- Elise Miller-

The hanging fans continue to rotate at their varied speeds, and lightly jar the ferns and ivy. The Thursday night regulars drift in, along with newcomers, and gather around small tables that face the stage, or lounge on the velvet-cushioned couch that forms the boundary between the har and restaurant. You order a beer a coffee, or a brandy, and settle into Art Deco surroundings, Restaurant sounds back there somewhere mingle with the tuning-up of a guitar. The spotlight flashes on, and it's David Cheney night at the Swan Song.

Q. How did you first get the idea to go to Spain and study Flamenco? A. Oh, I was a surf bum, y'know? I'm a bum all the way - I mean, I finally figured that out. And so I was in the islands surfing and I ran into a Flamenco guitar player over there - I was at the time washing dishes in a coffee house (it was the Beatnik days) - and this guy was working up the street in a nightclub. So I talked to him a while and go: interested in it, and came back here and really started playing a lot, and buying records and just doing the normal (rip that every-body does, nothing serious. But then I got to where it was not a bad way to make a dollar, being a buni, y'know. Anyway I came up against . . you can teach your self so much out of books and off of records, and then you need a teacher. So I went down to Mexico City - I couldn't go to Spain, didn't have any money – on the bus from Tijuana, because there's a big Spanish quarter there, and I found a good teacher, a Spaniard. I really got into it then, and he said. "Yeah, you have to go to Spain." I came back and went, money or no money. And, since I had no money, I had to get into a scene like go hang out with the gypsies, because they're burns too. They were sort-of right down my alley, life-style-wise,

Q. Where did you find a reacher, or was he just around?

A. Yeah, he worked down the stree in a cave, and he was one of the hot guitarists of the place and had a style I really dug.

Q. Did you see him every day? A. Yeah, from about 10 a.m. 'til about 2 p.m. every day except Sunday. He'd come in the morning and we'd go have coffee and then we'd practice - he didn't show me anything really. I only learned four or five falsetas (melodies) from him, but he would rap and tell me what to co. In the afternoons we'd walk around and listen to records and jukeboxes and stuff. Then at night I went up and worked there 'til about one or two. I'd come home and play for a few hours, go to sleep, wake up and practice again, then he'd come everyday. That was the deal. But, see, he wouldn't teach anybody. He had one son he was going to teach and he was going to become the guitar player in Spain. Q. How did he teach you if he didn't

A. He taught me what it's all about, y'know? It's a self-taught music; you can't go learn it from some one else. It's your own stuff ; ou're playing and that's what he taught me, which is incredible; sornehow he managed to impart that. I mean, he's still my teacher although I can play circle; around him. The second time I went back, I sort-of blew him cut, and the last time I went, I didn't even play for him. But that doesn't matter. He's still whatever it was that gave me the whammy that took about eight months to do. So it was a good experience. That was my good experience.

Q. When you came back here, where did you play?

Casa was probably the longest place.



I worked there about two years, and Mission Valley . . . Then I used to play at the White Whale down in Bird Rock. I played there for about three years ever Wednesday night. It was a long time; I saw about three or four owners . . . it changed from motorcycle people to

Q. Are there any places in San Diego where you haven't played, but would like to?

A. No, in fact I don't know any places where I'd truly enjoy playing. I'd like to see 'em make one, though, another Espana, but made well. One of the best places I've played is in Arizona, Don-Quixote's, but that's what the Flamen call a tablau - it's one of the best in this

O. When there used to be places here where they just had music, that weren't bars or restaurants. . A. Oh, the coffee house days! I played

at every one.

Q. The Heritage?
A. Yeah, Yeah, well, see this is why
Flamenco . . . the coffee houses came out of the beatnik days, the bohemians, and Flamenco flourished in those days. You could always go down and get a job in coffee houses if you were a flamenco guitarist because that kind of music is guitarist occuse that kind of music is very bohemian, being mostly gypsy, it suits the whole atmosphere. It's right in 'here. Every place there's ever been a coffee house, there's always been a flamenco guitarist. But they don't exist any more; there's no more beatniks, no

Q. Do you miss the coffee house days? A. No. No, it's a thing of the past. I don't think there's any room for them nowadays. I don't think they'd be patronized if one opened up. People wouldn't go to them; there's no need for them O. How do you like playing at the

Swan Song?

A. It's a nice place to play. It's built nice; that's the reason. The people are the same as any restaurant, but it's because that restaurant is built so well for entertainment that it's a nice place to play : . . Q. What kind of audiences do you like? A. I don't care. Old people are really fine to play for. I like to play for kids. . . Q. I notice when you're playing, that you often look up from the guitar for a

A. Yeah, you don't need to love at the guitar. I only look at the guitar to look someplace. I was thinking about just closing my eyes and playing. That would've been a trip, but then I saw another guy do 'hat, and he was a

A. Well, those are good. They're like bangles. They keep the bad vibes of the audience off you. Sunglasses are necessary, Jazz musicians use them for that reason. There's a thing with audiences that when they're listening to you, they're tuning their consciousness t your consciousness, and if you're playing to them, pretty soon you become like them. If they're drunk...I've walked out of some of these places and had a out of some or these places and had a hangover the next morning without drinking a drop, an actual physical hangover, where my head . . . Just becau I used to drink, I know what a hangover is. And so you can do all kinds of things to get rid of that. That's why a lot of musicians try and space out right away. to they don't get that going. Throw up some kind of psychic barrier, if you could do that, or immediately disappear, like Shankar, and go into another world Q. Have you seen Shankar?

A. Oh yeah, he's sort of my ideal. He's, to me, the master musician of this age. O. So, if you consider yourself a bum, you don't have any ambition to become famous, ch?

A. Well, see, my trip is sewed up in this

conflict between two things. When you go to Spain, the guitar is something else.
You use it to amuse yourself, and it's You use it to amuse yourself, and it's not something that gypsies use to make money with, normally. It was just something that hung on the wall, and in the evening, they'd take it down and play whatever they felt like. And then, I came back here, and it was very compatible. You just take your guitar and go get a job somewhere. But there's always been this thing: to perfect yourself. I think it's in everybody. Just a few years ago, all of a sudden I decided I really got my kicks out of making my fingers move the way they should. That's what it's all about. And the working par, of it, I could care less. It just happens that people tend to always hire me for enough things to pay the rent.

Q. Do you play, practice, every day?

A. It depends, I just play when there's time. The other night, I played for five hours without moving. I didn't even realize it until I was telling one of my students who was telling me he practiced 45 minutes. Oh, it's easy, you could olay all day. But, it comes and goes. Sometimes I don't feel like playing for days. I'm lazy. I'm not a musician, because I don't know how to do it. I can just start to see now what a musician is. But it's a little late for that. You have to start right off heavy when you're about sixteen the younger, the better. The more you put into it ... definitely believe there's

a cosmic law of return. It's not a question of much else. Your environment helps. yeah, you can say that that's the inspiration because it stimulates you to get better. It's pretty hard to stay inspired here in California; and in Spain, you stay really inspired all the time, but being with the gypsies who are so lazy and always out after a good time, you never get anything done. I am amazed that I've done what I've done. It blows my mind because it's against my constitution, my being, to do something like this, and when I go back to Spain, the gypsies see this, and they're still the same. The last time I went back, I had to tune their guitars for them, just like I've done every time I've gone back. And what's new? Nothing's new.

Q. When you say you're hzy, do you mean you're not disciplined? A. Yeah. But, that's why I play the guitar, I think, because I like that discipline trip. You really get something out of it. It's not like a job where you learn your job and just go do it every day. Flamenco guitar is a constantly evolving thing; it's not like classical guitar, where in order to get good depends on if you've learned your technique well enough, and then your repertoire. Fiamenco keeps getting more complicated, see, as human beings get more highly evolved.

Q. Do you write music? I mean, do you sit down and write a Soleares or something, but you follow a structure and improvise, like East Indian music?

these are the variations, the falsetas. . . . Q. Is there a particular type of Flamenco

like East Indian music?

A. That's exactly what it's like, In fact, that's where it comes from. That's the musical philosophy it follows. The pieces are all improvised. Of course, they're not improvised on the spot; you can never do that. Now and then when woulker playing and white results in

can never do that. Now and then when you're playing and you're really into it, something happens and you come out with all kinds of ways of doing this thing:

Q. Is there a particular type of Flamenco you like best?

A. It 'epends on the time of year...

There usually is something that's my most favorite. In the winter, you tend to get more minor, in the minor keys, and in the summer, it's more outgoing, Bulerias, and stuff like that. I even plan it, like I and stuff like that. I even plan it; !ke! I know what I'm going to learn next winter And when you play, you're not going to sit in your yard on a bright sunny mornin and play some weird, dirge-like Flamenco music; it just doesn't go. It's a natural music, that's one thing about it. It's able to express anything - any level of consciousness. It really can.

Many people have said that what Flamenco is a'l about is that it takes the chaotic and refines it. Every falseta is a bizarre thing that comes back to a tone that runs throughout it. You'll take a crashing weird thing, and make a groov falseta, and mellow it out. It's support to bring the spiritual side and the material side of the universe together. That's exactly what it does. Most music will be one or the other, like Indian music tends to take the listener into a spiritual thing, and rock and roll will really take you into a materialistic world trip. Flamenco does neither of those: it brings the two together and sort-of sticks them there for you to groove on. You can't ever get anywhere playing it or listening to it, but it doesn't hurt you. And when I look into the future, I

see it as a form of music that will always be here for those people that need it, and those people that want to listen to it. ver become nonular, because you couldn't have a whole world of gypsies running around, lazy ne'er-do-wells. But, wherever you find that, that's where the Fiamenco is the best.

