Marathon gives truth to the cliché that San Diego is an amateur jock's paradise.

(ED. Mr. Ruffenbahr finished 196th out of 502 in the Mission Bay Marathon with a time of 3:16:27, almost exactly one hour behind the winner, Ed Mendoza of Arizona (2:16:33).)

—Red Ruffenbahr—

The Mission Bay Marathon, conducted this January 11, has grown into a real prestige event. Boston still has all the marbles in the marathon business. Tradition, large crowds, lots of national press. But from the competitors' point of view, the local event has it all over Boston. Among the reasons are the facts that the Mission Bay course is flat, the San Diego weather in early January is comfortably cool, and the race is organized to the smallest detail.

On Friday night the San Diego Track Club even sponsored a pre-Marathon seminar at Mission Bay High on runners and their health. The subjects ran from "Why Runners Don't Have Heart Attacks" to "The Tarahumara Indians" (who ran races of 200 miles plus).

There was also the inspiring presence of Bill Gookin and his Gookin-Ade. Gookin-Ade, the "thinking man's Gatorade," was developed by Gookin as a liquid to replace body fluids lost in any long-distance activity. The formula for the product (which is sold nationally through Starting Line Sports) was actually determined by a chemical analysis of Gookin's perspiration. Gookin explains that in a long race the biggest enemy is heat. A racer must keep sweating to keep cool.

Because the body cannot carry enough liquid to last a marathon one must drink as he runs. Gookin-Ade, because of its chemical properties, can be

absorbed into the bloodstream through the walls of the stomach fast, so it does not slosh around like water. Gookin made sure there were aid stations with either Gookin-Ade or water every 2 or 3 miles, along with someone to hand it to the runner, so no strides were broken. Gookin checked on the only two runners to suffer heat exhaustion. Sure enough, neither had taken any fluids prior to getting sick.

In a race with a field of 502 runners, no more than 2 or 3 per cent have any chance of winning. What brings out the rest? For most of the pack, it is the ultimate push of self-discipline, a real test of conditioning and determination. It is also one of the few events where the athlete of medium ability can compete with World Class competition and not be totally embarrassed by the outcome.

There is an important psychological aspect of a marathon. For all but the few who have the time to run the 100 miles per week recommended for the weeks prior to the marathon, the 26 miles is a real strain to the system. You have to be willing to push all of your systems past the threshold of pain. You have to realize when you put on your running shoes that by the time you get them off you will have experienced some real discomfort.

Doctors say that the reason that the last 6 miles are far more painful than the first 20 is that all the stored energy is used up in two hours, and the body then turns to burning up fat cells. I don't care how it's explained, the pain is there.

What were some of the competitors like on Saturday? There was Women's Champion Eileen Waters, surrounded by friends and fans for an hour after she finished. She still had on the

tiny gold and pearl chain she wore the whole race and didn't appear tired at all. One must remember that she is a minor celebrity. She holds the 6:55 world record for women at 50 miles.

Don Shanahan, an Assistant U.S. Attorney, was relating with friends, planning ski-weekends, and drinking Colorado's finest export. He didn't seem to be suffering any from a fine race in the two-hour and forty-minute bracket.

Both of the aforementioned contrasted with other runners who reclined in the competitors' area in various states of disrepair. But even most of these others were within 10 minutes or so. The demoralizing thing about running in the middle of the field was that the front runners had already showered and changed into their sweaty diaphanous while we newcomers were still trying to adjust to the fact that we were through.

Ron Wayne, the favorite who finished third, accepted his trophy in a well-tailored safari jacket, looking like he was out for a little sport in the bistros of his native Berkeley. Wayne gave the Club thanks in a nice little speech that made you think he has to get into public relations.

Another competitor (a school teacher) was complaining about the "little kid" who passed him just after the 20-mile mark. He didn't mind being passed, but the child's father, who was following on a 10-speed with a compass for every step, was the crowning blow. Though the Marathon gives truth to the cliché that San Diego is an amateur jock's paradise (there were an estimated 2500-3000 watching this non-spectator sport), and it is an encouragement to all involved, it makes you wonder what the Q's are doing wrong when they get 2000 on a big night.

