

READER

Vol. 4, No. 32

SAN DIEGO'S WEEKLY September 4 - September 10, 1975

BLOOD MONEY

—Randy Luce—

The San Diego Blood Bank is encased in a neatly rectangular concrete-and-glass building on a respectable street (Upas) in Hillcrest. Our Blood Bank gets 100 percent of its blood from volunteer donors, and with this meets virtually all the needs of the local hospitals themselves. This situation is rare, say the Bank's publicists; only a few other cities—San Francisco and Seattle, to name a few others—can claim this 100 percent advantage.

Advantage, say the publicists, because in hospitals in cities like Los Angeles and New York, the demand for blood is so great that patients must be transfused with "commercial" blood, blood that is bought in neighborhoods like lower Broadway in San Diego, or the Bowery in New York City. It was interesting to find out that Del Roberts, apparently a senior lady at the Blood Bank's publicity department, had read the article in *New York Magazine* in May written by someone whose friend was a patient in a New York hospital and was given a transfusion of blood infected with hepatitis. The writer, mustering all the courage of a participatory journalist, did personal investigation and barely lived to tell the story, or so it seemed. (I turned white and nearly fainted after reading a couple of pages.) At least in her initial conversation, Del Roberts refrained from distinguishing between the ghoully scene in the article and San Diego's own blood and plasma centers below Broadway. She emphasized how lucky San Diego was, how one could get into the Blood Assurance Plan, the Blood Reserve Plan, the Stork Club, the Gallon Club. More to the issue, she said that up until last year the Blood Bank used to pay \$7 a unit for specific blood types and \$20 a unit for on-call donations from registered donors. Now they don't have to pay at all. The reasons she could point to for San Diego's attainment of 100 percent volunteers were the presence of the military ("During the summer, if we fall behind, we call the Marines and the Navy") and the Pints of Life, a group of donors who remain on call for any emergency need for blood.

"What's your name, your full name?"

"Thorn. Alan L. Thorn."

"Thorn. Let's see, I have two Thorns, an Alan and a Mary. You were 'permanently rejected' by Bio-Lab in National City, it says here."

"Yes, that's because..."

(Alan's wife steps over.)

"Yes, let me explain. I got stuck down there in the middle of

nowhere. I was out of gas and I got there at five minutes to four, and they told me they were closed. And I told the lady I had to have the money."

Then, Mary said, she demanded to see the boss and yelled at him, and the boss stamped "Permanently Rejected" on her yellow form.

The large lady who had been listening pretty patiently to Mary Thorn went to get Walt, the manager. Walt listened to Mary's story and asked the large lady to call Bio-Lab while the Thorns took their seats and waited.

The rest of us in the Community Blood and Plasma Center's waiting room were listening to the Thorns' conversation and now returned to our own devices. The two guys in the row of chairs by the window were sharing a copy of the *Union*, the Mexican woman in the middle of the second row of chairs was writing on her jeans with a blue ball point pen. The plump blonde woman in all white pants-suit continued to take blood samples at the counter: Squeezing the fourth finger of her customer, then pricking it, then squeezing it to milk out the bright red bead of blood, letting the drop of blood run up into the vermicelli-thin glass tube, then eye-dropping a yellow drop and a blue drop separately on a glass slide.

"See, you can see if the blood clots. See, if it clots in both the blue and the yellow, you have blood type AB." She swished the vermicelli tube in each drop and sure enough the blood resolved itself into tiny, tiny red dots.

The waiting room itself isn't too tense. You might call some of the people scruffy. There's this one guy, tall, shoulder-length sandy hair, and shirt unbuttoned, showing a semi-hairy but deeply tan chest and stomach. He just stands against the wall and stares around at the others, almost as if to keep the others from staring around. There's a nice little man who could be anybody's grandfather sitting down, deep into a paperback novel. Music—is it, is it muzak?—comes in spurts from the Bleeding Room.

Before you reach the Bleeding Room, there is the Physical Exam Room, with a doctor who takes a urine sample and plays a statement on a cassette recorder about what you are going to do in the Bleeding Room. After you have listened to the statement, he perfunctorily asks you to sign the statement you've just heard which is also printed on a piece of paper.