March 20 - April 2, 1975

First National Bank

Southern California

SPORTS

TENNIS: Aztecs vs. USIU, Thursday, March 20, 3 p.m.; vs. U of Colorado, Monday, March 24, 1:30 p.m. Both at SDSU Tennis Courts, Free, 286-5204.

HOCKEY: Mariners vs. Chicago Cougars, Thursday, March 20, vs. Indianapolis Pacers, Saturday, March 22; vs. Vancouver Blazers, Sunday, March 23; vs. Michigan Stags, Tuesday, April 1. All at 7:30 p.m. at Sports Arena. 224-4176.

VOLLEYBALL: U.S. All Stars vs. Japan. Sports Arena, Friday, March 21, 8:30 p.m. 224-4176.

BASEBALL: Aztecs vs. Arizona State, Saturday, March 22, 7 p.m.; vs. Spring Arbor College, Thursday, March 27, 5 p.m.; vs. U. of Utah, Monday, March 31, 3 p.m. All at Smith Field, SDSU, 286-5204.

JOGGING: Fun Run, from Bonita Cove, across from Bahia Hotel, Mission Bay Park, Saturday, March 22, 8:30 a.m. 232-7451.

LIPTON CIP REGATTA, Southern California yacht race. Saturday, March 22, Call S.D. Yacht Club for more information, 222-7237.

LACROSSE: San Dieguito Lacrosse Club vs. USC, Sunday, March 23, 1 p.m., vs. OMBAC, Thursday, March 27, 7 pm. vs. Los Angeles Club, Saturday, March 29, 1 p.m. All at San Dieguito High School, one block east of 1-5 on Santa Fe Dr. in Encinits. 436-0559

JUNIOR TENNIS TOURNAMENT, the Maureen Connolly Field, Monday-Friday, March 24-28, 8 a.m.-6 p.m. 236-5717 or 295,8053

S.D. JR. GOLF CHAMPIONSHIPS, sponsored by the Union-Tribune. Balboa Park Golf Course, Monday-Wednesday, March 24-26, 8 a.m.-6 p.m. 222-8175.

BASEBALL: Mesa Tourney. Mesa College Baseball Field, March 27-29. 279-2300.

BADMINTON TOURNAMENT: novice and C Class Player sponsored by Parks and Recreation Dupt. Federal Building, Balboo Park, Saturday arc Sunday March 29 and 30 (finals on Sunday). Free. 271-4248 for further information.

NCAA BASKETBALL FINALS. Sports Arena, Saturday, March 29, 2 p.m.; Monday, Merch 31, 3:35 and 6:35 p.m. Solid out.

BASKETBALL: Conquistadors vs. Indian Pacers, Wednesday, March 26, 8 p.m.; vs. St. Louis Spirit, Wednesday, April 2, 8 p.m. 224-4176.

LECTURES AND READINGS

OLD TESTAMENT WISDOM: An Ecumenical Approach to Life. Talk by Rev. Michael Guinan. Salomon Lecture Hall, U.S.D. Thursday, March 20, 7:30 p.m. 291-6480, ext. 354.

PROJECT INDEPENDENCE AND ENERGY R & D, a Regents talk by Alvin M. Weinberg former director of Oakridga National Laboratory. Thursday, March 20, 8 p.m. 452-3120.

FBI THREAT TO ACADEMIC FREEDOM, a speech by Dr. (
Morris Starsky, Militant Forum, Friday, March 21, 280-1292.

TRANSCENDENTAL MEDITATION — the Psycho physiology of Enightenment, a talk by Jeff Quinn, Chairman of the S.D. Center of the International Meditation Society, 4020 30th St. (North Park), Wednesday, March 26, 7:30 p.m. 280-1840.

HOW LABOR CAN FIGHT UNEMPLOYMENT, a pridiscussion with trade union activisits. The Militant For Friday, March 28, 280-1292.

THE ARTIST AS ART, lecture by Moira Roth, director of JCSD Art Galleries, Room C-5, Palomar C. llege, Monoc, March 31, 7 p.m. 744 1150 or 727 7529.

PHOTOGRAPHER Les Krims, professor at New York State U Part of "Hot Shots" lecture series. Mayan Hall, Southwester College, Tuesday, April 1, 8 p.m. 420-1331.

FILM



SALT OF THE EARTH, film about strike against Kennecott Copper Corporation in New Mexico. Juan and Virginia Chacon, leaders in the strike, will speak, and May Day, an "anti-imperialist" group will sing. Downtown YWCA, 1012 C Street, San Diego. Sunday, March 23, 2 p.m. 583-0286.

THEATRE

FATHERS AND SONS, a collage of scenes from Shakespeare to Pinter, presented as Master's thesis by Mark Taylor. Zable Hall, USIU. Thursday, March 20, 12 noon, Friday, March 21, 12 noon, Saturday, March 22, 8 p.m. Free. 271-4300.

DO NOT PASS GO, presented by USIU Drama Department. Zable Hall, USIU, Thursday and Friday, March 20 and 21, 7

translated from the Japanese by Donald Keene. Stagehouse Theatre, Grossmont College. Thursday, Friday, and Saturday, March 20, 21, and 22, 8 p.m. 465-1700.

THE EXCHANGE, by T. K. Blakesley. Crystal Palace Theatre, Mission Beach. Fridays, Saturdays and Sundays, through May 11. 8:30 p.m. 488-8001.

PINOCCHIO, by Carlo Collodi, Performed by S.D. Junior Theatre. Casa del Prado, Balboa Park. Fridays, 7:30 p.m.; Saturdays and Sundays, 2 p.m. Through March 23, 239-1131,

YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING, by Robert Anderson, Main Stage, Dramatic Arts Building, S.D. State. Wednesday through Saturday, March 19-22, 8 p.m. 286-6864.

LAUGH AT YOURSELF, a comedy revue by Jim Lakin. Performed by actors who auditioned for Harry O. Stratford Court Theatre, Del Mar. Fridays and Saturdays, 7 and 9:30 p.m. Through April 26. 755-1702 or 755-4254.

THE REAL INSPECTOR HOUND and AFTER MAGRITTE, by Tom Stoppard. Cassius Carter Centre Stage, Balboa Park. Tuesdavs through Saturdays, 8 p.m., Sundays, 2 p.m. March 4 April 6, 239-2255.

THE CRUCIBLE, by Arinur Miller. San Dieguito Citie Theaire, Del Mar Fairgrounds. Friday and Saturday, March 21 and 22, 755-50.T. THE MILK TRAIN DOESN'T STOP HERE ANYMORE, by Tennessee Williams. Actors Quarter Theatre, Fridays and Saturdays. 8:30 p.m. Through April 12.

CINDERELLA, adapted by Ginger Cody. Actors Quarter Theatre, Saturdays and Sundays, 2 p.m. Through April 13. YOU NEVER CAN TELL, by George Bernard Shaw. Old Globe Theatre, Tuesdays through Saturdays, 8:30 p.m. 233-2255.

DANCE

MARY LOU BLANKENBURG, the dancer, will present solo concert. Dance Studio, S.D. State, Thursday and Friday, March 20 and 21, 8 p.m.

COPPELIA, presented by the California Ballet Company, Coronado High School, Friday and Saturday, March 21 and 22, 8 p.m.: Sunday, March 23, 2:30 p.m.

SPECIAL EVENTS

MEDIEVAL FESTIVAL: music, costumes, and lectures ("Death in the Middle Ages," "Political Thought," etc.) Founcers Hall, U.S.D. Thursday, March 20, 9:30 to 5:35 p.m.

REPRISE IT "ALIVE," program of music and mime. House of Hospital!* "Relboa Park, Friday and Saturday, March 21 and 22, 8 p.m. 291-4303.

ROUND DANCE FESTIVAL. Wurkshops and dance demonstrations. Balboa Park Club, Friday, March 21, 5 p.m.-12 midnight; Saturday, March 22, 8 a.m.-2 p.m.; Sunday, March 23, 8 a.m.-10 p.m. 449-8862.

MISSION VALLEY CENTER ANNIVERSARY. Boat show, Energy and Transportation Exhibit (50 displays on energy saving ideas, including steam car). Saturday and Sunday, March 22 and 23, store hours. Free.

O.B. COMMUNITY THEATRE benefit show. USIU School of Performing Arts and Don McLeod. Coller Jr. High Lome Portal area. Friday and Saturday, March 21 and 22, 9 p.m. Free. 222-7887.

MISSION BAY EASTER EGG HUNT, 9th annual. Children hunt for eggs and prizes hidden in the sand. Saturday, March 29, 1 p.m. Free, 276-2800.

LA JOLLA EASTER EGG HUNT, 24th annual. Children hunt for eggs at La Jolla High athletic field. Saturday, March 29, 10 a.m. Free. 454-1444.

EASTER SUNRISE SERVICES. Special services at foot of Serra Cross in Presidio Park, Balbos Para Organ Parillon, stop Mt. Helin, 1997. Services of the Park Organ Parillon, 1997. Services of the Park Organ Parillon, 1997. Services of Services of the Park Interest of the Parillon Parillon, 1997. Services of Point at Julian, and Easter Mountain is Borrego Springs. Starting times vary, March 30. Call S.D. Ecumenical Contenner, 223-2835.

MUSIC

LA JOLLA SINFONIA. John Garvey conducting, Jeffrey Siolow as guest cellist. Sherwood Hall, La Jolla. Saturday. March 22, 8 p.m.

PASSION ACCORDING TO ST. LUKE, by Randall Thompson (West Coast premiere), presented by Chancel Choir. First Methodist Church, Mission Valley, Palm Sunday (March 23), 8 pm 297-4366.

