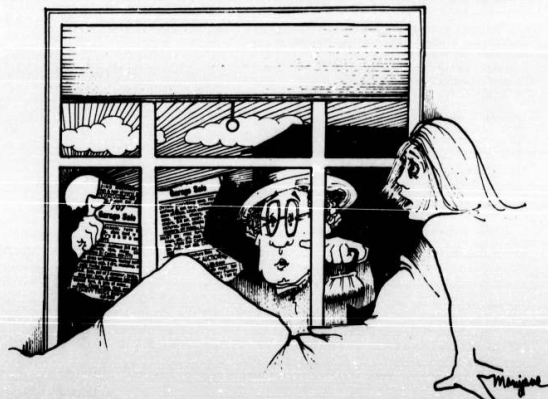


So You've Been to All the Thrift Shops...



— Barbara Rand —

Coming out of a deep sleep at eight o'clock in the morning, I hear my nephew whisper to me, "It's time. They have started to come." It is a Sergio Leone movie, I think. All I see are large pores and tense eyes looking down at me. "Three people," my sister echoes, "are waiting already." Harmonica refrain. Long pause. I stand up in my night shift and whisper, "I'm ready. I'm practically down there."

"Down there" is the ubiquitous two family garage sale. I stayed up late into the night arranging the bargain items: electric coffee pots, plants, rugs, china, silver, etc., all goodies that motivate people to be at your home at eight in the morning. Some even drive by the address advertised in the paper the day before the announced sale, take your name from the mailbox and call your number the night before, questioning, "Are you the party that's having the garage sale tomorrow? Any hi fi's, tape decks, tape recorders, radial tires, weather vanes?" "No," you find yourself answering, "just what was advertised in the paper." "Well, I'm not interested in those things," comes the reply. Bang. Click.

Thinking of those phone calls, I descend the stairs wondering what a way to turn a quarter, when I am jostled out of my musings by the first garage sale inquiry. He is a young man with even larger pores than my sister or nephew and snaps me into attention with a clipped request, "Got any rat's cages?" I stuff a grape (grabbed lustily from the fruit bowl in my sister's kitchen) into my mouth for sustenance and counter weakly. "Any what?" "You know," he answers, in a tone implying that any self-respecting garage sale would have rat's cages! "I have a boa-constrictor that feeds on rats and I need some cages to keep the rats in." Clearing my throat I mutter that I have three aquariums at reasonable prices and maybe he can do something with those. Meanwhile, I pray he has not brought along a carload of rats. At five after eight in the morning I can do without the sight of rats or his box. After a quick Peckinpah image two three-year-olds in Florence Eiseman sunsuits dangling rats in front of a venomous snake. I turn to a middle-aged

couple examining my brother-in-law's raincoat.

It is a raincoat bought in London during a two week stay when the temperature in the lobby of the hotel and their room remained colder than the temperature outside. "Actually," my sister relates, "we used it as a bed spread, huddling under it at night." It has been scarcely worn. Worn for less than two weeks and hung in a Southern California closet for three years untouched, it hangs on display now with other rejects, a French black lace slip, a flashy evening gown, bought at a sale, seeking an occasion which never came, a banker's grey cashmere sweater, an old tuxedo, etc. A Bonwill close-up of rejected capitalistic decadence!

"I'll give you a dollar for the coat." My sidewalk saleswoman instinct is quickly aroused and practically swallowing the stem from the grapes in outrage. I intone, "Look, lady, feel the material. Genuine London gabardine. It cost my brother-in-law \$125 and he wore it just a few times. I couldn't let that coat go for less than . . . five dollars! The lining alone is worth more than that." The bargaining begins. At a department store we would be both happy to pay at least \$45 on sale for such a coat, but the rules of the game at a garage sale are different. Here people are not looking for sales. They are looking at second hand merchandise, and for that, they want prices found at flea markets in Turkey or Hong Kong. It is the closest they can come to the European

"mercato," the bartering bargain centers of the world, and they want those mercato prices. "Back in the depression," the man says, trying on the raincoat, "you could get this coat for \$3.98 and they'd give you a set of dishes to go with it."

"You can't get depression prices with such workmanship," I say. "Look at the tailoring." I point to the button holes which seem securely made. "Yeah, but the coat's got no heavy interlining," he counters. In disgust, I turn my attention once more to the rat cage man who is looking at an ice bucket for a dollar and I shudder at the possibility of his needs. Finally, he puts the lid down, and leaves as several new people arrive. The raincoat couple, sensing impending competition, offer me the \$5.00 asked for the raincoat. I want to offer them a cup and saucer as a consolation prize, but instead assure them

that they have made a shrewd purchase and that the coat will last them for years of good wear. They are suspicious of this good will and get into their late model Cadillac and drive away.

It is now 8:30 and the garage sale has officially begun. Displaying the five dollars in a cookie cup tin (an idea borrowed from someone else's garage sale) sets the tone for oncoming purchases. Money has been exchanged; bargains can be found here. They're yours for the picking. The garage is suddenly filled with at least seven people and I remark aloud to one girl that considering how many garage sales there were advertised in the paper, I didn't count on so many people coming so early. "Oh," she replies, "this is the second one I've been to already. The fancier the address, the better the stuff, and the better the bargains." It is an average middle class neighborhood, but she seems to know her garage sales, so I ask her, "And do you go to many?"

"Oh, yes," she answers. "I devote every Saturday morning from eight to noon picking up bargains. Today I intend to go to twenty of them. I'm looking for camping gear." Since I don't have camping gear, she settles for a \$2.25 paper back book reduced to ten cents and makes her way to her scooter. "It's a pleasant way to spend a morning," she says as I walk her out, and she waves good-bye.

Inside, a slight altercation is taking place. Two people, a man and a woman, want the same item: it is a toy western pistol with parts that shift and move, and the price is right, seventy-five cents. The chrome glitters! The woman, who holds the gun, says, "I don't have any money with me, but I can write you a check for seventy-five cents." The man jingles three quarters under my nose. Ready cash. For a few seconds instant paranoia overtakes me and I think, Ah, this woman is trying to rip me off for seventy-five cents. Then my nephew arrives with provisions from the kitchen — hot coffee, eggs and toast which I start to eat standing up and my intuition cum paranoia recoils and I answer, "I'll hold the gun for you, lady; come back later with the seventy-five cents." The man is furious so I give him a good deal on an Oster blender that he is holding, made slightly imperfect by my paranoid brother-in-law. A small part has to be replaced and I let him have a ten speed blender for

\$3.50. That seems reasonable, and mollified by this bargain he adjusts to the loss of the gun and leaves satisfied. I feel like Andy Hardy. "Judge, did I do right?" "You did, my boy, and in the great American way!" Violins. It is only 9 a.m.

For the rest of the week-end, I am able to discern types. There is, for example, the professional garage sale critic. At ten o'clock, with loads of items to choose from, he looks over the merchandise and sniffs. "Well, I must have come too late, all the good stuff seems to have been sold." What did you want, I think, an aviary for a phoenix?

Then there are the antique dealers who ride up in their station wagons and Mercedes and enter talking to each other like two prison psychiatrists ignoring the waiting prisoner as if he were not there. I sit in the corner of the garage and listen. "Nothing," one says to the other after a cursory glance, "and the Shores and Muirlands had little today, too." One turns to me condescendingly and asks, "Do you have any antique clocks or guns upstairs?" When I shake my head and answer, "No," they look at each other as if to imply, well, what can you expect? One fingers a china figurine and mutters, "Japan," and they leave. I reposition my dollar toaster and wait for the next buyers.

Some people, having just come to San Diego on a visit, drop in on an occasional garage sale for something to do while vacationing, and others come for literally something to do. When the pace was slow, I talked to men and women who were recently divorced; though ostensibly redoing their new apartments, they had time on their hands and no place to go. A garage sale is a focus, a happening to fill in the time. Then there were the retired men who went each weekend in search for something interesting that "they could work on." One man told me he had just bought a 1940 console radio and he intended to refinish the cabinet and resell it. At my sale he bought a set of old silverware, twenty-five pieces, not so much for the silver, but for the wooden case. "My wife refinishes pieces and we can resell it after we make it look real good. Now if I were to bring home a real bargain, she'd be real pleased." I put on my self-sacrificing Ida Lupino face and sell the silver and case for \$6.00.

During the day, I also got the "shouters." They stayed in their cars and yelled their needs at you. "Got any garden tools? Patio furniture? Water beds?"

"No," I shouted back, "but I've got a great little toaster for a dollar." The toaster never sold, but the cashmere sweater did — for \$3.50. And the woman did did come back for the gun. The rest of the stuff — the coffee pots, books (good ones which no one wanted even for a dime) got packed up again to be sold hopefully at a friend's house in another future sale. I suppose the professional garage sale seekers get bored with the same items. No matter, I cleaned up, vaguely satisfied with the weekend sale. Some items my family and I had been tired of looking at or had never used, did sell. And even at a great loss they made room for, most likely, another purchase. The great consumer merry-go-round. I took down the "Garage Sale" signs and, pocketing my share of the proceeds, started driving home. Ten blocks away another sale was in progress, people milling around, shouters yelling from cars. "Any garden tools? Water beds?" The constrictor present. Final long shot for Bunuel.

EVENTS

AUGUST 21 — 27, 1975

SPECIAL EVENTS

NOONTIME EVENTS: At Dai Concourse Plaza, downtown, in conjunction with America's Finest City Week. Thursday, August 21, U.S. Folk Dancers/P.D. Five. Friday, August 22, Bob Dancers and The Reflection. 236-6330.

EVENINGS IN THE PARK: Balboa Park Organ Pavilion, "Folk Dance Concert." Friday, August 22, "Senior Citizens Talent Show." Monday, August 25, "Pacific Lyric Theatre." Wednesday, August 27, 8 p.m. 256-6655.