FOR SALE

TRADE NIKON 200mm and 50mm 1:4 lens for Nikon 105mm and 24mm. Also trade Leica 50mm 1:5 and 50mm 1:1.6 for a 35mm SLR camera with a 35mm viewfinder. Bruce 235-6176 or 459-5112.

HOVER 12 string 1966 German-made arch back for increased projection. rosewood bridge straight neck. fast and easy action without buzzing. clear bass and ringing treble. hard shell case \$150. JEK-1370 after 5 and weekends.

WATERBED pine-wood frame. double lapped bag, thermostatically controlled heater, oil for \$75. Also selling Sierra Design backpacking tent. Widerest motel, 5 pounds, rip-stop nylon. in frame poles, brand new condition \$100. 223-8021.

ANTIQUES: The Unicorn Company is a new direct European Antiques importer. We sell wholesale to dealers, as well as the public, and offer the lowest prices in Southern California. 1433 India Street. 234-0721. Closed Mondays.

MATTRESS: twin size, super firm, major brand, excellent condition, hardly used. \$45 (retail price). 454-7592.

LYDD'S DESK CALCULATOR: must sell with AC DC cord. \$25. Nordica ski boots, size 10. \$15. Kodak Instamatic camera with underwater case and flash attachment. \$25. Will consider trade for waterbed. Jay 488-3578.

LOCKERS: 2 sets of 3 individual lockers. Great for storage. \$15 each. Call 469-6033. 19 a.m. to 6 p.m.

SONY COLOR TV: Portable \$250 or best offer. 235-6893 evenings.

LAW SCHOOL BOOKS: Used first-year for sale. Make offer. 488-1922.

JUST IN TIME: 1. to get refrigerator (needs repair). \$20. snow chains. \$10. compact reel to reel recorder. \$20. Bumar calculator. \$45. typewriter. \$15. 4 fluorescent lamp. \$25. 6 couch. \$20. 2 twin beds and frames. \$50. 8 solid wood chairs. \$7 each. 272-0042 anytime.

FANTASTIC OFFER: Panasonic AM/FM/PS portable radio — brand new, only \$40. Also a Panasonic cassette recorder/player — brand new, \$50. Backpack with frame. \$4. Call Jenny. 274-6562 or M-W-F a.m., 488-3077.

PHOTOGRAPHIC SERVICE: is pleased to announce that as we are growing, we have just acquired new technical equipment and are now offering free technical response and prompt output verification on all components required in our new electronic laboratory. We still have competent artists and the ultimate in service for those who care about their equipment. 4659 Mission Boulevard. 272-1222.

WATERBED FOR SALE: Queen size, king-sized, stained pine frame. Wavecrest leg team mattress, heater, deck, and pedestal. Originally \$175, will sell for \$110 (just 5 months old). Call Peter at 488-2739.

FOR SALE: 1966 RCA Console color TV remote control, picture tube 1 1/2 years. Needs minor repair. Best offer. Keep calling 459-6952.

DULCIMER: with carrying bag and instruction book. \$45. Ren 223-8021.

ROOTS: T-strap style, size 8, good condition. \$35. My feet are too wide to fit, must sell and buy larger pair. Call 453-2495.

DINING TABLE: rectangular, blond oak with 3 extension boards, \$50. Side chairs, 4 for \$20. 488-7189.

JANE DOBERMAN: puppy, 4 months, shots, to good home only, friend, not aggressive. \$12. 274-1511, after 6 p.m.

MODERN HISHI BEADS: in mother of pearl, coral and abalone. C1 the almost 700 different beads in stock over 250 are 2 cents each or less. Quantity discounts. General Bead, 520 E Street. Downtown San Diego. 235-0800.

CANON FD 3.5 135mm lens for sale. Fits Canon F-1, F1b, FT, 11b. Full aperture metering. Good condition. Good for stop-down metering. \$80. Kurt, 282-6031 or 481-1251.