MINI-CONCERT. Princeton University Symphonic Band. Community Concourse, Thursday, March 27, 11:30 a.m. and 12:30 p.m. 459-5678.

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MIRACLE ON 32ND STREET

I saw the Miracle today, the one, that is, at the Israelite Church of God in Christ on 32nd and L Screet. I'm not usually one for miracles ... the usual stuff like bleeding statues and mysteriously displaced boulders. It's my rational mind, raised on scientific laws and logical parental explanations for the guy down the street who claimed he saw turtles in the street sewers. There's a good reason for everything. So, when the newscasters explained that the miracle on 32nd Street, the image of a cross through a bathroom window, would disappear with the flick of a light switch, my mind was put to ease. That is, until I realized this thing has been in the typically-avoided neighborhood are overflowing, and four cops have been sent in not to stop the riots but to control the traffic. Inexplicably attracted to chaos, I jumped in my car this bright Wednesday afternoon to witness religious faneticism in

With cars jammed all around the place, I walked. Thirty-second is a shriveted old street lined with tired little houses and few trees. The miracle didn't seem to disturb the daily cornerdwellers' usual repertoire: "Hey, Nigar, ome on over here!" But the mood closer to the church was different. More subduced People in Sunday clothes walking hand-in-hand, heads almost bowed. walking hand-in-hand, heads almost bowed, a slow reverse gait. Walk, don't run in the realm of Jesus. Perhaps fifty people there, counting cops directing curious auto-bound passersby, and the church bishop kneeling beside a woman in religious spasms on the sidewalk, a circle of believers chanting. "Let Jesus into your heart!" "Amen!" "In Jesus' name!" "The woman greenible steed.

shakily, the hishon supporting her by the

arm, walking slowly, trancelike.

One woman showed me a tiny Mexican prayer book, painted cloth with red-stitched cross plunged into a bleeding, enchained heart. "The cross in that window looks just like this." she swooned. Her teenage daughter crouched by the window, rapidly comparing the image there with that in her prayer book.

The crowd was mostly black, with an

occasional yellow or white face. People from all over the city. "My brother told me about it." "I heard it on the news." "I don't live here but I know the bishop, a very, very

good Christian ... you know, compared with the ones who are ... rocky."

I took a quick look for myself. The newscasts had talked about one cross. This crowd found another one, in the window directly to the left. Two for the price of one! Well, yes, they did sort of look like crosses though they would have been more though they would have been more aesthetically pleasing had not a water pipe been running along the tops of the window panes. It'd seen better crosses in shadows on my walls, but I guess you've got to take what's being offered. A variety of viewing positions were being employed: 30, 10, 1 foot away, covering the bettem of the window with a black cost to block out the rest of the bathroom scene, kneeling, crouching, standing, reaching on tiptoe, looking straight ahead, from the side, cross-eyed. A bit of distrust here? If you can't see it from all sides, it isn't worth the view? Or a total experiential enguliment of "the spirit?"
"The spirit" moved about the crowd.

hanging in their nurmarings, resting heavily in their quiet eyes. "I've been here three days now," said one woman. "I just want to stay. There's a good feeling here." Is anything else going to happen? "I don't

know, but I consider it a gift from God if I'm here and something happens." People milling around, nodding their heads in faint wonder.

READER

Is it a miracle? "It is a miracle." said a mother standing with her young daughter.
"It has to do with the Lord. He will send signs and wonders and make the people repent." And more softly, "I accepted the Lord when my son died in Vietnam. And when my daughter was in the hospital she saw Jesus on the wall."

"It's a miracle," pronounced a middle-aged black woman. "I've never seen anything like this before. I'm amazed and stunned. I was here last night with a friend ve saw the cross. I went home and prayed, 'Lord, please tell me what it is!' I saw Jesus in my dream. He looked at me but didn't speak. The Bible exp'ains things through signs, something meant to be. Sometimes the church needs to clean themselve three tragedies in another church. It was a warning." Can it be explained in any other way? "You can't explain the wonders of the world. No one's explained it. It will explain

Another woman said, "They say it has Another woman said, "They say it has something to do with the lightbulb. Well, they tried other lightbulbs and it's still there. Even if it is the light, why did they find it just now! I believe God is trying to tell us omething. There is something special about its being noticed just now. It's a warning, like Noah, telling people it would rain for forty days and forty nights. Nobody listened. This is something people shouldn't

sidewalk clutching a worn black Bible to her chest. She talked excitedly in a piercing voice to a man nearby. She was a missionary of the church. She suddenly began to shout, winding her voice upw into hysterical spirals: "The Lord isn't interested in the cross! The Lord is interested in your souls! He's coming soon! interested in your souls! He's coming soon!
And when he comes, you must be in the
church! This is a sign! I've seen signs in the
clouds!" Her voice cracked, high-piched,
screaming. "Come and give your hear to
didn't accept him are going to be left heer!"
The crowd shouted. "On Lord!" "That',
right!" She west on, "This is the Great
Tribulation Period! There's gonns be a
change in this world! Accept change in
your learn today and you'll go back with
the control of the come of the control

The church bishop stepped in from of the crowd, holding his hands up to quiet them "It is my opinion," he stated solemnly, "that it is the glass and the light that is producing the cross here." "No, I don't believe you!" someone shouted. "But," he continued "since this cross has been seen here, three people have called me and told me they see crosses in their windows. They have lived in their homes for many years, and this is the first time they've seen these crosses." The crowd hummed in excitement. "Of course, everyone's entitled to the opinion that it is very striking that this cross is just being noticed now. I feel wonderful about it to this extent: I don't know of anything else that has attracted so much attention of the news media. It just amazes me that it is attracting so much attention. Whatever it is, it's nice that it's gotten our attention. I'm sure many of us will do a little better."

They didn't want to believe him "It's so strange that it happened this time of year. I'm going to go home and test my windows." "God works in mysterious ways, but this may be a gimmick. Why is it outside and not inside?" Someone answered, "The church isn't big enough on the inside. They couldn't let everybody in

the inside. They couldn't let everybody in. God wants everybody to see it. inside the church near the window. The window opened, the bishop demonstrating. "When he light is off, the cross disappears." He turned off the light is disappeared. "When he light is on, in, eroos is there." He turned the light is on, in, eroos is there." He turned the light to he, the cross reappeared. He

closed the window, A surge of retief in the crowd at the cross's return.

It was getting late. The crowd seemed to be thinning out. "Yes, there's something to the thinning out. "Yes, there's something to it," spoke a man to me as I moved sway. One woman was enthralled by a reflection on the trunk of a car, calling recoples to see it. walked by towered my out. A group huddled around a woman with a Polaroid mapphot of the window. A family teamed quietly against the hood of their car, staring pancedessly. The missionary lady shouted.

"Since he gave his life to you, why not go to him?"

I got in my car and put on my sunglasses. A scratch in the lens refracted the clouds ominously. I still can't dig these miracles. Or perhaps I just can't accept the popular definition of miracles, or the attempt to understand spiritualism as something logical, or logic as a kind of spiritualism in itself. Maybe die't a miracle that there's still enough electricity left in the world to power all the lighthoubs.



March 20 - April 3, 1975

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Zolezzi's an Italian restaurant

which specializes in Abalone stew,

torpedo sandwiches, frittatas, and eggplant parmigiana, has been in

existence at its Hillcrest location

for ten years. The original shop

self-service, and cuisine that is

limited to several favorites

particularly the abalone stew, its

hallmark. On the first of this year,

the management opened a second branch on India Street, and I

visited the relatively new establish

ment the other evening.

The 1700 block of India Street

houses several Italian-American

rade and for service.

tables, but the use of plants, subtle

sets a blackboard for a men

The Restaurant: Zolezzi's

lunch)Onen all week.

Price Range: Moderate



Jonathan Saville

The Tokyo String Quartet's concert The Tokyo String Quarter's concert at San Diego State was one of the great musical events of the season. In their brief career together, these four young Japanese musicians have established themselves as one of the world's foremost quarters; their local concert demonstrated why.

To begin with, each of the four is a master of his instrument, sure in material of the sure and delights.

naster of his instrument, sure intonation, strong and delicate in owing, rich and clear in tone. What e, these virtues are strikingly orm among the four players; they ire alike even in the quality of their ibrato, which is usually as individual characteristic in a string player as brush strokes of a painter. This echnical unanimity is matched by an ually striking identity of vision. The sally striking identity of vision. In yoy Quartet sees music in a certain ceal way; they have a sound of thei is a singing voice that is like meet, and lovers of chamber music nusical signature the way they

recognize that of the Budapest Quartet, or the Juilliard Quartet, or ne Quartetto Italiano.

The vision itself is one that looks The vision itself is one that looks resolutely inward. Superficial effects are of little interest to this group; they work at uncovering the musical essence, layer beneath layer, until at certain moments one feels one-eff within the music, rather than merely intening to it. This is feet of a subtomines, marartness ma. itself left. ottomicss inwardness mac itself felt, or example, in the slow nevement of the Haydn Quartet, Opus 50, Number in much of the Bartok Fifth Quartet; and throughout the Quartet Debussy. The performance of the last was particularly realing, since income more responsible to often played for its exotic impressionist sound alone; the

of modern composers. The musicians' rapt involvement with this work made of their performance a spiritual experience as well as a musical one:

experience as well as a musical one; and in such playing as that of the luminously intense violist, the musical and the spiritual became one.