FLEA MARKET: Outdoor sale, The Mercado, Rancho Bernardo, Thursday through Saturday, August 21-23, 10 a.m. and noon to 5 p.m. on Sunday, 277-2132.

FESTIVAL DEL VERANO: 200 arts and crafts, exhibits, musicals, country western singers, Indian dancers, cockney, pinata breaking, Old Town State Park, Friday through Sunday, August 22-24, 10 a.m. to 6 p.m. 256-2716.

TOURS OF ARCHEOLOGICAL DIGS: At Presidio Park, sponsored by S.D. Historical Society. Saturday and Sunday, August 23-24, 10 a.m. to 2 p.m. 223-1419.

SAN DIEGO BROMELIAD SHOW: "Plants and Sea Life." Casa Del Prado, Saturday, August 23, and Sunday, August 24, 232-5762.

ETHNIC FOLK FAIR: Antifacts by 20 different cultural groups. Scottish Rite Masonic Temple, Saturday and Sunday, August 23 and 24, from noon, 232-6385.

SAND CASTLE CONTEST: Coronado Women's Club event, Central Beach, Coronado, Sunday, August 24, from 4:30 p.m. to 4:55 p.m. 435-4179.

POLESPRING FISHING CONTEST: sponsored by S.D. Council of Diving Clubs, Casa Cove, La Jolla, Sunday, August 24, from 8 a.m. to 12 noon. 278-0706.

BULLFIGHTS: Manolo Martinez and Antonio Lomelin with Carlos Serrano. Bullring by the Sea, Tijuana, Sunday, August 24, 4 p.m. 232-2132.

LECTURES

SEXISM IN ART: WOMAN AS SEX OBJECT: slide discussion with London artist Alastair Kerr. Gay Center, 2250 B St., Thursday and Friday, August 21 and 22, 7:30 p.m. 232-7258.

ISAC: ASIMOV: The science fiction writer will narrate film "The World of Robots," at the Natural History Museum, Saturday and Sunday, August 23 and 24, at 1:30 and 3 p.m., 232-3821.

GALLERIES

HOMAGE TO DURER: Ten lithographs done by German Paul Wunderlich to commemorate 500 years since the birth of great printmaker Albrecht Durer. La Jolla Museum of Contemporary Art, Friday, August 8 through September 21, 454-0183.

FOURTEEN AMERICAN PHOTOGRAPHERS: An exhibition of 150 works examines the condition of "straight photography" in the 1970's and pays special tribute to Walker Evans, pioneering role in American Photography. At the Museum of Contemporary Art, Saturday, August 9 through September 7, 454-0183.

GOLFERS PARADISE: TORREY PINES: by Tayohshi Matsumoto. Harry's Coffee Shop, La Jolla, through August 31.

MOTHERWELL: abstract expressionist lithographs, by Robert Motherwell, Glavier Gallery, through September 13, 454-5155.

STILL LIFE: And landscape paintings by Emil Carlsen, Fine Arts Gallery, Saturday, August 23 through October 12, 232-7331.

PHOTOS: BY KIRBY HARRIS, S.D. Photo Workshop, 6151 Fairmount, Extension, No. 115, 284-9431.

PENNSYLVANIA QUILTS: 35 old Pennsylvania quilts of the 18th and 19th centuries, Fine Arts Gallery, Saturday, August 16 to September 28, 232-7971.

CHRISTO: OCEAN FRONT COVER: opens at the La Jolla Museum of Contemporary Art on Saturday, July 26 to August 24, 454-0183.

MEXICAN MURALIST: Gilberto Ramirez, works on display at the Museum of Man, at the "America's Finest City Week," August 16 to 24, 274-0313.

THEATRE

THE SUNSHINE BOYS: Neil Simon's comedy, Coronado Playhouse, Fridays through Sundays, until September 7, 8:30 p.m., 435-4856.

THE DRUNKARD OR THE FALLEN SAVED: Sadie Lou Tiers's musical adaptation, plays under the stars behind the old St. James school off 10th Street, Del Mar, Friday and Saturdays at 8:30 p.m., Sunday nights at 7 p.m. 755-7236.

BOOZERS ARE LOSERS: comedy, at the Stratford Court Patio Theatre, opening Friday, July 25 for every Friday and Saturday until September 6, at 8:30 p.m. 755-1702.

GOODSELL: musical by John-Michael Tebelak and Stephen Schwartz based on parables of St. Matthew, Carver Centre Stage, Balboa Park, Tuesdays through Fridays, 8:30 p.m., Saturdays and Sundays, 2 and 8:30 p.m. 239-2255.

OLD GLOBE SHAKESPEARE: continues through Sept. 14, *Much Ado About Nothing*, *Measure for Measure*, and *The Tempest*, call theatre for show dates and times, 239-2255.

DANCE

CALIFORNIA BALLET: "Copelia," Mandeville Center, UCSD, Friday through next Sunday, August 22-24, 8 p.m., 452-4092.

SPORTS

PRE-SEASON FOOTBALL: Chargers versus San Francisco 49ers, San Diego Stadium, Thursday, August 21, 7 p.m., 280-2111.

LIFEGUARD RELAYS: And rescue demonstration, tool of Grand Ave., Pacific Beach, Friday, August 22, 5:30 p.m., 278-2800.

BREAKERS PRO-VOLLEYBALL: versus Los Angeles, Sports Arena, Friday, August 22, 8 p.m., 224-4176.



PADRES BASEBALL: Versus Philadelphia, San Diego Stadium, Friday, August 22, 7 p.m.; Saturday, August 23, 6 p.m.; Sunday, August 24, 1 p.m. Versus New York, Monday through Wednesday, August 25-27, 7 p.m., 283-4494.

PC'S NATIONAL SAILING CHAMPIONSHIP: San Diego Bay, Friday through Sunday, August 22-24, 222-7237.

RUBBER BOAT COMPETITION: 5 man events including sea timed rescue and capsize drills, boats provided, entry by 5 p.m., August 8, south end of Belmont Amusement Park, Saturday, August 23, from 8:30 a.m., 236-5717.



AMERICAN YOUTH HOSTEL BICYCLE EVENTS: Spectator events as Amateur Bicycle League races are held, then races for general public. Fiesta Island, Mission Bay, Saturday, August 23, 8 a.m. and 11 a.m.; "Moonlight Rambles" 20-mile ride, regular and ride, from near Federal Building, Balboa Park, Sunday, August 24, midnight and 2 a.m., 239-2644.

GO-FLY-A-KITE-AND-SAIL-RACE: Benefit Head Start Program, keep kite in air while racing, San Diego Bay, from North Island to Harbor Island, Sunday, August 24, 11:30 a.m. to 2 p.m., 291-6313.

EVENING TRIBUNE JUNIOR GOLF TOURNAMENT: About 425 junior golfers, Balboa Park Course, Monday through Friday, August 25-29, 9 a.m. to sundown, 232-2470.

DEL MAR THOROUGHBRED RACING: In Del Mar, Wednesday through Mondays, closed Tuesday, through September 10, first post 2 p.m., last two races free admission, 755-1141.

MUSIC

LA JOLLA CHAMBER ORCHESTRA: Recital featuring Leonard Pennario, pianist, Sherwood Hall of La Jolla Museum of Contemporary Art, Sunday, August 24, 8 p.m., 459-8645.

ORGAN: "Early English Music" played by Daniel Harding Burton, in concert series at First United Methodist Church, Sunday, August 24, 7 p.m.

NAVY JAZZ BAND: Memorial Bowl, Chula Vista, Sunday, August 24, 4 p.m.

SOUL DRAMA, JAZZ DANCE, BOOGIE MUSIC, AND JIVE COMEDY: Summer Community Theatre, Friday and Saturday, August 22 and 23, 8 p.m.

STARLIGHT LIGHT OPERA: Brigadoon, Balboa Park Bowl, Thursday, August 21 through 24, and 28 through 31, 8:30 p.m., 299-8181 or 232-3049.

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ALTMAN AND HIS GOLDEN CALVES

— James Goldberg —

Movies in the United States haven't moved much beyond D.W. Griffith, but Robert Altman's out to change that. He stands behind an attitude contrary to the hard-rock sentimentality which grounded Griffith's lamens of lost innocence. The rock has been crumbled to stones and pebbles, and the parcel has been spilt to the loss of sophistication as part and parcel of the so-called media "explosion" and communication "revolution." With each successive film, Altman comes closer to the frank expression of something not so nice but *knowingly* profound. It's turning out to be nothing more than the despicable compromise of just being himself, a surface-skimmer, a circus. Sengalli, a backstage driver, a diver into rubber pools. An acid washes through whatever he does, giving it the even sterner of a decadent bureaucracy. The killing at the end of nearly all his films indicates an inability to plot, to construct rather than merely to distribute. The outcome is a man divided by his affluence, a harlequin of props, a list of devices. The devices are woven together with a manic facility. Part of my

Jewish education on each Passover holiday was the explanation of why matzos are flat like a cracker and not full like a decent loaf of bread. The answer was that the Jews were in such a hurry to get out of Egypt they didn't have time to let it rise, or they forgot to put in the yeast, or something like that. Everyone knows what happened after that: forty years wandering in the desert. Thank God they had Moses. Altman has Elliott Gould and a herd of golden calves. The authentically powerful acting in his pictures is more or less swamped, except when the script is held to with due respect. For this reason his early pictures, *Countdown* and *That Cold Day in the Park*, came off so well: he had to direct a script, not his own mentality. All this changed with *M.A.S.H.* Instead of the honest, mullah efforts of a blue-collar Robert Duvall, a novice James Caan, a hoarse Sandy Dennis, you get the air-conditioned funk of Gould, Sutherland, and the rest of the gang. The good acting in his subsequent films has to be boxed, framed, withdrawn, so as not to infect the general grand old one going on. This quality of quality being shut off for special occasions only, such as a few consecutive lines of the original script, has a poignancy about it; and perhaps it's

these stretches of honest business that Altman has reputation as a humanitarian.