MID-50's GIBSON Les Paul Junior. Double cutaway 22 fret neck, shatter tuning machines, case. Original finish in near perfect condition — a real classic. \$300. 488-0887.

MIDLAND STEREO Receiver, 150 watt, walnut case. \$300. new two years old, excellent condition. \$150 or best offer. 274-2672.

BEAULIEU R16 16mm movie camera, synchro and sound. 100 magazine can be adapted. Bolex lens. Pan Color zoom, 17-85mm. Fitted case, extras \$1,100. Item 488-2352.

JEEP MOTOROLA AM radio. Never used, in box. \$75. Women's ladder, 6, \$5. Canvas hammock, \$10 — both never used. 468-2352.

evening. Also 1966 Honda gold. 1969 Honda. Excellent condition. \$295. 272-3759.

GRACE AQUARIUM: the 3 optional for free home delivery of practical personal products and friendly staff. 40-40-40.

1.1 BOUTIQUE upstairs in the Stratford Square in Del Mar makes you to feel the most comfortable, down stairs for men and women. Also feel the large selection of imported cotton tee shirts and slacks. Natural looks, good feelings. 1427 Camino del Mar, Del Mar. Open seven days a week. 755-5323.

4 TRACK STUDIO RECORDING: Musicians. For \$1000, can guarantee you a tape that will inspire your wildest sonic sensibilities. If you're looking to get some demos on tape, give us a call and rap a while or come over and listen to what some other bands have put down with our stuff. Jim Harvey. 275-0233 evenings.

PROFESSIONAL MEDODICA: Hornet's largest piano keyboard harmonica, 3 full octaves. case included. \$100. Schilling space shavers, black wrought iron. \$5 each. Panasonic portable tape recorder, water case. \$10. Bongo drums. \$10. Music rack. \$10. 488-5161.

ROYAL TYPEWRITER, Slim Line portable, elite type, case included, \$55. Wound all saved. \$15. New 3/10/8000 chamois, cloth, \$5 each. Sewing machine. National portable, has free sewing arm like Singer's Futura, complete for \$150. 488-5161.

CONCERTONE: reel to reel. Auto reverse, 3 motors, \$189. Graefel Dead 8-track tapes. 6-12 volt power converter for VWs. Call Bob. 222-8165.

MONASTERY FURNITURE: on sale at the Bare Woods. Check our advertisement in this issue. 4678 Alvarado George at Hwy. 8. 260-3350.

TILLMUNK CHEESE at the Chateau Wine & Cheese Shop. Regularly \$2.29/lb. now on sale \$1.39/lb. For coupons, see our advertisement in this issue. Offer good through 1/27/75.

RECYCLED CLOTHING: We have used dresses, pants, boots, jewelry, fur, a little of everything. Come by and see us at New Location — Key's Resale, 527 University, 291-7747. Monday through Saturday. 10 to 6.

1970 KAWASAKI Trail 90. Excellent condition, hardly used, only 1,200 miles. Must sell — need the money for school. Call 281-4734 evenings.

HOUSING

HOUSEBOAT: Shelter Island area, tiny private bedroom, all amenities. \$60 a month includes utilities, very unusual, healthy life style. 275-8361.

TWO WOMEN looking for third to share fantastic house 1 block from Balboa Park. Would like someone in mid 20's who is mellow, sensitive, and fun-loving. We have a dog and cat. Call 252-235 9177.

HOUSEMATE WANTED: share house in Claremont area with 2 others. Own room. \$75 plus utilities, and a modicum of affability. 279-1830.

FEMALE NON-SMOKER need to share house in La Jolla, has laundry, garage, enclosed patio, yard with trees. Own room. Nearby ocean, bike path. \$200 each. 459-8724 anytime. 454-2553 for messages 9 a.m. to 8 p.m.

WOMAN: La Mesa Collective is looking for a woman interested in communal living situation. Prefer mellow, considerate person with energy to devote. 461-0649.

HOUSE WANTED TO RENT: 3 male State business students in late 20's with full time employment want 3 bedroom house near SDSU. Excellent references. 287-2846 or 286-8299.