My only reservation about this wonderful concert is that the Amatin instruments used by the Quartet seemed inappropriate to the Barch, however beautifully they worked with the other siece. The somework and the other siece. The somework and the other siece. The somework and the other siece. The somework of the other siece. Amati, like brushed velvet or moonlit silver, unduly limits the sensua silver, unduly limits the sensual capacities of Bartok's score, which frequently calls for rough bowing, snapped przicatos, buzzes, twangs—harsher sounds than an Amati can comfortably produce. The result was that the Bartok performance was perhaps just a bit too inward, without

But this is a minor matter, compared with the overall beauty and intensity of the Tokyo Quartet's inter-pretation of the Bartok and of the rest of the program. (And lest I seem over critical of a famous set of classical instruments, let me say that if anyone wishes to send me an Amati fiddle as a gift I will not turn the offer down.)

Pianist Earl Wild gave a thrilling recital at Sherwood Hall under the auspices of the La Jolla Sinfonia. It would probably be an exaggeration to say that Mr. Wild is the world's say that Mr. Wild is the world's greatest keyboard technician; but it is plain fact that there is no plantst whose technique is superior to his. His explosive power, his fabulous precision, his fiery brilliance — these

Vladimir Horowitz.

A program of Schumann and Liszt showed Mr. Wild's pianistic virtues to their best advantage. Most overwhelming of all was his performance of three of the Liszt

Vladimir Horowitz

Transcendental Etudes (after Paganini). I have heard many great pannist. I have neard many great pennists play these excruciatingly difficult exercises, but I don't think I have ever been as totally swept up by the transcendental whirlwind as I was at Sherwood Hall. It is true that these works are scarcely anything but vehicles for display, and that like the tail of a comet they consist mainly of gas. Ne/ertheiess, when performed with the furious virroosity of an Earl Wild they take on so much authentic Wild they take on so much authentic external splendor that only a pedant or a puritan could reraember to be dubious about the reality behind the fireworks. Listening to such a performance may not be the highest of musical experiences, but it has its aesthetic validity, as any sort of perfection may

READER

perfection must.

Mr. Wild's only mistake at this concert was to play Chopin's G Minor Ballade as an encore. Liszt's music is all out in the open, with its flashy fingerwork and moustache-twirling melodrama, and a planist who can master its demands can dominate any naster its cemands can dominate any audience in the world. But Chopin is full of secrets, of arbors decorated with arpeggios and runs beneath which crouch griefs and nostalgias almost too painful to bear. Here, Mr. Wild's limitations became apparent his lack of that inwardness that was so pervasive a characteristic of the Tokyo Quartet. All the notes were played, but the spirit was missing; the music kept bidding the pianist to enter. but he remained at the door.

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Mr. Graffman is a fine musician. not someone about whom a critic feel impelled to use superlatives. He is a thoughtful and emsitive artist, drawn thoughtus and synshite artist, or awn towards works of deep musical meaning and endowed with much insight into them. His performance of Beethoven's amazing final sonata (Opus 111) was powerful and serrching, by far the most successful piece on an ambitious program. But much of the rest had a workaday much of the rest had a workaday quality to it — decent, unobjectionable performances that neither repelled nor inspired, a sincere postman doing his rounds. Mozart's small-scaled but at times almost frighteningly dramatic F Major Sonata, K, 332, was relatively heavy, noddine and eraceless: the emotional plodding and graceless; the emotional effect of its poignant dissonances (in the first two movements) was muted the first two movements) was muted by a general lack of delicacy in tone and dynamics. The Ravel Sonatine was clear, solid, foursquare; but the shimmering lightness of this charming music was to a large extent neglected.

The last work, Moussorgkly's Pictures At An Exhibition, seemed rather beyond abilities, both technically and interpretively. The stupendous technical demands of this masterpiece of nineteenth century program music
— demands as great as anything in
Liszt — would have been better met
by Earl Wild; Mr. Graffman hit so many wrong notes and missed so many right ones that someone who did many right ones that someone who did not know the work might have become quite confused about the sort of harmonies the composer employed: was Moussorgsky really the inventor of tone clusters? But more damaging fingers were Mr. Graffman's

It was a rainbow in black and white.

A powerful planist, with that straight grand sounds a Steinway adores, Mr Graffman often ruined a climax by exerting too much power before it was called for and then failing to raise the voltage at the ultimate point; the failure was most evident - and most estructive of the music's effect-in "The Great Gate of Kiev." where a Horowitz, who knows how to conserve his energies for when they are really needed, literally leaps off the bench to crash the full weight of his arms and shoulders onto the ecstatically gasping keyboard. But this is not at bottom a matter of technique. or even of interpretation; it is a matter of temperament. If Mr. Wild lacks poetry, Mr. Graffman lacks violence; the complete pianistic temperament needs both.

Just a few words about the Mande-ville Auditorium itself, San Diego's newest concert hall. On the negative side, one has to mention the unprepossessing looks of the place, the fact that the exits open directly to the outdoors instead of into a soundinsulating corridor, the jerry-built platform that covers the huge (and, in my opinion, useless) pit in the front third of the hall, and the dreadful wheezing of the air-conditioning apparatus, worse than surface noise on Everest records. But on the positive side, it must be said that from the rea seats this hall has absolutely beautiful acoustics, with a warm, spacious resonance that greatly enhanced the tone of Mr. Graffman's excellent Steinway grand. From the point of view of sound — and thet is of course
what counts — the Mandeville
Auditorium is now San Diego's best
concert hall; only the Spreckels is better, but they are still showing dirty movies there. If UCSD can get that wonderful addition to the musical life



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tables, but the use of plants, subtle lighting, and particularly the diners themselves, impart a wholesome and homey atmosphere — Fellini circa 1940, complete with a wall full of paintings that can be classified as Caruso modern. **ENCORE** RECORDS 10% discount on said over \$1 with this ad STRIPPING limit one coupon per customer Restore to natural wood used ip's \$1.98 tapes 2.36 45's 356 10-6 weekda 10-5:30 Saturden 201-6834 4593 Ei Cujon Bivd. recent — hard-to-find — rai we also buy records

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JOLLY DELI

The menu has been vastly expanded for dinner, with 15 listings under antipasti alone. These include marinated octopus at \$1.75 to proscuitto (finely sliced smoked ham wrapped around avocado or melon) at \$2.50. The fish list offers calamari (squid in tomato sauce) for \$2.75, and the squid is worth your attention at Zolezzi's. The fillet of sole a la scampi (sole broiled with shrimp sauteed in butter) rates your

grocery stores, some of which also serve food in the rear of their notice, but a la carte costs \$4.65. premises. It is therefore evident For a reasonably priced dinner, I suggest the Abalone stew at \$1.50. The waiter obligingly that the management of Zolezzi's chose its current site with at least a partially Italian-American following in mind. And indeed, makes the cost quite minimal. A while the Hillcrest restaurant has basket of hot gariic bread accompanies the abalone soup (for soup it is) and while proved a the flavor of a delicatessen which branched out into a small cafeteria - similar to the C. and M. trifle on the cool side, if you delicatessen in La Jolla — the new place has been designed for family trifle on the cool side, if you remind the waiter that you desire the soup piping hot, it will be served that way. The abalone stew plus a salad should satisfy one's True, a delicatessen occupies one end of the India St. establishment, and a 10,000 bottle appetite as well as pocketbook. The salads are large, frush, and replete with chunks of Italian salami and cheese. I tried both the Italian and blue cheese dressing wine vault awaits your inspection, but the large and pleasant dining hall testifies to its being a full scale estaurant.

There are no tablecloths on the

and they were fine. The eggplant parmigiana at \$2.75 is also a good buy, and the ravioli and canneloni, both of which I sampled, are good. I was disappointed with the veal marsala. Although it was real veal and not a shaped, frozen patty, it lacked tenderness, and it scarcely

hinted of marsala wine. The vea was \$3.75 a la carte, and the original house dishes, perfected at the Hillcrest address, seemed the best buys.

For dessert, try the carrot cake

or the rum cake at 75 cents. These are both good and filling. The baklava does not have rouch to recommend it.

I should mention that we had a personable waiter, and the families who ate there appeared "jolly." This description would sit well with Jonathan Saville, who constantly asks me "was the atmosphere jolly?" Zolezzi's is not Falstaff jolly, but it's filled with their food. The cuisine is neither their food. The cuisine is neither epicurean nor elegant, but then, the atmosphere, the food and the prices are harmonious. You get what you pay for, namely a satisfactory repast at reasonable prices. The luncheon menu, even on India St is served cafeteria style five days a week, and with waiter service on Saturday. At sandwiches and the frittatas (\$1.20, \$1.10) are fresh and

Zolezzi's gives you more for your money at lunch, but it is a decent place to dine for dinner. and if you share your portions which I did with my family neither your purse, nor your appetite will be disappointed.

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DUNCAN SHEPHERD

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The Bee Cities — The apocalyptic aberrations in the naural order of 1950s-style science fiction team up with the hate-male branch of Women's Lib in this story about numan queen bees who kill by copulation. Directled, cheeply, prossically, ugility, by Denis Cheeply, prossically, ugility, by Cheeply Che at the urging of his soit-and-polars valled to take leave of his home in search of virgin blood ("But Loan") and the search of virgin blood ("But Loan") he balks). And so, to Italy he goes, where Catholicism holds a time hand one virginity, but at the search of the se

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Cries and Whispers — Not without its impressive points — the decayed parchment-gray of Harriet Andersson's skin and the grunting effort of her acting —, Bergman's film about three sisters and their painful memories is nonethelessone of his shallowest. The characters make unproven declarations that they are in a dream or in misery or in hell, but It looks like a draming, women's sex Programs set. iarniliar, wonderless Bergman set up rather than any of those other states, 1972.