There is hardly any humanity at all in *M.A.S.H.* The obnoxiousness of the gaming and grouping reduced the Ring Lardner Jr. script to a pretext for nothing more than a conglomeration of tasteless wisecracks. McCabe and Mrs. Miller is more or less floated along by the fanciful sensitivity of the Leonard Cohen song, added after the film was completed. *Brewster McCLOUD*, probably Altman's earnest and most internally consistent and characteristic film, overlaid a stupid script by a stupid New York writer with a very strong

outlook of a trend-setting Hollywood film called *Bullitt* or *Bullshit* by anyone with a dip of cultural sophistication. *Images*, an effort to portray the actual state of schizophrenia, worked as well as it did because of the fun in trying to guess whether the corpses lying around on the floor are real or not; but the queasy uncertainty of imagination came off to be the gimmick used shockingly for the shock of the film. The lead character overdoes the therapeutic device of killing off imaginary personifications and kills her flesh-and-blood husband (an imaginary mistake). Compared to earlier films on the same theme, such as *Requiem for a Dream* or *Blow Up* which delivered honest chills and reflections, *Images* came off as a mannerism, and as such was the deepest expression of Altman's own psyche. *The Long Goodbye* was already cut to its final effect with the casting of Elliott Gould as Raymond Chandler's tough, austere detective. Altman was called in after Gould was set as the lead and other directors had refused to follow. Fortunately, as a novel *The Long Goodbye* was terminal, Chandler, bitter in his comfortable exile from the cheap plasticity of Hollywood, and Altman's ability to take a freak show was put to good

use. Also fortunate was the presence of old timer, Leight Brackett as the chief scriptwriter. Also fortunate, the presence of Sterling Hayden, replacing Dan Rooker, who died before the shooting began (a nice touch). Hayden is big and does write and does drink and does think of himself as dreadfully compromised by Hollywood. Also fortunate, the use of movie director Mark Rydell as a gangster with a taste for show that beats Ken Russell any day. Also fortunate, Jim Bouton as the nice guy not to be trusted. Also a bomb at the box office, about the third in a row, a set-up for a keeplee doll, which Altman collected with

the initial crap-out and before the final cop-out (you know, the killing). It will not be discussed here save to note that there was already a solid base in the Edward Anderson novel, and the lead actors, Keith Carradine and Shelley Duvall, were so naive that Altman could rationalize keeping them tightly under control of the pre-written script.

Finally Altman came back into the chips by featuring the comedy team of Gould and Segal at work and play in his next film, *California Split*. His current picture, *Nashville* is not about Nashville. It's about John and Jackie, Bobby, and especially Marilyn (Monroe or Chambers). It's about success and is success and is Altman. With Paul Newman and Burl Lancaster set for his next *Buffalo Bill and the Indians*, all one can say is: Look out, George Roy Hill. I can talk about Altman like this — casual, meandering, off the cuff, full of tears, cheaply gaudy, (make up blanks and fill them in) — because he naturally, but not willfully invites such a response. I suppose he thinks of himself as honest, creative, a family man with a swell bunch of relatives whatever their faults. Hang around Hollywood long enough and you'll get used to it, the facades become naturalized.

Thieves Like Us. Since Thieves Like Us becomes sort of a miracle after ideology and luridly, even through the grind of setting up details being dealt testing for jobs, making the sound stage a habit and getting weirdly delayed feedback on whatever you do, being visited into a slice of TV measured by the clock on the wall, or being off at key theaters with dead stages throughout the nation. To get through this manipulation there has to be some taste, vulnerability, or willingness for mutilation and submission for the sake of being noticed, for the slight possibility of being acknowledged and recorded with the same control of space as a particular word holds on a printed page.

Once you get used to his tactics, you can have a lot of fun with Robert Altman. But it's a lot better when his work is distanced by the presence up front of a well-developed script (*Thieves Like Us*) or a well-developed parody (*Brewster McCLOUD*). Any effort to ingratiate himself with the audience (*M.A.S.H.*, *California Split*) pulls a serious handicap on his development. One must not leer, wink, or coo in the audience, for this attracts an audience that is smug and lazy and unable to listen. If there is a deeper quality in your films, this will not be appreciated, and then the choice becomes how much subtlety you can subsequently afford without losing your audience, so frivolously won. Very occasionally there is a wizard who can work on both levels: Renior, Alfred Hitchcock, or Howard Hawks; but even with these craftsmen the strain is severe and their pictures have an ingrown heaviness about them from the excess of intention. Francois Truffaut, on the other hand, the schizoid maneuver of a string of films for the money from the masses (the Antoine Dornel cycle) to finance intricate projects closer to more serious concerns (this).

(continued on page 10)

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King Albert in a Can

Eleanor Widmer

The restaurant: King Albert's.
The location: Lomas Santa Fe and Interstate 5.
Type of food: A Little of Everything.
Price Range: Dinner from \$4.95 to \$7.75; lunch, \$2.50; Sunday brunch, \$3.50.

One of the most curious aspects of Southern California is its architecture, particularly buildings that house restaurants. Dr. Womerschütz, a drive-in that sells second rate hot dogs, imitates a Hawaiian inn. Taco Bell attempts to duplicate haciendas complete with whitewashed fake adobe, and Pizza Hut tries to evoke the cantina of Italia. Even in dining establishments that are not chain oriented, one frequently has the feeling that the concept for the building came first, and that the type of food or cuisine followed.

The proliferation of medieval castles reminds one of Tony Curtis in his movie debut, intoning in his rich New York accent: "Yonida is da castle of my fidda."

Why medieval palaces in an area of faultless sun and sea? Possibly they represent a yearning for a non-existent past, possibly each strange form becomes equally viable where no tradition exists; probably because the

food becomes secondary to the gimmick.

Many restaurants use tricky names and splashy, inauthentic decor as the reason for opening their doors. The menu seems to be determined by the decor and the costume of the waitresses, rather than the other way around. I have been in many kitchens where university students are having the time of their lives pretending to be chefs, but no one who understands food and its preparation appears on the scene. The new Butterfield Express in La Jolla has charming waitresses and stylish "saloon" decor, but the food seems neither 1858 nor worthy of 1975. In San Francisco and New York, excellent restaurants take root in store fronts because the chef has a specialty. In Southern California, which includes Los Angeles as well as the coast to Tijuana, chefs take less.

The Frolander chain, a so-called quality purveyor of food, has purchased a castle a mile north of the Del Mar race track, in Lomas Santa Fe. The windows consist of the bottom of bottles set into glass to create a stained glass effect, and day or night the lights are dim and roseate. The waitresses wear red costumes, the tablecloths and napkins are red, and the rest rooms bear the titles, Lords and Ladies. Question: what type of food goes with buxom wenches and a menu whose crest is a kindly crown?

READER

Rare beef! Rare, for the connoisseur! But can you really pack them into the palace on rare beef alone? Apparently not.

Among other offerings, King Albert's boasts a salad and seafood bar. For dinner, you may help yourself to all the soup, salad, and seafood that you like — at a cost of \$4.95. The New England clam chowder has it over the French onion soup, made with a beautiful cube base, and while the shrimp are plentiful they have been thawed rather than purchased in their original state. The pecked herring is excellent and if you add a dollop of blue cheese dressing to the herring, you will find this tastier than the claims. You can, in fact, make an entire meal of the seafood, soup, and salad, eating the fruit salad (with frozen melon balls) for dessert.

However, for \$5.50 more, you may obtain a boneless sweet and sour chicken entrée, a seductive price. For \$5.50 you have the all-you-can-eat salad-soup-seafood, plus two large pieces of breaded chicken fried in tempura batter. The alleged sweet and sour sauce has little of either. Fair, but the chicken which comes with a dollop of rice, appears fresh and tasty.

The majority of the diners ordered the prime rib of beef for \$6.95, and under the pink lights table after table seemed to cannibalize mozzing raw beef. I must confess that rare roast beef heads my list for the food with the least culinary appeal, but one of our party tried it and found the slab hearty and filling.

However, King Albert's does not limit itself to dinner. Luncheon, served from 11 to 3, Monday through Saturday costs \$2.50 and boasts a cold cut soup-baked bean bar (not the seafood served at dinner). Three p.m. to 5 p.m. constitutes tea time, where diners are \$3.95. Whoever King Albert was, or whenever his alleged reign, tempura and teriyaki were not specialties of the house. Not so at the palace in Lomas Santa Fe where you may obtain teriyaki prime rib at tea time. Still not sated with the restaurant? It also serves brunch on Sunday, 10 a.m. to 3:30 p.m. a person, complete with seafood bar. Whatever King Albert's may be, it attempts to act as a dining hall for many tastes, many hours, many seasons.

How would I assess the food? Fair. You can stuff yourself by ordering one dinner and one seafood bar specialty and sharing the main entrée. Dinner

August 21 — August 27, 1976

time finds many families seated in the various rooms and they appear pleased with the accommodations, including the upstairs dining area for small children, complete with scaled down furniture.

But the problem with King Albert's is its mish-mash of styles: its food as well as decor. Sweet and sour chicken that has to be dipped into a dixie cup of sauce can hardly make the gourmet list, nor does tempura shrimp necessarily go with the combination of roast beef. As for the various food batters, none seems truly rare. The concept may be valid, the execution scarcely haute cuisine. On the night I visited, every table was occupied and several groups patiently waited their turn, so the place does not lack business. But as the evening wore on, the waitresses, Kierkegaard said, "Purity of heart is to will one thing." The management of King Albert's might well consider this when they have their round-the-clock service in which no food is poor but none truly excellent.