WANTED: house in Hillcrest or North Park. Mission Hills area. Minimum 4 bedrooms, 1 1/2 baths. Maximum rent \$325 to \$350 a month. Needed February 1st. For \$50 reward of \$10 if we rent the one you tell us about. Yule 224-8192.

NORTH MISSION BEACH apartment and garages for rent. Super, very large 1 bedroom and 1 bath. Furnished, steps to the beach. Move in February 1. \$175 a month. Garages \$20 each. 272-0042 anytime.

FEMALE HOUSEMATE(S) WANTED to share 2 bedroom house in East San Diego near Highway 94. 10 minutes to San Diego State or downtown. \$100 a month plus share of utilities. 295-0888 days. 263-7493 evenings. Alice.

ROOMMATE WANTED to share a large 2 bedroom apartment. Own room. \$65 month plus electricity. Pool & laundry facilities. 10 minute walk to USD. Chris. 298-7514.

SHARE HOUSE by the sea in South Mission. Bachelor, 25, employed, non-smoker, seeks compatible female housemate. Own room. \$60 a month, including utilities. Call Bill, 488-8991.

large comfortable 1 1/2 bath with a (dressed) center. Master bedroom \$100. No. 1 or \$130 for couple. Dishwasher, pool, patio, garage. 15 minutes to UCSD. near San Luis Rey. 453-6360. Keep trying.

RESPONSIBLE PERSONS: wanted, to share 4 bedroom, 2 bath, partially furnished Pacific Beach house with me. Alison (27 years old). A good feeling, open house with big back yard, garden spot and workshop. Your share of first and last month rent needed. Available February 10. Call 270-4239 Saturday or Sunday morning.

WANTED: female roommate who wants to be part of ranch life near Escondido. Ideally an independent lady (consider couples) in 20's who has something after the large house, horses, goat, chickens, garden, etc. cater to that meet more attention. Must be vegetarian, non-smoker, and no heavy trips. Rent around \$100 to \$150 (flexible to situation). Call Greg. 272-0903 at work, or (415-066) at home. Keep trying.

PLEASANT, QUIET, ROOM in La Jolla. Private home. Non-smoking gentleman. References. 459-8850.

EMPLOYED GENTLEMAN or male student to share nice home close to ocean — utilities paid, off street parking, linen furnished. Please phone 454-4935 for appointment.

FEMALE NEEDED to share two bedroom apartment a few yards to Wind-in-Sea Beach. Ocean view, utilities paid, furnished, own room, laundry facilities, off street parking. Call 459-1361 or 484-6553.

SHARE 2 BEDROOM house with private backyard garage. Buses in same block. Want together person. \$92.50 a month. West Claremont. 299-4231. 272-7330. Frank.

MALE/FEMALE — non-smoker wanted to share comfortable home in Allied Gardens. Own room and bath. Must have open mind and a positive life attitude. \$110 plus phone. Call 563-8063 and we'll discuss our mutual needs.

FOR RENT: South Mission luxury apartment, two bedroom, two bath, full electric kitchen, furnished or unfurnished. Parking. \$285 per month year round. 272-4005.

ROOMMATE WANTED: \$100. Own room, share other facilities. Furnished, pool, sauna, and steps to UCSD, downtown, La Jolla, and the beach. Call 452-1482 after 6 p.m.

It's Worth a Trip to Clairemont

Just to take advantage of someone's low profit margin! John D'Agostino, the owner of Jupiter Records, pays record distributors more for his records than the big record supermarkets. Yet he sells his records for less than they do!

John D'Agostino is 25 years old, went to Kearny High School, graduated from San Diego State two years ago in literature and music. He worked for Soundville and Record Rack and converted the Clairemont Soundville into Jupiter Records all by himself!

John D. will not only give you consistently lower prices, but he'll tell you who recorded what when and on which label. If he doesn't know, he'll find out. He can also special order any record you want at no extra cost and with no advance payment required!

If you ask, John will also put you on his Preferred Customer list. That means that after you buy 20 records or tapes, he'll give you one for free. John wants you to keep coming back.

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