• (UCSD, 2/21 only)

Richard Chamberlain, Raquel Welch, Faye Dunaway, Charlton Heston. (College; Pacific Drive In)

The Four Musketeers -

Earthquake — A diverse and arbitrary cast of characters, suitable for soap opera, its swept precipitously from the everyday realities of possessions and pursuits into £ lantastic playing out inbred pessimism, guilt, self-doubt, as the city of Los Angeles crumbles during an unprecedented doubt as the city of Los Angeles crumbles during an unprecedented earthquake. Mark Robson s skillful and sometimes inspired, move-maintenance of the control of the second-half is given over mainty to marvefous shrewdy manipulated visual effects and cliffranger rescues. Charlton feets of Commission General Market Commission Commission

Gardner, George Kennedy.

Lamas

**Lamas

Sutherland (SPYS), Leibman and Selby (SUPER COPS), director Richard Rush does his dammedest, all the same, to drown them out with endlessly amplified screeches and crashes and bang-bangs.

Campus Drive In)

Famy Lady — Hebbart Ross's
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rejuvenate his self-confidence with a middle-years extramartial fling. He gets nowhere fast, which could also be salf of Alan Arkin in a role as monotonously strident as this. Salfy Kellerman, Paula Prentiss, and Renee Taylor as prospective playmates all have less time to make themselves tresome. 1971.

(Aztec, https://dx.dec.html.com/s/22/)

"(Cinema 21)
Goden Needles - Riphert Clouse's splashily-colored comic strip hops from Horp King is hollywood and back. On a life-in-chicalth treature hoods the secret of extension with the support of the secret o

The Great Waldo Pepper — George Roy Hill's re-creation of the early days of flying. Starring Robert Redford. (Fashion Valley)

(Fashion Valley)
Hang 'Er High — Spili-personality
western divides its energies
between raw burtaility, pastoral
intercessions, and philosophy on
intercessions, and philosophy on
concern provides the most interest,
as law-and-order in the Oklahoma
territory merges insidiously with
bourhy-hunting, Divacted by Fad
Post, with Collet Eastwood and Pat
'(Aztec, through 3/22)

"Market, brough 3/22"
The Hitted Hand, Peter Fonds's schizidd western swings between 1971 feathers (future shimmering, mind-expanding visuals, the hero's activational ideas); (agrarianism, the American West envisioned as "the Ameri

Lenny — Dustin Hoffman's diligent impersonation yields an unlikely naive Lenny Bruce, imporceptive and uncalculating. And, odd for at for mer dis-cier-choreographer. Bob Fosse rubs his actors of movement and body, preferring to hound them with tight closeups, in arty

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crassness of everybody but luck-less Lenny, and to create move-ment with occasional flurres of cut-cut-cut mortage in freely jumping accurate the control of the control cut-cut mortage life, lef ractures the LADY SINGS THE BLUES fame-and-heartbreak formula, in order to establish some ferble Freudian links between Lenny's experiences. With Valerie Perrine, "(Cinerama)

The Laughing Policeman — The Per Wahloo, Maj Sjowali police novel is transferred from Sweden to San Francisco, and the stress falls more on album-like portrature of various simp city types (pmp. pornographer, Indomer, etc.) than on the doggedness, or heroism. Or heroism, or better than the content of the The Lords of Flatbush — The promotional campaign leans spinot from AMERICAM (GRAFFITI, which is a disservice, from any spinot from AMERICAM (GRAFFITI, which is a disservice, from any spinot from AMERICAM (GRAFFITI, which is a disservice, from any spinot from American (Graffit and State of the Company and State of the Co cetective work. water matriaus tottering and smigness come close to comady at times, but Bruce Dern, nastily amusing, and Lou Gossett, as his fellow cops, are tough characters. Directed by Stuart Rosenberg, 1973.

***(Cabrillo, through 3/22) "Cabrillo, through 3/22".

Les etal Disectée — Ivan Prassr, a Cascin Templated in New York, and Cascin Templated in New York, and the Cascin Templated in New York, and the Cascin Templated in New York and the Cascin Templated in Cascin Templated

sensitive flower of adolescence and sensitive flower of adoescence and a mature, compassionate toacner at a regimented. Prussian style boarding school. The two are enacted by Herta Thiele and Dorothea Wieck, indelibly. Directed by Leontine Sagan 1932.

Murder on the Orient Express — A movie mystery with accourtements of the finest quality (an all-star cast, photography by Geoffrey Unsworth, production design by Tony Walton, The Lords of Flatbush - The proproduction design by Tony Walton, which was a second state of the control of the

My Name Is Nobody — A puckish, wild-blue-yed sprite, calling himself "Nobody." emerges miraculously from beneath the water level and follows, coaxes, and prods the legendary lawman Jack Beauregard along the path to his proper deatiny. Beauregard desires only to retire in peace, but "Nobody" envisions for him a glorious, stylish finish — Beaure-

gard will stand on an open plain and face up alone to the Wild Bunch. a massive misgae-like cloud of 150 missae of

Play Misty Fee Me — Clint Eastwood's Irrat directing job (with his favorite director) Don Siege his favorite director Don Siege with the same of the s

Shampoo — Comedy about a hairdresser and his conquests among the clientele. Written by Robert Towne and Warren Beatty, directed by Hal Ashby, and starring

SPYS — Sutherland and Gould go the together-again route, enrolled here as CIA gootballs and still behaving as if they cannot imagine how they ever got into such a line. Directed by Irvin Kershner. 1974. *(Strand) "(Strand)

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While Dawn — Maroaned in the Arche by a shipareck, three American whaters order 1900 are American whaters order 1900 are who take the peculiar newcomers to be Dog Othdren. The ensuing discoveres, through Western eyes, produced to the second of the particular order or particular order or metal produced to the audience's curosity for their docu-mentary value alone. Things go along on this terrel, used well, quite seechings in of the characters for a ways. But there is too little sketching-in of the characters for the story to work on the levels of personal drama-poignance-tragedy which it climbs to, ultimately

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KING PIN: looking forward to spending LONG. TALL Dentist: Eve lain in your thousands of days with you. Goal. Even chair for a year now. Will you stand if they seem like only minutes beside me for awhile longer? Swino, Remember: I Love you. Yours, Queen:

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STEREO

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Timothy Bottoms Lou Gossett, Warren Oates; directed by Philip Kaufman 1974. " (Unicorn, through 3/25) A Woman Under the Influence -A Woman Under the Influence Another of John Cassavetes warm-heartes films made anong trends mother Lady Rowlands, his mother Katherine Cassavetes, and his trend Peter Palk Character strend Peter Strend

Young Frankenstein — Mel Brooks' hermetic and familiar take-off on the old Universal Pictures horror series — it does not reach very far in any direction, but it everts a good deal of comic verve within the

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winder What Trial 9000 opens and SWAN. Here can pick expect Windows to trial you after the last move? A concerned Bystander. On the second Bystander of the second Bystander of the second Bystander of the second Bystander. The second Bystander of the second Bystander of

SPECULATION is it true that my captain's hair is the result of her first blush? 2 (b & c) & d & e - secrets are fun to tell special friends. MOTC. BOND, have lead on Scerimanga's whereabouts. Meet me Queen Eizabeth, Hong Kong, Come alone, Hip A MAN PUSTS sitting in one spot, and if TWO FALAFIL SANDWICHES for only

COLO THE BASS. Your wainuts were the high spot of February. Thanks for the high spot of February. Thanks for the high spot of February Thanks for the high spot of February. The high spot of February Thanks for this experiment for VF 11 come high spot for your common for the high spot for you concern the high spot for you concern the high spot for your common for the high spot f

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HI TOOTS surprise is Cheetan BHONDA wings are meant to fly with behaving?" ove. Bob. Bob. Bright time to be a plant time. Extending the plant time.

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UNITHON — A New Age growth marathon. This unique, 12-hour, non-technique human potential marathon will be held Saturday, March 29 at NCEHP. Register early For reservations: 272-7330.

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robber, a Latin American revolutionary, a robot, or a Bogart-ian tough guy, Allen is always undermined by his feelings of imposture Books suffers from no such insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman.

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and 2: Alvarado Drive In)

As these listings are subject to change at the drop of a hat please be sure to check with the listed theatre.





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SENIORS being, having been maltreated, or abused by any hospital nursing home, etc. Please contact us. Gerus Society 926 C Street, San Diego. 92101, 239-1416.

GUIDE DOG Roosters Club, a national organization for blind people to learn and enjoy the full used ordered constant planning freely selected and admits a feet of the following of the four selections of the four following or the four following of each month at 2 pm, at Sera Mesa. Recreation Center. For information, call 299-2233.

DON McCLEOD. San Diego's unique mime, and the USIU School of Performing Arts dancers are performing a benefit show for the Ocean Beach Community Theatre, Friday and Saturday, March 21, 22.8 p.m. at Collier Junior High Audiorium. Free, but contributions appreciated.

SALZBURG MUSIC FESTIVAL and much more. A complete European frip including a third state of the s

GAY CATHOLICS: DIGNITY of San Diego has religious and educational programs for you. Write Dignity Box 19071: San Diego 92119 o) call 448-8384 for information.

TO ALL TENANTS, our landlady tried to rip-off our security deposit. We took her to court and won! Don't get ripped off! Fight, and you'll win, too! Mr. Bubbles. SPRING CLEANING TIME? For a tax deduction, would you donate furniture, plant, bikes, lamps, etc., for the kids at Project Oz. 272-3003.