N.B. I discovered a most excellent and succulent steak treatery at the Continental Pancake restaurant, 918 Newport St. La Jolla, when I tried the newly instated candlelight dinner.

August 21 — August 27, 1976

CITY LIGHTS

STALEMATE AT SOLAR

After 48 years of smooth relations between workers and management, the Solar Corporation on Harbor Drive is battling a full-blown strike by the International Association of Machinists. The Harbor Dr. plant looks more like a well-guarded prison block than a factory that manufactures gas turbines used to power offshore drilling rigs and oil-exploration devices.

SOLAR IS HIRING NOW!

Immediate openings in a broad range of skills.

For an exciting job, see our message on p. 10 of our company directory.

The strike started July 14 when negotiations that had begun in May were broken-off by the union. Though machinists, who are demanding a ten percent pay hike, are miffed by the company's offer of three percent, the main point of controversy is Solar's attempt to remove a contract clause that protects senior workers. One picket, a 13 year veteran of the International Harvester subdivision, voices his fears that a loss of seniority privileges would allow management to

lay-off "guys like me who've been working hard for that pension."

Both of Solar's plants, the Harbor Dr. location and the Rose Canyon test-site, have been rocked by violence that started last week. Buses carrying workers to Rose Canyon were hit by rock-throwing picketers. Gunshots rang through the main lobby of the Harbor Dr. building last Wednesday and company officials blame machinists for the disturbance. A guard is on duty around the clock at the home of the company's president, at all entrances to the Harbor Street building, as well as on the roof.

Workers claim the violence is a reaction to the company's decision to hire non-union labor to keep the plant running on its normal round-the-clock schedule.

Both sides are standing firm for their demands. Though negotiations resumed on Monday, Solar public-relations man Payne Johnson said the company has no plans to give in to union demands and noted that the hiring of non-union help is a sign that "we've planted our feet on the issue."

And the machinists voiced no regrets about their decision, despite losses of up to \$2,000 per man over the past five weeks.

ZOO NEWS

While strikes are as far as most workers will go to boost their paychecks and pensions, one San Diego Zoo employee allegedly devised a system that brought her over \$18,000 in

circumstances allowed her to stay with the scheme as long as she did. The bonding company that insures the zoo failed to run an adequate check on Mrs. Strickland's previous

experience, so officials where unaware that she had been jailed twice before for the same offense. Until January of this year, the zoo paid its bills with cashier's checks that never came back in canceled form, thus there was no check on Mrs. Strickland's doings.

An audit performed by an independent firm last September failed to disclose the discrepancies.

In the end it was a file clerk at SDG&E that blew the whistle on her by informing the zoo's accountants that a bill for a private residence was being paid for with their checks.

Kelley's advertising consists of hand lettered signs adorning the city's bus benches and he hopes by September to have ten of his "signs of the times" for every Wilson-Hubbard billboard.

Otis Jones, an ex-deputy district attorney who now has his offices

(continued on page 12)

more time behind bars than some of the zoo's more prominent personnel here.

WE'RE HERE TOO!

A look at their backgrounds shows little in common: a 28-year-old black lawyer; the county's youngest candidate for state senate; and a cafe owner who rode into California on a freight car 47 years ago. But Otis Jones, John Kelley and Kenneth Otson all face the same problem this year: trying to make San

Diegoans see there are more than two candidates for Mayor.

In contrast to Mayor Pete Wilson and Councilman Lee Hubbard, who have racked up a combined pre-primary spending bill of \$70,000, all three have filed statements certifying their spending at less than \$200. And spending, it seems, is what makes one a major or a minor candidate.

John Kelley, who ran a strong race for the Community College Board in 1973, shrugs off the notion that Wilson and Hubbard are "major contenders."

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(continued on page 12)

Self-consciously Mexican

—Jonathan Saville—

Robert Haftend's concert of modern Mexican piano music at the Jewish Community Center was instructive, if not very pleasurable. Many of the composers represented — Jose Rolon, Jorge Gonzalez Avila, Rostia Bai, Rodolfo Halffter, Eduardo Hernandez Moncada — are virtually unknown in this country. Manuel Ponce (1882-1948) is familiar as a composer for guitar, but his piano pieces are rarely played; and while the name of Carlos Chavez (b. 1899) is known, his music is rarely heard. It is always good to have a chance to hear new, unknown, or obscure music, and Mr. Haftend deserves our gratitude for sponsoring it. But that said, it must be confessed that the only really interesting aspect of the program was its unfamiliarity.

Virtually all the music was self-consciously Mexican, in the sense that it employed rhythms or melodies supposedly characteristic of Mexican (and Mexican-Indian) folk music. The nationalist style in serious music arose in the nineteenth century as a means by which composers in the smaller or peripheral countries of Europe might assert some kind of identity in the face

of the stupifying predominance of the Germans, Bach, Haydn, Mozart, Beethoven, Schubert, Brahms, Wagner — these German and Austrian composers seemed to write in a musical language free of any national accents, far removed from folk song; it was as if the Muse spoke through them — her own, authentic, universal tongue. One could scarcely compete with these masters on their own ground. But if one introduced a Norwegian folk tune, or a Russian dance, or a bit of English modalism, one could somehow seem to be working in an independent tradition, which, though different from the "pure" German-Austrian style, might achieve its own validity.

Mexical nationalism produced many brilliant compositions in the nineteenth century, and it remains a living thing to be somewhat faded tradition in our own time. Its chief exponents in the United States have been Charles Ives and Aaron Copland, along with a scattering of minor figures and hangers-on, such as Gershwin, Grofe and Bernstein. The Mexican music Mr. Haftend played constituted one of the most recent outbursts of this endemic tradition, which, on the evidence given to us at the Jewish Community Center, seems to have lost almost all of its potency. Everything, whether light salon music (dances, by Rolon and Ponce), finically crafted dissonant miniatures

(the inventions of Gonzalez Avila), poetic tone paintings (Halffter's *Homage to Antonio Machado*), or relentlessly arid academic exercises (Chavez's *Prelude*), was tainted with that tedious, indecipherable Spanish or Latin American flavor. The only work on the program that sounded simply like modern music, rather than like modern Mexican music, was the first movement of Halffter's *Third Sonata*, in which the style was internationally atonal (that is, Viennese).

Some of this music (for example, the sour, ironic *Etude* by Rostia Bai) may be better than it sounded. Mr. Haftend seemed mainly to be letting us know that the music existed; beyond that he did not — or could not — go. A pianist with a much more incisive and dynamic sense of rhythm, and one with a greater feeling for the meaningful shaping of phrases and of larger units of musical structure, might have overcome the monotonous parochialism of the program and made a better case for the individual pieces. It would perhaps be wiser to regard Mr. Haftend's contribution to our experience of modern Mexican music as a lecture-demonstration rather than a concert in the usual sense of the word. As such, it was undeniably informative. But this music will have to be much more persuasively argued before I feel impelled to pay any further attention to it.

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The Music Scene is compiled every Monday.
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In San Diego...

Alamo: Gene Davis and the Star Routers, country western, 3993 Claremont Dr. 276-2240.

The Albatross: Jerry McGinn, light jazz, Tuesday through Saturday, Joe Tarentino, Sunday and Monday, 1309 Camino del Mar, Del Mar 1-755-6744.

Ancient Mariner: Stone's Throw, Wednesday through Sunday, 2725 Shelter Island Dr. 224-8242.

Another Bird: The Travelers, Wednesday through Saturday, Papa John Creek, Sunday through Tuesday, 140 South Serra, Solana Beach 755-6733.

Atlantis Restaurant: People Movers, Tuesday through Saturday, 2599 Ingraham, Pacific Beach, 224-2434.

Aunt Emma's Diamond Lounge: Evergreen, country, 1973 E. Main, El Cajon, 442-7288.

Boathouse: Larry Page, folk and soft rock, Tuesday through Saturday, Larry Reed, Sunday and Monday, 2040 Harbor Island Dr. 291-8011.

Bloom Tranchesi's: Duncan Tuck, folk and flamenco guitar, 2888 Pacific Highway 291-5555.

Botsford's Old Place: John Hartman, soft rock, Wednesday through Sunday, Gene Walsh, 30's and 40's music, Monday and Tuesday, 1205 Prospect, La Jolla 459-8262.

Bump City: Odessa, Latin and rock and roll, Thursday through Sunday, Ravenloft, Friday and Saturday, after hours, 8th and National, National City 477-1011.

Chuck's Steak House (Escondido): Bandit, easy rock, Thursday through Saturday, Glen Hughes, soft rock, folk, Tuesday through Wednesday, 1401 East Valley Parkway, Escondido 746-5100.

Chuck's Steak House: Wichita, Wednesday through Saturday, 1250 Prospect, La Jolla 454-5325.

Civic Theater: Smokey Robinson and The Persuasions, Friday 8 p.m., 235-6510.

C.J.'s Steak Corral: Cathy Collins Trio, country music, Thursday through Saturday, 8047 Mission Gorge Rd., San Marcos 468-9845.

Classic III: Bobby Guarino, Friday and Saturday, 1862 Palm Ave., Imperial Beach 429-1161.

Climax: Seven Wonders, soul, Tuesday through Sunday, Al Ballard, top 40 music, Monday, 202 Market St. 238-9336.

Conception Bay P.R. Co. Joint: Effort, jazz, Thursday through Sunday, Pyewackett, soft rock,

Tuesday and Wednesday, 2806 Shelter Island Drive, 224-3611.

Crossroads: The Matrons (formerly Horizon), Friday, Joe Marillo and band, Saturday, 345 Market, 233-7566.

Culpeppers: Danny Walker, soft rock, 7380 Golfcrest Pl. 460-5400.

Earth Song Bookstore: Guy Caravan, hammer, dulcimer and guitar, Ed Lange, Paraguayan harp, Paul Roberts, sitar, banjo and

Saturday, auditions, Monday, Capt. Sam, Tuesday, Blackstar, Wednesday, 4078 Adams Ave., Kensington, 284-8656.

Fat Fingers: Kirk Bates and the Leaves of Grass, Tuesday through Saturday, Thunderbolt the Wondercolt, Sunday, 1051 University Ave., Hillcrest 293-2186.

Fat Fingers: Horefeathers, progressive rock, Sunday, 1051 University, Hillcrest, 295-2195.

Helicon: Splash, rock, Tuesday through Saturday; Head First, Sunday and Monday, 4268 W. Pt. Loma Boulevard, 225-9559.

Hanalei Hotel: Jaime Moran, Mission Valley, 297-1101.

Harmony Restaurant and Tashoo: David Taylor, soft rock, Thursday and Saturday, Pyewackett, Friday, 1877 Calicut, Ocean Beach, 223-1144.



The Persuasions

Golden Gate: Paul Mann Trio with Cindy Mann, now starring Norma Jean, country-western, Friday and Saturday, Ohio St. and El Cajon Blvd. 281-9601.

Green Onion: Kahua, Tuesday through Saturday, 4000 Kearny Mesa Road, 278-2230.

Grossmont College Student Union: Dance, Peter Rabbit and Pacific, Friday, 8:30 p.m. Student Center, 465-1700, ex. 269.

Infinity Discotheque: Lighting, Wednesday through Saturday, 8222 Lake Murray Blvd. 464-8001.

Island Sea: Eclipse, jazz, Wednesday, 125 South Main, Fallbrook, 728-4888.

Iron Horse: Jehu, mellow top 40, Wednesday through Saturday, 9236 Parkway Drive, La Mesa 465-7663.

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MUSIC SCENE

Island Hyatt House: Bobby Spero, Vietnamese rock band, Thursday through Saturday, Belmont Park, 3000 Mission Blvd., Mission Beach, 488-0531.

Ivy Barn: Charlie Nimowitz, folk, soft rock, Tuesday through Thursday, Mark Augustin, country and western, banjo and harmonica, Friday and Saturday, 911 Camino del Rio South, 298-5164.

John Bull: Homefolk, soft rock, Wednesday through Saturday, 2200 Highland, National City, 474-2201.

Jelly Ox: So Fine, trio, Tuesday through Saturday, 881 Camino del Rio South, 262-0241.

Kona Kai Club: Mike Downham, organist, Tuesday through Wednesday, 1551 Shelter Island Dr. 223-1191.

La Baron Hotel: Waterfall, soft rock, Tuesday through Saturday, 250 Hotel Circle North, Mission Valley, 291-1777.

Le Chateau: Roots, Wednesday through Saturday, 5246 Newport Avenue, Ocean Beach, 227-5300.

Leibster's: Rockit, Friday through Saturday, Shagasta, Monday-Friday, 5524 El Cajon Blvd. 583-4524.

The Lost Knight: Aubrey Faye Trio, folk rock, Friday and Saturday, 4073 North Harbor Dr. 223-3632.

Main Gate: Larry Green and the Fugitives, requests, Wednesday through Saturday, 415 Broadway, Chula Vista 420-4228.

Mama's Mink: Boone's Farm Trucking Company, country western, Wednesday through Saturday, 533 E. Main St., El Cajon, 442-5573.

Mendolin Wind: Elmwood Bird Band, Friday and Saturday, Jim Connor, Wednesday and Thursday, 308 University, Hillcrest, 297-3017.

Mem's Saloon: Air Born, rock, Tuesday through Sunday, 943 Garnet, Pacific Beach, 488-3366.

The New Glass Stem: Jack, soft rock, Tuesday through Saturday, 6949 El Cajon Blvd. 464-8900.

Nine Owl East: Bach & L. rock, 667 N. Mission, El Cajon, 447-3854.

Notson Flatsman: Pure Corn, country western, Thursday through Saturday, 417 Santa Fe Dr., Encinitas, 757-0329.

Orange's: Bodie Wagner, yodeler, singer, guitarist, Friday and Saturday, 112 West Washington, 299-4174.

The Palace: The Crazy Dops, Vietnamese rock band, Thursday through Sunday, Belmont Park, 3000 Mission Blvd., Mission Beach, 488-0531.

Palms 500: Dr. Pepper, funky, Tuesday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7131.

Palomino Star: Denver Cockrell, country band, Wednesday through Saturday, 2008 Main, Chula Vista, 427-5889.

Park Place Lounge: Steamboat Willy, Top 40 music, Wednesday through Sunday, 1280 Fletcher Pkwy., El Cajon 448-4111.

The People: Tomorrow, blues, Sunday; Supersun, Monday through Wednesday; Jasmine Quartet, jazz, Thursday through Saturday, 4070 Voltaire, Ocean Beach, 223-9773.

Rain Tree: Dance Machine, easy rock, Thursday through Saturday, 10450 Friars Road, 280-1141.

Reuben's Restaurant: Magic II, show group, Tuesday through Saturday, 880 Harbor Island Drive, 291-5030.

Rocco's Pizzeria: Ice Cream, Wednesday and Thursday, 1044 Hwy 1, Encinitas, 753-3303.

Roadway Inn: The Bergens (two of the original We Five), Tuesday through Saturday, 2501 Nimitz Blvd. 224-3655.

Royal Palm: Passi, soft rock, Monday; Nova, jazz, Tuesday through Saturday, 729-2339.

Sadeg Lounge: Holiday Inn, Flam-Flam Band, soft rock, Monday through Saturday, Hotel Circle, 291-6720.

Shelter Island Inn: Rose and the Arrangements, Tuesday through Saturday, 2051 Shelter Island Dr. 222-0561.

Spanky's Saloon: Tierra, rock, Tuesday through Saturday, Thunderbolt the Wondercolt, Monday, 2855 Midway, 223-3154.

Springfield Wagon Works: Ili Cajon, folk, soft rock, Thursday through Saturday, 690 North 2nd, El Cajon, 440-5767.

Springfield Wagon Works: Windfester, soft rock, Thursday through Saturday, 5255 Kearny Villa Road, 565-2272.

Stallion Oaks Resort: Myrtle Diesel, country rock, Boulder Creek Rd., Descanso, 445-4179.

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Eleanor Widmer, Reader 3/6/75

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Day Trip to Ensenada



— Sara Maultsby —

Our Mexican automobile insurance was valid from 10 a.m. Monday to 10 a.m. Tuesday, so we left San Diego about 9:30 Monday morning and headed on down to Tijuana. After we crossed the border we took Mexico 1 rather than the new toll road, Mexico ID, managing somehow to follow the many and sometimes seemingly conflicting signs to Ensenada. One essential thing to know is whether you want the pay road (Cuota) or the free one (Libre), and it also helps to have had a look at the road signs in Spanish before you cross the border. AAA's Baja California guide has two pages of road signs pictured and translated. Of course, if you want to wing it, after the third curve preceded by a road sign saying PELIGROSA, you can get a pretty good idea of what the word means. Also, when you're bumping around on the outskirts of Tijuana following signs pointing to Ensenada, it helps to know that Deviation actually does mean Detour.

Highway 1 between the border and Rosarita fifteen miles to the south is narrow and busy with very little to recommend it scenically unless you're interested in housing conditions on the outskirts of border towns, or something of that sort.

We stopped in Rosarita to change our dollars to pesos. We had never traveled to Baja California before, and didn't quite take seriously the suggestion that dollars would be as readily acceptable as pesos. That actually is the case, however, and everyone from street peddler to shop owner makes change in either currency, sometimes accepting pesos and giving dollars in exchange. In front of us in the bank was a boy about twelve or fourteen years old. His

business, whatever it was, must have been one which he conducted in very small change, because he emptied a pouch of pennies and pesos on the counter. The teller and he stacked and counted the coins. The teller spoke a figure to the boy and he concurred and handed her a well-used passbook. She made an entry and the small businessman walked out. I was impressed. I don't ever own a savings book.

From Rosarita the old road runs parallel to and crisscrosses the new toll road. They follow the predominantly rocky coastline for about twenty miles, passing coastal communities, beaches and camping areas before they separate. Mex 1D continues along the coast to Ensenada while Highway 1 turns inland and runs for twenty miles through high ranching country before rejoining the coast road at El Sausal about five miles from Ensenada.

Entering Ensenada on Mex 1D one passes the port facilities that make Ensenada one of Mexico's major sport fishing and commercial ports. We passed through the town, driving along Avenida Lopez Mateos until it rejoined Mex 1 heading south.

Eleven miles south of town is the side road to Punta Banda. The road skirts the south rim of Todos Santos Bay and passes several camping and trailer camps before it rises to the crest of the ridge that forms the point, and then drops down the other side to the fishing camp of Punta Banda.

The primary tourist attraction at Punta Banda is La Bufadora, a seawater spout which shoots a geyser over two hundred feet into the air on an incoming tide. We had our photograph taken in front of a particularly impressive spout by a local entrepreneur who must have paid for his bottom-of-the-line Polaroid camera in a flash,

judging from his business while we were there. The photograph was underexposed and blurry due to the quality of the film used, I suppose — quite tacky and wonderful.

We took our picture over to one of the Mexican style restaurants near the parking lot and had a good laugh while waiting for our fried fish meal. The fish was red snapper that had been caught and cleaned that morning, and which was laid out on the counter in blunt testimonial to its freshness. We passed up the little concessions at Punta Banda which sell shells and sharks teeth and other curios, and we definitely passed up the wooden outhouses which serve as toilet facilities for the area. There is a dive shop there, which provides air for divers. I didn't speak with anyone about it, though, so I have no knowledge of its service.