MARCH IS KITE MONTH! And we re the MARCH IS KITE MONTH! And we re the kite center of San Diego. Visit us every Saturday and Sunday. 10 to 5, across the street from Belmont Park. Kites and Strings: 740 Ventura Place.

INTERESTED in creating a farm commune in northern California? Serious only, send self-addressed stamped envelope to Future Freak Farmers, P.O. Box 9865, San Diego

spaces going fast for 1st Annual Spring Art and Craft Show. April 11, 12, 13 Mission Valley. For information phone 270-6632, 8-10 a.m. or 5-7 p.m.

MUSIC SCENE

THE BACKDOOR: ARTIE TRAUM, BLUEGRASS CARDINALS SQUATTERS: RITES, Folk Festival Benefit Concert. Fr. Saturday, March 21, 22; EDDIE HARRIS QUARTER, Monda 24, 7:30 and 10 p.m. \$3 to \$4. SDSU, Aztec Center, 286-6562

BAHIA HOTEL: SUMMER WINE, Tuesday (mough Saturday, 208 Wes Mission Bay Drive, 488-0551.

BOOM TRENCHARDS: SLIPSTREAM, Wednesday through Sunday

CATAMARAN: SARAH VAUGHN, Monday, March 31, 9 and 11 p.m. \$4, \$5: TERRY GIBBS, vibes, LEROY VINEGAR, bass, Sunday, March 30, 8:30-12:30 p.m. \$3, \$3.50, 3999 Mission Blvd., Mission Beach, Information: 459-6679.

CIVIC THEATRE: MICKIE FINN SHOW, Friday, March 21; BLUE OYSTER CULT, Thursday, March 27; L.A. PHILHARMONIC, Saturday, March 29, 3rd and C downtown, 236-6500.

FOLK ARTS: BENEFIT FOLK FESTIVAL at SDSU's Backdoor, Friday and Saturday, March 21, 22, Information: 291-1786.

GREEN ONION: RED RABBIT, Tuesday through Saturday, 4000 Kearny

HALF MOON INN: FEELIN LUCKY, Tuesday through Saturday, 2303 Shelter Island Drive, 224-3411,

IRON HORSE: THUNDERBOLT THE WONDERCOLT, Tuesday through Saturday, 8238 Parkway Drive, La Mesa, +65-7663.

LA JOLLA HIGH: WOODY HERMAN AND HIS THUNDERING HERD. Thursday, March 20, 8 p.m. \$3. Advance booking recommended, 454-2135.

LEDBETTERS: BLITZ BROTHERS, Wednesday through Sunday, EXIT Monday and Tuesday, 5524 El Cajon Blvd, 583-4524.

MOM'S: STAR STREAM, Tuesday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

OAKWOOD APTS.: MYLA SONDERLING, CHARLES CHAUCER, Artist Equity's Bacchanale Ball and Costume Party, Friday, March 21, performance 8 to 9 p.m., party 9 to 2 p.m. \$3.50, 3883 ingraham.

PRAIRIE CATTLE CO.: MARK BAKER, solo guitar, Tuesday through Saturday, 12237 Pomerado Road, Poway, 566-2050.

ROYAL INN: MINI HOOT AND SONGBIRD. Tuesday through Saturday 1274 Oakdale, El Cajon, 442-0651.

SOUTHWESTERN COLLEGE: INTERACTION, classical-jazz from New York, Thursday, March 20, 8 p.m. Mayan Music Hall, Chula Vista, 420-

SPORTS ARENA: OHIO PLAYERS, GRAHAM CENTRAL STATION. FUNKEDELICS Tuesday March 25, 224-4176

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GARBAGE DISPOSAL wanted. 421-9977.

WANTED: NICE LADY—interested in saliboats. Toreign gorths, into photography, digs. VW vans, string dancing, volleybalt and wine dancing, volleybalt and wine cheese. If you are 21-30, sick of the bar scene, drop a line and let's get together for coffee and conversation. Roger, P. O. Box 3914. San Diego 92103.

vegetarian home cooking, 278-5383.

MALE LAW STUDENT seeks male or female to share his 2-bedrom apartment (furnished) at Oakwood in Pacific Beach, Your \$160 includes pool, ...nis, Dasketball, jacuzzi, gym and sauna. Available March 19, 274-0505.

NEED ROOMMATE, temale who likes

HOUSESITT:NG — law student will take care of your residence while you're away. Very responsible. Excellent references. TLC for vegetable gardens. 299-5489. Call now!

ROOMMATE NEEDED to share two

bedroom apartment in Hillcrest, month, prefer female. Call betwe p.m. and 11:00 p.m. 299-2457.

(continued from page 10) WANTED: MATURE female to travel to Europe with Greece-Spain area. Time of year negotiable. Choryl. 481-9134

COLORFUL PERSON in need of airbrush, regulator for CO2 tank and dekn dyes. Call early or late: ?83-7874. STUDENT — share apartment. Lake Murray near Grossmont and State Colleges. Furnished or unfurnished. Large bedroom and closet, privaire bath and phone. Rec room, pool. Pat. 462-4465.

WANTED. Placer miner has misplaced mining tools. Will fellow miner, placer or otherwise, loan same in return for memory ratention instruction, my specially. Cail Digger 295-8097. Bam Dayed. 3630 Park Blvd. San Diego 92103.

March 20 - April 3, 1975

HOUSING

ROOMMATE wanted female, non-smoker, to share two bedroom and with pool next to Balboa Park. \$95 month Call 291-1596

music and doesn't mind living near airport. 2 bedroom house, own room, \$65 a month. Call Richie, 299-2697. LOOKING for vegetarian person to share house with, own room and, use of house, lots of room for gardening. \$85 plus utilities. Available April 1ct. 19 E Street, Encinitas, if not home leave note. STABLE. mature man will share 2 bedroom apartment near beach with reliable, trustworthy person. Reasonable rent. Write P.O. Box 99474, Pacific Beach, 92109.

ROOMMATE with/without child wante to share house in UC. \$100 a month Will exchange part c' i t for som babysitting. Call Steph. 2: 453-2497. PRIVATE ENTRANCE and bath. Quiet

area. Near College. Desk. 1V available. April 2. Clean room. 582-8412. CO-OPERATIVE HOUSE in Golden Hills needs a roommate (male). We share food and work. If interested call 235-6854 after 7. No more dogs.

WORKING FEMALE student needs home or apartment to share with one or two caring girls in State college area. \$100 or less. 469-8887.

HELP! We need a roommate? Female 21 plus. Own room, super house. % block to ocean. \$131 a month. Call 488-3779 or come by 731 Avalon Ct.

FIFTH PERSON needed for non-meat eating household in Golden Hills. Lively, non-smoker preferred. Call 238-0850 (evenings or 420-3620 days) and ask for Terri. HOUSE FOR SALE, 5 bedrooms and 1

HOUSE FOR SALE. 5 bedrooms and 1 radio room. Barn, 3 patios, red brick wells and planters. 40 trees, ecosysten. Lake view, \$39,890. Conventional loan only. Owner — 479-5881. No agents.

GARAGE for rent. Storage. Good location for boat. On Mission Bay in Pacific Beach. Cost \$25 monthly. Call 272-6830. OUR PLACE needs a woman's touch!
Dig plants, hundstratting, music, finding old turniture and getting awny to de transcription or mountains? We are looking for two to share our place who are into

caretake in exchange for rent. smokers non-drinkers 443-0562

MALE needs couple or female to share \$225, ront on nice 2 bedroom apartment near beach. Carpet, furnished, parking, laundry. No phone, come see it and me. 736 Santa Barbara Pl. After 2 p.m. HOUSE TO SHARE Will share large view 2 bedroom house in Mt. Helix nea with female. Pay utilities plus light housekeeping. Call. Jim. evenings, weekends, 460-7595.

HOUSEMATE wanted to share 3 bedroom condominium with couple. \$100 plus 1/3 electricity. Near UCSD. Heated swimming pool, etc. Evenings 453-6538.

OR 2 FEMALE or male housemates wanted to share pleasant house in Cardilf Non-smokers. Own bedroom, bath, \$75 including utilities, 452-2997 or 753-3604.

INTERESTED in starting a farm commune in Northern California? Serous only, send self-address stamped envelope to: Future Freak Farmers, P.O. Box 9865, San Diego 02100.

CARS

STEP VAN WANTED, Reliable American-made van 16-foot bed. 223-6015. Ask for David.

NEED LIBERAL person to share large two bedroom apartment near Mesa College. Fireplace, pool, ride to SDSU-turnished. \$120 plus ½ utilities. Peggy. 565-0893 (evenings). 1968 OLDSMOBILE Vista Cruiser 9-passenger wagon. Power steering, power brakes. Radio. Luggage rack. Beautiful, runs good. \$925. Phone 297-Beaut 1783

CLASSIC 1960 Volkswagen bus new 1500 engine and clutch. 18 month warranty. New paint, tires, Craig am/fm stereo cassette. Excelent inside and out. Call Da.e at 272-6927 Monday-Friday 5-8 p.m.

MELLOW FEMALE to share spacious unturnished. 4 bedroom home with fireplace in North Park. \$80 plus untities. Good house for zrafts, creativity, dance, Looking for someone who is sensitive and into growth and self-improvement. 297-2732. Cindy. 1970 BUICK Le Sabre, air conditioning, FM radio, power steering and brakes. Own-owner car. \$1300, 212-4794 weekends or before 7:30 a.m. or after 10 p.m. MALE, 24, looking for rental to share in North Park or Hillcrest area before April 1st. Must have own room. Marty. 281-7230.