The twelve and a half miles back to Highway 1 take about half an hour. The road back to Ensenada passes through well kept olive groves, by the airport at El Cipres, and near Estero Beach, one of the favorite play areas on Todos Santos Bay. It was on the way back from Punta Banda that I had my one language barrier problem. At a roadside stand I tried to determine whether or not they sold olive oil, and through the use of pantomime and in spite of my persistence in calling olives "olivos," we did finally agree that what I wanted was "el aceite." They didn't have any. They had jars and jars of olives, but no olive oil.

Back in Ensenada we parked the car near the corner of Avenida Lopez Mateos and Avenida Ruiz. Looking for a cup of coffee, we wandered into Husson's Cantina because we happened to pass it, and one of us had "heard about the place." It wasn't a coffee sort of establishment. Perhaps we should have known by the policeman who stood at the door. We didn't know until we left, however, that he was a permanent fixture.

Husson's, in business since 1898, has a varied clientele, ranging that Monday afternoon from a caballero sort of guy who stood around with a coiled riata as if waiting to be asked to do rope tricks, to tricks of another sort who lounged with 7-11 stick-on tattoos plastered to strategic spots of carefully exposed male/female flesh.

Leaving Husson's behind, and with visions of a lobster dinner in mind, we headed for the Cafe Colonial at #335 Calle 2A. The waiter laughed at our lobster order and said, "Maybe in two weeks," so we settled for Carne Asada with the usual beans, rice, and tomato-pepper-onion garnish. The guacamole on the salad was mixed with chopped green olives — a delicious combination. There was also a vegetable soup with big chunks of potatoes and little chunks of mild semi-soft cheese — different and very tasty. Santo Tomas, just south of Ensenada, is a wine producing area, and we had a very pleasant Santo Tomas San Emilion with the meal. The cost for the two of us was about eight dollars.

On the way back to the car after dinner we traveled the length of Avenida Lopez Mateos, wandering in and out of the shops until a brown bulky knit sweater at \$14.95 became irresistible for me (second shop, actually) and my friend John walked off in a pair of huaraches for \$6. Prices in the shops in Ensenada are generally pretty well fixed. They may vary as much as a dollar for the same merchandise, but the variation is greater than that, you would do well to look for some differences in quality as well. I saw San Antonio dresses in prices ranging from \$39 to \$79, and there definitely was a great deal of difference in the embroidery. Whether or not there is \$50 worth of difference is entirely a matter of personal taste.

We left Ensenada at 9 p.m. and took the toll road back to Tijuana. At night is when the toll road becomes a real blessing, and we zipped along and were on the outskirts of Tijuana in ninety minutes, paying a toll of \$2.40. We lost the road before we got to the border, though. Following signs saying San Diego, we once again found ourselves on the back and bumpy streets of Tijuana, until, cheered by the sight of the border gate, we sold olive oil, and through the use of pantomime and in spite of my persistence in calling olives "olivos," we did finally agree that what I wanted was "el aceite." They didn't have any. They had jars and jars of olives, but no olive oil.

ALTMAN

(continued from page 3)

Victorian excursions, *Two English Girls* and *Wild Child*. It requires a great deal of intelligence and self-possession to carry off such a play, and Truffaut has benefited from his earlier success as a major film critic. Indeed, not only Truffaut, but also Jacques Rivette, Pier Paolo Pasolini, Rainer Werner Fassbinder, Eric Rohmer, Jean-Luc Godard, Claude Chabrol, all trenchant critics, have achieved blends of pulp content with deeply artistic realizations that have revolutionized the cinema and made Altman's conduct possible.

The claustrophobic duplicity brought on (and off) by Bogdanovich in his Hollywood realizations is not too relevant since he was never a real critic in the journalistic sense of that word; he wrote history in monographs and eulogies, but rarely criticism, and his films show just this lack of any objectivity found among the best critics.

Altman, though never a critic, seems to have this objectivity as the ground of everything he does, and this is what gives his films such a spread of surfaced corruption. Does this mean that objectivity necessarily yields a vision of the corrupt? Yes, it does. To be in the world which is other than God is to be corrupt. There is no mass apocalypse to come, that already happened when you were born. So to say that Altman wallows in the pulp like a trashman in love with the garbage is in part to congratulate him for living in the world. The closest horizon to God is the flesh of the world and that's about as far as you're going to get as long as you're here, now. Where the American frontier ran out, Hollywood began, and rose in the desert.

Movies

(continued from page 5)

The Wind and the Lion — Raisuli, the Berber chieftain, kidnaps an American wife and her two children in far-off Tangiers; and Roosevelt, the cowboy president, sends the U.S. Marines to the rescue, double-time. The vision of life is something a fanciful adolescent might have concocted, sitting over his schoolbooks, eyes closed. What dances into view is often just the handiest stereotype: a Moroccan prince jolling, sleepy-eyed, on rounds of pillows.

Theodore Roosevelt skipping energetically from white-stout to target range to sparring with a Colorado hunting party to a private moment of reverence at the foot of Teddy's stuffed grizzly bear and, in the action scenes, some of the most requested stunts in Hollywood (horses crashing through garden walls, or a rifleman, picked off in his tower perch, doing a head-first forty-foot dive and spitting a row of rattlers at the first-floor level). But, in the fleeting out or puffing up of the fact of the case, writer-director John Milius tries out any number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture has an interesting, elusive, over-the-top taste — it's partly idealization, partly debunking, partly overt, partly traditional Hollywood technique, partly this and that. The Americans, whose reputation as the most powerful of the world's threatening query "Have you heard of the Big Stick?" are seen, even in their noblest moments, to be trigger-happy; the Berber chieftain, escorted by Jerry Goldsmith's quasi-Schubertian musical accompaniment, is thoroughly glamorized, striding tall in black dress against light desert colors, or appearing alone on the crest of a hill and galloping full tilt to the rescue of a damsel in distress with his sword held motionless above his head like Milne in *HIDDEN FORTRESS*; and, for an adversary everybody can unite in loathing, Milius offers up the shaved-headed Germans, who, unlike the Berbers, have not mastered the English language. See Go, Jerry, Candice Bergen, Brian Keith.

(Grossmont)

Young Frankenstein — Mel Brooks' hermetic and familiar take-off on the old realizations Pictures horror series — it does not reach very far in any direction, but it exerts a good deal of comic verve within the narrow confines. Basically, it resembles the sort of nostalgic parody of old movies common on the CAROL BURNETT SHOW, although it is larger, fuller, and funnier. Brooks' stature as a movie-maker is enhanced considerably by his efforts to extend the parody even to the Hollywood studio techniques of the 1930s. On that score, he surpasses his nearest competitor, the movie comedy, Woody Allen, who has long gravitated toward old movies in search of subject matter, but whose comic copies duplicate the proper cinematic style haphazardly at best; in his performances as well, whether he is imitating a bank robber, a Latin American revolutionary, a robot, or a Bogartian tough guy, Allen is always undermined by his feeling of impotence. Brooks suffers from no such insecurities. Starring Gene Wilder, Madeline Kahn, Gene Hackman.

*** (Fashion Valley; UA Cinema 3)

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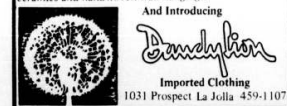


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CITY LIGHTS

On Imperial Ave., claims "substantial" support in Southeast San Diego, San Carlos and Del Cerro. Side-by-side, the growth controversy, he says his number one concern is finding people "adequate jobs and housing." This is Jones' first bid for office, and successful or not, he plans "to be around for quite a while." His billboards and bumper stickers hit the streets this week with a slogan reminiscent of L.B.J. Jones hopes that a \$5,000 campaign budget can convince San Diego to go "all the way with O.J."

Kenn Olsen, 64-year-old owner of Kenny's Cafe on El Cajon Blvd., wants to keep his budget at \$200, though, as he notes, "it's getting hard to keep my suits clean on that much money." Using no billboards or stickers, he says his daily walks around the College area have convinced him that people are "fed up with long interests, and just want a chance at a nice little house with a green lawn." He considers himself a political independent and gets across his opinions in a way that "makes the other candidate blush... but I'm just telling it like it is." Breakfast at Kenny's would be quite a lesson in grass roots political thought.

All three have been attending the public forums held throughout the city for the mayoral candidates and, from the looks of things, one of those meetings would be a lot more entertaining than a Padres' game.

Paul Krueger

Notices

THE FAR END OF AMERICA A new book just about Oscar Wilde. The book is found in O.B. at the Newport Hotel, Castro Arts Center. See Darg Case (on O.B. user) and Poma & Del. Find it.

LOST Man's clear prescription eyeglasses, black frames. Lost Monday afternoon, August 11, probably at Bank of America, La Jolla or nearby. 459-6647.

THE UNIVERSAL LIFE ALLIANCE - a non-profit educational organization, presents an evening experience in self-motivation, through, astrology, and psychic awareness. Come join us Thursday, September 4th, 8:00 p.m. at the Atlanta Restaurant. \$5.00 donation.

FREE FILMMAKER asks cheap classified and display ads offered costs of San Diego's first film magazine. Remember! No ads equals no magazine. 264-3837. Starting now, profit.



THE FAR END OF AMERICA (Oscar Wilde book) can also be seen in O.B. at Sanjane's. Suit Shop. Karmarck's. Cusick. Chubb's. Antiques and Gem & Jewellers. See it.

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Rush \$18.00 to 926 C Street (9th and C) San Diego

For further information, 239-8008

RULE FOR A BETTER WORLD was should be fought by those who start them. Evolution would eliminate the warriors — Except for Living.

RICK That was, nonetheless, a poor excuse. I thought you had this all planned out. See you Tuesday, Lu.

ROBBIN the Mesa student hitching from O.B. after you didn't realize, thanks for bringing up my day. Hope you got a ride home. See you John.

TWO ADVENTUROUS FEMALES to share experiences and expenses on diving and sailing trip to Mexico and points south with two water tank guys and participants to 2214 Meade Ave. 92118. Leaving October, Ca. 92041.