ROOMMATE WANTED: sunny room in three bedroom house. Solana Beach. Fireplace, yard, view, privacy. \$88, 755-2057. 74 INTERNATIONAL Soout, 5 cylinder, 4-speed, primo condition, 12,700 miles, stereo, rack, carpet, curtains. Broke student must give away for \$2900, 464-0769.

1968 SAAB 96 Sedan DeLux. V-4 engine. 26 mpg. Nice interior. Needs paint and minor body work. \$750. Call Dan 224-6866.

Camper Bus, amiffm, new engine, wood-paneled, electric sink, immaculate inside and out See to believe \$3000 firm. Call either early in the morning or late at night, 224,4202. '65 CHEVY Runs, needs some work Best offer takes. Call 488-3779 or stop by 731 Avaion Ct.

1959 FORD PICK-UP. ½ ion rebuilt 6 cylinder, 3 speed, good mechanical condition, \$450. Call 488-7685.

PICK-UP GMC. 1953. New engine. Very good condition offer. 452-9218.

AMBASSADOR DPL station wagon '69, air, power steering and brakes, am/rm. Clean, reliable, \$950, 452,2609 days, 454-8073 evenings.

'63 CHEVY NOVA 3 cylinder. Auto transmission. Radio and heater. 18 mpg. \$250 or offer. 295-4223.

COUGAR 69 XR7. Air, power brail and steering Mags, cassette tape dec \$1550, 583-2484 Mike Evenings

70 VW SQUAREBACK. New engine. am/fm radio, new paint, 25 miles per gallon. Original owner. Excellent condition. \$1950 or best offer. 481-9762.

67 VW factory camper. 12-voit 1600. 12k miles on rebuilt engine. Faithful companion must go. \$1200 to good home 488-1630.

50 STUDEBAKER Champion, overdrive, radio and heater, low mileage. An excellent running and looking, unusual car that gets 29 mpr; \$575, 463-4712.

1974 SPECIAL Construction VW Baja. legal. \$18'A. Call Leslie at 477-1106. work, or 225-1871.

66 I.H. VAN. 4 wheel drive. 24,000 miles, new all terrain tires, \$1700, 224-3117 Ext.17.

MGB PARTS. Bargain priced. Ca 3382 5-6 p.m. Tuesday thru Friday 1969 OPEL KADETT. 2 door, 4 speed. New transmission, dependable. Good 30 mpg gas mileage. \$795. Tim. 272-0799.

70 LTD. Power seats, windows, brakes, steering Michelins 50,000 miles. Well maintained \$1500, 459-5112.

64 WINDOW BUS, Jackman wheels, \$650, or best offer, Ray Hamel, 438-5050, Call between 9-6 p.m.

FORD WAGON, 67-6 cylinder New brakes and tires Engine body interior very good. Needs transmission and carburelur work. \$285, 272-6586 early 66 AUSTIN HEALY Sprite — good condition 30 mpg \$600 291-5663 (evenings) or 452-4115 (days).

1972 FIAT 124 SEDAN. Four door 40,000 miles. Fantastic 35 mpg mileage! \$2000 or ? 274-7871.

34 TRUCK — Ford rear end. Complete 582-8412

FAVING COUNTRY must sell '71 VV

BIKES

1973 TRIUMPH TRIDENT 750 cc. In storage one year, 1,760 actual miles. As

BICYCLE for sale. J. C. Higgins women's 3-speed. Any offer Cali after 5:00.274-3382.

FOR SALE 1967 HONDA 160. Gre transportation bike 60 mpg registration paid. \$150. 582-3112.

SCHWINN 3 speed 26" ladie's bike with child carrier. Excellent condition. 274 2971 evenings.

LAZY DAYS SALE!







upiter records

Balboa Mesa Shopping Center (next to Straw Hat Pizza Palace)

treasures & objects d'art carved wood boxes potted plants piggyback iresine coleus creeping charlie Kenya ivy African charlie 385 Store Hours Mon.Fri 10:00-6:00 Sun 12:00-5:00



68 JAVELIN. Good condition. \$800 or best offer. Call Kathy or leave message. 222-3312.

65 VW BUG Great mechanical contition, but rough body, Good transportation car. \$600. Call Mike 224-9949.

CAR with lots of room and extra* 65 Ford station wagon, V8. good condition, runs well. \$295/offer 452-9736 any time.

new condition. Classy bar and travel bay Very fast. \$1500, 273-4028

1973 : 'ONDA 450. 4,000 miles. Custom sportster tank, cobra seat, bates exhaust, runs great. Asking \$700. See at 2221. Abbott, Apartment 3 or call 284 7464.

TEN-SPEED for sale. 19-inch frame. 26 inch wireels. Used. but in good condition. \$40? Call Jerry. 280-5110

1972 GITANE 10-speed bicycle. Shimano derailleur. Center pull brakes. Guick release hubs. \$70. Call 280-7663. leave number please.

276-8820

TAKE ADVANTAGE OF OUR

this coupon worth

any normally low priced \$4.80 album (list \$6.98) in the house BUT it's only good Monday, Tuesday and Wednesday — our lazy days!

NEW AT JUPITER





278-3251

HOURS

Mon. – Fri. 11-9 Sat. 11-6 Sun. 12-5

1420 Morena Boulevard

FOR SALE MOTORCYCLE HELMET \$5.00.274-8145

RECONDITIONED 3-speed, Sears, generator headlight, \$35 firm. Ron, 223-

KAWASAKI 90 dirt bike: street legal. Excellent condition, just rebuilt and painted \$250, 454-0291.

HONDA 350 SL 1971, rebuilt engine, new battery and back tire. Problem free! 225-1649 First \$450, takes it home.

MAKE LOVE to a Yamaha tonight. 250 cc 71 Enduro \$400 or best offer. Must sell or trade for something. Call Steve at 287-2007. 1973 HONDA CB 100. Perfect beach cruiser. Runs primo. 3000 miles. 65-75 mpg. Bargain at \$250. Call Mike at 454-1233.

USED VESPA SCOOTER or motorized bike wanted for reasonable price. Call 287-1809 and ask for Carolyn.

1968 VELOCETTE Endurance 500. New top end, rebuilt transmission and accessories including leather bags, 20to saddle and pillion. Also spare Viper (350) engine. 282-3964.

71 DKW. This bike has a hot Vesco prepared super Sachs engine, handles like a dream and is in excellent condition. Make offer. 296-4085.

71 YAMAHA 90, new piston, rings bearings, and bore. Excellent condition \$225, 582-8412.

741/2 SUZUKI 1M 250. Midshocked trick kill forks, ported, bassani, trellenborag, plastic tank. \$850 firm. 582-8412.

PHOTO

CANNON I-1/1.4 lens with case, unopened \$500 Calculator (desk type), 4 function, 12 digit \$30.00 Call 466-828

WANTED: 2 back issues of Camera 35. October '74 and November '74 on printing. Will pay newstand price. 272-3871.

CASH PAID for 16mm movic camera. Any make considered but prefer reflex, wind up or electric. Priced reasonably, 272-5800. Phone me again.

MINOLTA 16mm spy camera, smaller than ciparette pack, drop-in film cartridge, 2 tens, leather case, \$40, 281-6932.

CANON 11/1.4 lens with case, unopened, \$500. Calculator (desk type), 4 function, 12 digit, \$30. Call 466-6928.

NIKON 200mm, \$150; Nikon 50mm fl.4, \$85. Bruce. 235-6176.

CATAMARAN for sale. 12 foot Kimba Cat. mainsail and jib. Excellent condition. Good for racing, suring or pleasure. Holds 2. Great. Asking \$600. 276-2340. NIKKOR LENSES: 50mm fl.4, 45GN. Sell or trade for Nikkormat body or Mamiyaflex C330 body. 295-7236. FRYED FISH 5' in good condition. \$40. 276-4159.

SPORT

SPALDING ELITE woods and irons. Full set. Like new, sacrifice \$150, 583-6710.

SLEEPING BAG with 2 lbs., grey goose down. offset box construction, \$65. Also, nylon pack with alloy frame, \$20. Both used just once. Call Ted, 755-6151.

MED — LARGE men's diving wet suit. Trade Winds, like new, \$45, 736 Santa Barbara Pl. Alier 2 p.m.

VASQUE HIKING BOOTS. Women's size 10, \$25. Excellent condition. Worn one afternoon only. 583-7287.

SAIL — 15 Catamaran, horien ade, fits in van. Perfect for handy person interested in summer sailing. Needs work but will sell at cost \$400, 239-7996 after 6 p.m.

UNUSED 19 EIPPFR-formance hanglider. Custom six color rainbow sail. 755-8456, 755-1864.

YAMAHA all-round skis, 195, with Salomon step-in bindings, good condition! For \$80 or best offer. Call Carol, mornings 272-6830.

FISH SURFBOARD — 5.7" fresh fish. Excellent condition. \$85. Call after 6 p.m. 225-8253.

SK.S, Marker bindings, Molitor 10½ boots, poles, pants, jacket, ski lock. \$75 takes all. Selling due to impecunious condition. Call Larry 280-6010.

WATERBED Pennington king airframe, Chemelex heater platform, fitted sheets, 112 years old. Price cheap and negotiable. Tina 224-5936.

MOULIN ROUGE waterbed with frame, heater, pad and sheets. \$175 all in great shape, 272-8141.

SURFBOARD — 65 Hnbie 10.4 cruiser S16 or best offer Good condition. Call Dave at 276-6203. SURFBOARD 6.11. Gordon & Smith swallowfail Super condition, \$28 or best

OLYMPIC VOLLEYBALL PREVIEW

READER



OLYMPIC VOLLEYBALL STARS

SAN DIEGO

SPORTS ARENA

PETS

Jungo Morita . Xenzi Shimacka Kelichi Numakura . Coach Yasuaki Mitsumori FRIDAY, MARCH 21 SUNDAY, MARCH 23, 8:00 P.M. 8:00 P.M.

LOS ANGELES SPORTS ARENA PRICES \$5.00 \$4.00 \$3.00 Tax Included
Military and Students — \$1.00 off Children 12 and under — Half Price

GOLD MEDALISTS

FOR SALE: BACKPACK — lightweight, good quality, padded belt, excellent condition, including loam ground pad. \$30. Slightly used down sleeping bag. \$30. 274-0333 week nights or weekend. TO A GOOD HOME and experienced female rider. Flashy, blood bay, 16.3 hands, registered, thoroughbred gleding, and tack, \$400 or best offer. Call Stephanie 449-1574. WANTED: ICE AX for 5'2" hiker. 29'4" (75 cm.). Wide angle lens for Konica Autoreflex 35mm camera. Call evenings, 270-1868.

MUSIC

PIANO for sale, Cable-Nelson by Everett, solid mahogany, console-type, excellent sound, \$500 FIRM, call Steve at 488-923.

OLD ES 125, sharp response, new Schaller's, new bridge, \$325, 276-2808, ask for Kip.

THE FINEST acoustic guitars are completely handmade on an individual basis. Feel free to visit Westland Music and see the Taylor guitar. The difference will be apparent. 7936 Lester, Lemon Grove. 490-5535. LOST CAT. Three years old, Siamese female. Cream colored with blue crossed eyes and a stripped tail with a black tip. Lost near Long Branch and Abbert in Occus. Beach March 8. Call 224-5486 atte 6 p.m. weekdays.

FREE TO GOOD HOME — pure white cat with one blue & one green eye. 272-9877 after 7 p.m. DOBRO wanted. 284-2607. Karen.

FOUND 3/11/75 large female dog, brown and white, shorter hair, long tall, 1½" wide leather color. No tags. 279-3610. ELECTROVOICE 676 microphone with stand, new. One of EV's best mikes. Costs well over \$100 downtown. Sacrifice for \$50. 272-3871.

FRIENDLY, spirited, registered Arabian gelding 8 years Experienced rider, \$500 includes ½ of hay, Call 748-8076 after 2 p.m.

CRAIG home unit tape deck 8-track with fast forward. Excellent condition. A steat at \$35! 272-7649 after 5. 15 GALLON aquarium for \$10, 20 gallon aquarium for \$15, some accessories included. Crazy Curl curling iron, brand new, \$10. Call 748-8076 after 2 p.m.

BEAUTIFUL IRISH SETTER for sale. 112 years old, male. Make offer. 449-6695.

GREAT LOOKING Husky-Lab pupples 6 weeks old. Good home — \$10. Bad home, \$150. 883-1954.

MARANTZ 240 Amp., 3300 preams, and 115-B tuner. All items under warranty and in excellent condition. All or part. 459-8926 BRAND NEW electrophonic ster. II radio: turntable, tape recorder, speakers, headphones. List \$330, now only \$180. Frank 238-0181.

DE FORD FLUTE — silver plated.
Excellent condition — \$175. Pickup for acoustic plano, eliminates microphones — \$30. Phone: 279-9035.

PRE-CBS Showman top and two cabinets with covers \$300. Fender Rhodes 73 \$475. 429-6788.

BOSE 901 direct/reflecting speaker system with equalizer \$325, 279-1830. WISH TO trade Ovation electric-acoustic, the guitar of the stars, for a Gibson, Guild, Martin or ? Call Jeff, 287-

GC V.R — GIBSON LG-1 discontinued model. 10 years old. Sunburst tinish. \$250 or ofter. Phone 583-3627.

OLDS TROMBONE. A real beauty, \$130. 583-7287.

SNARE DRUM with new head. 18 inch Zidjan cymbol, 14 inch Zidjan high-hat. All with stands. Excellent condition. \$100. Terry 583-1515.

REYENOLDS TROMBONE wanted. Slide must be perfect. Tom, 263-6249. TAKAMINE F-400 12-string guitar in good condition with case. \$120. Call Derek, 488-1316.

CAR STEREO. Auto reverse cassette.
FM Stereo, \$50, 459-8907.
GUITAR — Gibson SG Standard. \$240 or trade for electric bass. 463-7164 Harold.

All Classifieds sent in for the next Issue will appear on Thursday, April 3 unless we receive notice to the contrary

by Saturday, March 29. FREE CLASSIFIEDS!

Business Classifieds. Businesses (businesses lacided w 2-st if was are giving lessons, counseling, pointing, selling real state, set;) may buy add at the rate of \$1\$ for \$2\$ words or less, plus 10 cents per additional word. All business. Free Classifieds. And of no more than \$2 words are free is individual and non-profit organisations. As of more than \$2 words are free is individual and non-profit organisations. As of more than \$2 words are free is individual and non-profit organisations. As of more than \$25 words are free individual and non-profit organisations. As of more than \$25 words are placed and \$25 words of selling or \$25 words of all \$25 words of words of \$25 words of all \$25 words. The days before the CLASSIFIEDS, \$25 80 \$2000. Since Deep \$2130 Deep \$2120 Deep \$25 80 Deep \$25

GUITAR REPAIR. Custom inlaying. Guitar builder's supplies. Refinishing. Westland Music Co. 460-5535, 7936 Lester, Lemon Grave.

TABLE RADIO. Admiral solid state am-fm in walnut cabinet. \$20 or make offer Call 299-3337.

TEAC 3340 4 channel tape deck, studio recorder, 10° reels, 7°s, 14 iP5. Unopened, \$750. Teac 450 pro stereo cassette deck, unopened, \$350. Call 465-3940, John.

PIONEER SX-949 quad amp-tuner, 200 RMS watts. unopened. \$585. Pioneer SX-747 quad amp-tuner, 150 RMS watts. Unopened. \$510. Call John 465-3940.

PRE CBS Fender Bassman amp with 15 inch Altec speaker. \$180. Also have post CBS Bassman. Fred at 755-6151. VINTAGE guitars wanted. Evenings 299

LEAD ACOUSTIC guitarist wanted for forming trio. Excellent vocals only. Country. folk rock. Lounge entertainment. 299-5489.

COMPLETE STEREO system. Panasonic receiver with BSR Turntable. Panasonic 8 track recorder and player deck. 2 Fanasonic speakers, tiest offer takes them! 270-7413.

DANCERS AND MUSICIANS interested in working together toward performing each other's works and exploring improvisation as it relates to jazz and other music. Terry 281-7661.

BASS-JAZZ, rock and classical styles taught by Mark Dresser. Lessons designed for the individual, 281-7661.

MARTIN 016-NY tolk guitar. 6 years old

PICNEER SX-525 Receiver with 34 watts RMS, 6 months old. Excellen amp. \$150, 272-7649 after 5.

DID YOU KNOW there is no reason to get ripped-off on stereo repairs? Just bring your units in for our un-heard-of free estimate. Pacific Audio. Service, 4659 Mission Blvd. 272-1222.

MARTIN WANTED. Looking for a small bodied and used one. Bob. 444-743 (Thurs.-Sat. morning), or 270-2523.

FF.MALE VOCALIST needed to complete existing group. Experience and current repertoire necessary. Goal is steady, semi-commercial work. Experienced players. Al. 459-6805.

BASS PLAYER with good singing voice warsted for lounge work. Must be into blending in, not overpowering. No hard rockers, please. 223-6124.

FEMALE VOCALIST wanted, over 21, preferably with stage experience. Must be into country rock, folk, contemporary pop, etc. for lounge work, 223-6124.

MADAME BEAST, an original recording act, needs a powerfully good lead guitarist with style, good equipment patience, and that sings. Call 277-4863.

GUITAR. Gibson ES-125-TDC. Hollow body, cut away, Dual pickup hum-bucker, perfect condition. Hard shell case. \$250. Call Jim. 488-6842.

GIBSON J-45 Deluxe. Excellent condition. Grover machines and case. \$300. 223-6314.

ROCK BAND into original music needs honest and aggressive management. 233-9053, 436-9207.

ROCK DRUMMER, 28, experienced, has quality equipment, prefers "Yes" and similar commercial and original progressive rock. Seeks solid group, 449-5728.

PIANO for sale, Cable-Nelson by Everett, console-type, really good deal highest bid over \$500. Call Stevs at 488-6923

FREE ADMISSION coupon to Ledbetters in this issue of the Reader. Music and dancing 7 days a week. 5524 El Cajon Blvd. 583-4524.

FIVE AKG-109E solo microphones. Dynamic, with Cardiou pattern. Cost 855 new, will sell to you for \$35 or five for \$150, 447-7107 Chick or Chris.

CONCORD MK-IX cassette deck with Dolby, mixing level controls, mixe inputs, pause control and tape selector switch. Excellent condition. \$170, 753-0036 Steve. after 5 p.m.

STEREO COMPONENTS. am/fm receiver. \$150: BSR turntable, \$50: two 30" 3-way speakers, \$50 each. Negotiable, Marilyn 281-8517.

LEAVING COUNTRY, must sell Sony HST 330 amp, Garrard Model X 10 changer, 2 Sony speakers, plus 40 record albums. Call either late at night or earr, in the morning Call 224-4202-5250.

ADC stereo amplifier, all solid state 22 watts per channel, excellent condition, for tuners, turniables, tape decks, etc. 5129 new, a steal. \$50. Rick, 452-3639 or 481-0676.

groups such as Chicago The Who.