ANNE-FANNIE Will be be your Valentine? Lu.

JANA-JANA What a friend we have in Jesus. Jesus Lopez. Lu.

ATTRACTIVE MALE, 20, college student, native New Yorker, new in town, seeks intelligent attractive female for dating and a good time. Bob, evenings, 453-8637.

LI. COM. SCOT Have located pot farm of Scott's place in the 8th level. Will trade for phaser and extra charges. 224-0319.

HANDSOME young male, 21, seeks female companionship. 18-30, 238-1579. Vince.

I'M A MALE graduate student, 27, non-smoker who wants to meet single-minded females interested in developing close relationship. Normed, 452-2433 or 453-1882.

HAPPY FEMALE misplacéd book number. How about K 8/21, 7007. Look for the butterflies! Your move. Smart Alex.

SAN DIEGO bred male, Horatio at bridge of contemporary manners seeks female not prone to voicing his sexual intentions. Tati, Box 403, Dulzura, Ca. 92017.

THAT I may open, rondee, listen old hat and give enough to see me in you. Share a terrible feelings. Let's walk down to my river. Wendy.

AWAKE ALIVE MALE about 40? If you exist in San Diego read the Reader. Woman of same age would like to meet you. Louise, 263-4767.

MALE NON-THIST 27. Absence of God doesn't make me lonely. Absence of friendship women does. I you are a rational female, call 233-1141. I'm friendly.

Q What does a Sunward Bike Booster do?
A It makes bicycling a breeze!

Q Can the Bike Booster fix any bike?
A Yes, with the Sunward Bike Booster you can fix any bike.

Q What makes up a Bike Booster?
A Two lightweight electric motors, controls, and a special lightweight 12 volt battery, enclosed in a high impact carrier.

Q How do you fuel up?
A Overweight with a top of the line battery, charge included! At the present rate from San Diego Gas & Electric, a charge is 75¢.

Q How far do you go on one charge?
A Thirty (30) miles. Adequate for running around the city.

Q What does the Bike Booster weigh?
A Approximately 30 pounds. However, all the weight of the Bike Booster is below the center of gravity when the rider is on the bike. You hardly notice the difference. With an increase of 15% in weight you receive a 100% increase in bike power.

Q How fast can you go on a Bike Booster?
A It goes from 10 to 30 miles per hour on one pedal.

Q What about hills?
A The Bike Booster makes every hill feel like a breeze — 100% increase in bike power. The Bike Booster research and development culminating in another up and coming best seller, *Dianetics Today*.

Q How do you start the Bike Booster?
A You can't have plans (with the Bike Booster) you wouldn't want to go on a bicycle, but would like to go on a bicycle.

Q How do you purchase the Bike Booster?
A Send your BankAmericard or Master Charge number in check, or a money order to P.O. Box 80001, and we will deliver your Bike Booster to your home within 5 days. No delivery charge. Or you can pick up your Sunward Bike Booster at 1155 Marine Blvd., S.D. 92018. Call for more info. 275-2753.

Q How much does the Bike Booster cost?
A The cost is \$189.95, and if you bring in your bike and let us tune it up, we will add \$20.00. The Bike Booster has CD in this coupon for a free demonstration.

Q How long has Sunward been around?
A Three years. The Bike Booster has been field tested in such places as New York City, Los Angeles, and Eugene, Oregon. Now we have the electric bike system which is ready for trouble-free, dependable riding.

Q What other benefits do you get from the Bike Booster?
A It makes hauling around toddlers and bike trailers a breeze. The powerful 12 volt battery can be used to run powerful lights, horns, and bumper alarms.

Q Can the Bike Booster save you money?
A Yes! You can't have plans (with the Bike Booster) you wouldn't want to go on a bicycle, but would like to go on a bicycle.

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Q How do you purchase the Bike Booster?
A Send your BankAmericard or Master Charge

1966 PLYMOUTH 2-door, standard transmission, 89,000 miles, good condition. Available end of August. \$150. 453-9272.

1968 CHEVY II NOVA. Excellent condition, low mileage, 6 cylinder, 4 door, automatic transmission, 1975, vinyl roof. \$985. 453-5942.

1966 FORD CUSTOM in good running condition. \$450 or best offer. 454-7022, any time.

1966 BUICK RIVIERA. Excellent condition, one owner. All power, vinyl top. Low mileage. \$1500. Call 465-8095 after 5 p.m.

8 X 12 EQUIPMENT TRAILER. Electric brakes, double axle, clothes closet, perfect for band. Cost \$1,400 originally, sell for \$700. 279-8893, 278-0038.

1969 V.W. SQUAREBACK automatic in excellent condition, asking \$1,400 or best reasonable offer over \$1,000. 270-6110.

1971 CHEVROLET Vega 4-speed. \$950. 25 mpg. 488-6989.

T-BIRD. Classic 1967 model, royal blue, great shape. \$1,100. 436-1516.

1972 HONDA 600cc coupe. Excellent condition, great gas saver (40 mpg), 33,000 miles, AM/FM radio, heater, four good radial tires. 453-1551 or 453-5546 any time (best after 7 p.m.).

1967 PONTIAC TEMPEST. Rebuilt engine. Excellent mechanical condition. Very clean and dependable. Some dents and bruises. \$600. 270-4276.

1971 CHEVROLET Vega GT station wagon. \$7,000. miles. \$1,500. 583-6303 or 795-6069.

1967 FORD FAIRLARK. 8 cylinder, 289, automatic transmission, good mileage and nice brakes. \$500. Crap. 232-0153, leave message.

CAREFULLY MAINTAINED 1966 Olds F-85. Small V8, automatic transmission, power steering and brakes, 4-door, bench seats, very dependable, comfortable. \$700 or trade or dependable 12-volt Volkswagens. 270-7915.

1965 OLDSMOBILE station wagon 18. Good engine. Brand-new radial tires and battery. \$450 or offer. Must sell. Chris. 753-2971.

HOIST. Truck mounted beam hoist, fits pickup trucks. Complete with mount, excellent condition. Gary. 274-8024.

73 SAAB Sonett sports car. \$3,900. Air conditioning, tape, new radials, 1975, looking body. 31,000 miles. Mark, 465-5324.

1962 MERCURY. 80,500 miles, 4-door, reliable transportation car, good body, available end of August. \$150. 299-4336 days. 291-1214 evenings.

69 VW AUTOMATIC. Fine working order, looks good, just had drive train overhauled. \$1,190. 466-0624.

1963 VW with sunroof and radio. Perfect mechanical condition. 5,000 miles on new engine, clutch and brakes. \$650 or best offer. 454-1721.

1965 BUICK SKYLARK. Excellent condition, very reliable. A good deal at \$650. Brian. 287-5978.

1964 VW bus with sun roof and shag carpeting. Good condition. \$650. 223-8909.

For Sale

WEEKLY SPECIALS at the new Future Foods in Ocean Beach. See their display ad in this week's Reader for this week's feature.

RARE OPPORTUNITY! Classic Frigidaire Refrigerator, right hand draw, white enamel, magnetic, class. Freezer included. By appointment only. \$20 firm. Call Howard. 235-6176.

REVISE! THE 30 X 40s — see clothes, jewelry, art and deco from this era of taste. All at Tucci's — of course. 3386 30th (at Uptown) 299-0925.

CERAMIC SMOKING STONES are only a buck at the Giz Gaz this week with a coupon from our display ad. 3385 30th St. (at Uptown).

FREE coffee is not the only thing you'll get at Yesterday's Goodies. We're a curio shop with a little bit of everything — at prices you'll love. 3392 30th St. (at Uptown) 296-1954.

AQUARIUM SUPPLIES — save yourself 10% — with our coupon in this week's Reader. Puppy Love. 2466 5th Ave. 299-1369.

COMPARE THE PRICE of packaged granola, rice or oatmeal that you bought at Safeway with our grains sold out of the barrel. You'll be caught off guard we're sure. The New Seed a whole food store. 946 Garnet, Pacific Beach. 270-7620.

ANTIQUE STYLE CHAIRS. Heavy wrought iron, white enamel, old fashioned ice cream parlor chair. \$15 for both. 485-1863 day or evening.

DESK. Good solid wood. 60" long, 30" high. 34" wide. 4 drawers. Typewriter stand. \$10. 565. 454-0846.

Presents from Hawaii

LIGHTNING BOLT

SURFBOARDS
Designed by
Serry Lopez



Stop in and see our new line of original Bolts as well as our Dick Brewer, Jim Turner, Steve Dunham and Hawk surfboards

Also: now available for
the revolutionary new
Speed Springs
— and —
Power Paws
the ultra-grip skateboard wheel

WETSUITS
A complete line of Primo vests, Short Johns, Spring suits, jackets and full suits — all guaranteed for 1 year.
Clearline custom surfboards — \$85.00 any shape or design, fully guaranteed.

INFINITY SURFSHOP
2912 MISSION BLVD
SCOTT'S MISSION BEACH
488-9202

TWO MINILITE MAGNETUM WHEELS, excellent condition. Fits any Alfa Romeo. Worth \$80 each new, sell both for \$30. 454-6573 a.m. and evenings.

MAG. WHEELS. Set of 4 for Pinto or Capri. American Racing Equipment. Libre. 12 by 7. Excellent condition, with lugs, locks, and caps. \$140. 295-7040.

SEVEN MONTH OLD velvet couch, local print, \$200. — washer-dryer, heavy duty, large capacity, gold, \$400 for the pair. refrigerator-freezer, gold, \$250. 568-8922 evenings.

MOVING — must sell tabletop Garrard Electrophone, stereo, with am/fm, 8-track tape deck. Double waterbed and liner, heater, raised frame. Excellent condition. 425-4860 weekdays.

ICE SKATES, excellent condition. Women's size 7 1/2-8. Narrow. Professional quality. 461-4734.

ANTIQUE U.S. chip, dip, beverage and cheese server tray, 11" by 12", brand new. \$5. 488-1863.

TWO PIECED QUILT TOPS. Double bed size. \$35 for both. Also one finished quilt for single bed. \$35. 298-6409 after 6 p.m.

TIERED OF RIP-OF LAUNDROMATS? Perfect G.E. combination washer/dryer. 220v. \$50. 281-7075, 232-2469.

WE ARE MOVING to the country sale. Household goods, books, miscellaneous bargains. August 17, 23 and 24. 1120 Evergreen Dr., Encinitas.

ART SALE. Original paintings, sculptures, graphics, by noted Surrealist artist Robert. All art works below gallery price. Every day. August only. 1120 Evergreen Dr., Encinitas.

CHROME WHEELS. 15". Good condition. \$25 each. 448-1614.

GARAGE SALE: golf clubs, records, books, table, beds, dressers, kitchenware, clothes, shelves, sleeping bags, backpack frame, cabinets, etc. August 23 & 24. 530 Marine Street, La Jolla.

RECYCLED CLOTHING — 900 before but you can't believe its re-sale. Juniors. Ladies. Mens. Children designer label clothing from Societies & Stars. Fancy. Lor-Anco's (in Santa College area). 5277 El Cajon Blvd. 287-9212.

ADS MUST BE TYPED on a 3x5 card (for 3x5 piece of paper) and mailed to Reader Classifieds, Box 80803, San Diego 92138, (main post office) No special capitalization or punctuation. We reserve the right to edit or refuse ads.

THE DEADLINE for receipt of ads is Saturday, 5 days before the Thursday issue. If two insertions are desired, a duplicate 3x5 card must be enclosed in the same envelope. Limit — two ads per week.

BUSINESS CLASSIFIEDS. Businesses (businesses include you if you are giving lessons, counseling, selling real estate, etc.) may buy ads for \$3 for 25 words or less, plus 10¢ per additional word. All business ads must be paid in advance.

SEVERAL DRESSY DRESSES, assorted styles and colors, size 12-14, at most reasonable prices. 459-8850 in La Jolla.

ANTIQUE TRUNK with wood trim, \$20; hutch top ideal for plants, books, etc.; coat. \$119. only \$25. Wood Air Force topcoat. \$5. 282-9581.

FINE TURQUOISE HEISHI 15" choker. Solid, rolled, polished turquoise discs, with silver hand-wrought catch. For man or woman. \$60. 292-0088.

SELL WE MUST: new brown economy bucket seat, \$20; 2 small antique decorative iron grates, \$10 each; 2 wall candleholders, \$10 each; "Sun" super-latch, \$15; some 8-track tapes, etc. 270-7916.

10 GALLON AQUARIUM pump and filter \$15. 3 gallon aquarium pump, \$5. hairdryer, \$5. Kenmore sewing machine, \$5. Very good, needs adjustment, but works! 270-2324 after 5 p.m.

DRAFTING/ILLUSTRATING equipment and supplies. K&E jewel pen set, 1-square, 2-18" scales; pantograph; true-edge, etc. Everything a very good buy. Bay Park. 276-6738.

GE PORTABLE black and white tv, painting, 3 speed fan, new 5 branch chandelier, authentic school desk. 582-4599.

HOUSE PLANTS. All kinds. Cheaper than any nursery. Hurry while there's some left! 277-0218.

LOVELY BEVELED wall mirror, 4 feet by 3 inches, decorator lounge chair, matching ottoman, unique antique washstand. Royal typewriter. 582-4599.

GE PORTABLE black and white tv, painting, 3 speed fan, new 5 branch chandelier, authentic school desk. 582-4599.

3-WATT 3-channel walkie-talkie for sale. Channels 9, 2, and 10, and case. \$60. Josh. 275-7601.

OAK LIBRARY TABLE. 30 by 48 inches. Beautiful condition, \$125. Walnut veneer dining table, 36 by 56 inches, plus 18 inch leaf, perfect. \$90. 296-2707.

BEARS PANTS DEPOT has your favorite brand name pants and tops at discount prices. 6512 El Cajon Blvd. (Next to Daisy's Restaurant) 286-7309.

AUTOMOBILE QUARTERLY: must sacrifice complete 10-year collection of this famed color publication. Includes rare first-editions, volumes 1-40. 1965-75, worth over \$500; sacrifice \$295. Mr. Vintneck. 275-3072.

PEDESTALS for your favorite sculpture or plant. Cubes suitable for nightstands, end tables, records, books, custom made for an art gallery. Several sizes. 449-3128.

STAY ALIVE YARD SALE. August 23 and 24, from 9 a.m. 975 Chalcottery at Cass. Pacific Beach. Furniture, paintings, books, swam cooler, tape decks, plants, miscellaneous.

LOVELY BEVELED wall mirror, 4 feet by 3 inches, decorator lounge chair, matching ottoman, unique antique washstand. Royal typewriter. 582-4599.

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UPHOLSTERED CHAIR, pictures, mirrors and box spring, end table, miscellaneous items. 465-8095 after 5 p.m.

GORGEOUS ORIGINAL DESIGN white more and heavy lace, formal, nostalgia look, old fashioned charm. 295-0110.

ROOT SHOES, size 6 and 8, \$10 a pair, excellent condition. 270-6110.

VW BEETLE CAR TOP CARRIER, good condition. \$10. 560-8097, after 5 p.m.

MOVING SALE. Reel-to-reel recorder, \$10. tv plus antenna, \$18. Danish style end table, har dryer, miscellaneous. 453-9272.

BIKES, \$15, wedding dress, \$60, trunk, \$10, guitar \$10, miscellaneous. 270-7920.

PATIO SALE for benefit of Universal Life Church. Saturday-Sunday, 10 a.m. to 10 p.m. 975 Grand Ave., Pacific Beach.

MOVING SALE. Electric car race set, electric train, H.O. N. and 027 gauge, and lead cowboys and indians. Must sell. 270-8757.

SONY reel-to-reel tape deck. No. TC-353 D, still in box. Best offer. 755-0085.

TURQUOISE men's necklace, hand carved bone eagle, indian symbol of courage and power. \$70. May be seen by appointment only. Nichole. 459-7237.

EMERSON TAPE RECORDER. Monaural, plays 7 inch reels, 2 speeds. 7 1/2 & 3 1/2 ips. Includes mike reel blank tape. Works. Randy. 282-0117.

TAPE RECORDER. Monaural, full size includes accessories. Built in speaker. Works. Randy. 282-0117. North Park.

WATERBED with frame and pedestal, \$75 firm. G.E. canister vacuum with all attachments, \$20. glass-top table, seats four. \$30. 453-6841.

BRAND NEW 13 inch color tv, solid state. Won in drawing, retails for \$318, asking only \$250. John. 295-0628.

5 VW TIRES, wheels and chrome hubcaps, complete and in good condition. 2 tires are brand new, \$45. Muntz 4 and 8 track car stereo, works excellent. \$20. 488-1512.

MAN'S WEDDING RING. 14 K ring has "textured" surface. Just \$100. 287-5664, evenings.

ANTIQUE ANOIRS (3) — carved carved bone eagle, indian symbol of courage and power. \$70. May be seen by appointment only. Nichole. 459-7237.

MODERN EASY CHAIR, reclines and swivels. Danish lamp, 3" reel recorder, Bomer calculator, Cobe headbands, Braunpuck car radio. 272-0042.

FANTASTIC BUY! Chest style electric freezer, 8 feet long, 3 feet high, 2 feet wide. 2 compartments. \$150 or best offer. 454-7242.

INDOORS OR OUTDOORS wrought iron table, new \$25. Wrestling shoes, size 9 with ear guards and leg weights. \$25. Stetson hat still in box, new, size 7 1/2, \$35. 284-1385.

TV. Black and white Magnavox. Works but needs speaker. \$15. 454-4572 a.m. and evenings.

GENERAL ELECTRIC fan/heater, portable, ideal for winter or summer, \$15; fine dress, size 6-10, hardly worn, \$10; ceramic birds, an ideal gift. \$5. 454-7418.

ALUMINUM PATIO COVER, good condition, 14 by 16 feet, \$175. Can be seen assembled. 283-7644.

MOVING SALE. many plants, TV, VW ski rack, paint compressor, clothes, and many miscellaneous household items. Must sell. 270-8757.

GARAGE SALE. lots of Royal Blue carpet, new uniforms, i.v.s, children's clothes, and games, hideaway, fireplace brass screen grates, etc. Corner of Cass and Thomas in Pacific Beach. Saturday and Sunday.

ROOTS, size 11n, cedar clog, worn twice. Paid \$40, will sell for \$20. Roger. 296-3630.

WHEELCHAIR. Everest & Jennings. Reclines, headrest. New \$550, sell \$250. 276-6738.

WINDCHIMES made of shells and driftwood. Other crafts and necklaces. Plants and terrariums. 276-6738.

FREE LEMONADE and COOKIES, all appliances, antiques, curtains, boat motor, beer signs, clothing, electrical plumbing, building materials, glassware, jewelry, lamps, firewood, Christmas, furniture. Saturday and Sunday. 224-7893, 2350 Palomar Dr. in Point Loma.

ONE MAN TOW BAR, air conditioner, halter, hutch, dishwasher, drill, oxygen tanks. 224-7893.

SOFA. \$25 and tables. \$10. double bed \$50. 2 lamps, \$10. platform rocker, \$25. hickory smoke. \$20. bookcase. 4 x 10. \$10. guitar. \$30. 453-2296.

FM 8-track car stereo, new. \$50. Carcany and weather tools, trawls, trawls. \$25. 457. Neptune or call 436-2944 before 5 p.m.