All three of the local blood and plasma centers in San Diego (Community Blood and Plasma near India and Broadway, Pacific Coast Plasma at 6th and E, and San Diego Plasma at 10th and F) pay \$6-7 a unit for either blood

or plasma. The reason plasma is what most regulars donate is that you can give it twice a week, and blood you can give only once every eight weeks. When they take your plasma, they draw your whole blood, centrifuge the red blood cells, and return it to you. (Plasma consists primarily of white blood cells.) The way I figure it, you can make roughly \$700 a year giving blood, and only \$42 giving plasma.

At Community Blood and Plasma there is a Coffee Room between the waiting room in front and the large Bleeding Room. Here, where donors take coffee, tea, water, or soft drinks while waiting for a free bleeding station, is where people feel more at ease to socialize.

"Hey, man, what's happening?"

"Hey, man, how's it going?"

"Where you staying?"

"Oh, at some little place in Ocean Beach. Just crashing with some people I met."

The one guy dragging along his backpack on the floor has a definite Ocean Beach look about him—slightly disheveled, sleepy eyes, blissful expression. But as the conversation ensues, it turns out that the O.B. guy has spent most of his time scamming in front of the Spreckles Theatre, both guys are actually from Canada, and the other one is going back home soon but is staying for the Rod Stewart-Faces concert.

"Yeah, that's going to be far out. I'm staying for that too."

What attracts most of the attention in the Coffee Room is this very skinny, pale girl with a pretty face who is making a big fuss about what sign everyone is. By now she has asked each person sitting down.

"A Cancer, huh? Oh, we'd get along great. I'm Pisces, and Cancers and Pisces get along real well. What sign are you?" One of the Canadians walks over to the coffee machine.

"Leo."

"Oh, I knew it. I just knew it. That's what he is. I can just tell Leo's. They are so, so...inconsiderate." She starts pounding on the arm and shoulder of this bulky, muscular guy in a halter-type undershirt



sitting next to her (her boyfriend?). "He's so inconsiderate, we're always getting in fights. He never cares about me, he just thinks of himself, he's so stuck up. And I'm stubborn. Pisces are stubborn, you know. That's how come we're always fighting."

"No, no. I'm just more easy going. I just know where I'm at. I'm not inconsiderate."

An older Mexican guy who's a new, full drinking water bottle into the little room and the girl apparently knows him.

"Jose, what sign are you? Sign. You know, the stars. What sign are you?"

Jose is a Cancer and everybody in the room seems to agree about Cancers. An extremely fat couple sitting next to the bulky boyfriend are also two contrary signs, and they explain to the skinny girl how they manage to get along in spite of it. Then they start kissing each other on the mouth.

"Is they guy in that Physical Exam room really a doctor?"

"Oh, yes," affirms the astrology girl. "He isn't the regular doctor. He's just filling in for Dr. Harris who's on vacation. They have to have him here in case something goes wrong."

"Wrong?"

"Oh, yeah. One time when they were taking blood, they jabbed a guy in the nerve and he went into a fit."

My introduction to the Bleeding Room reminded me of the first time I went to a real dairy and saw how they milked cows. I was so disillusioned; for some reason my suburban childhood naïveté had led me to believe that all cows were milked by hand. And here in the Bleeding Room, what I thought would be a rather intimate operation turned out to be as impersonal as the modern dairy. There are six rows of six black easy chairs in the Bleeding Room. Each chair has one or two metal poles from which hang the plastic bags of blood and the tubes carrying blood from the bleeder to the bags.

"All the way to the back. There's a station for you back there."

Back there a pert fortyish red-haired nurse named Portia scurried from station to station with her metal cart, picking the arm with the healthiest vein, swabbing it, jabbing it, coming back later to take the full plastic bag of blood to the centrifuge, then returning with the bag half full of the darker blood (only the red cells), and turning on your tube again. Once she has filled the patient with the red cells, she starts the process again with another plastic bag. As a plasma donor, you give two bags of 500 cubic centimeters per visit if you weigh under 175 pounds, two 600 cc bags if you weigh 175 or more.

The pain of the initial jabbing seems like something you could get used to. But the psychological part, especially as the cold, red blood cells are put back, seems hard. They refrigerate the cells as they're being centrifuged, and they're oh so cold as they're fed back into the venous system.

The pain, whether physical or psychological, is mollified a little bit by the bright lighting and soft music of KEZL played incessantly in the Bleeding Room. And when Portia connects or disconnects the tubing she hums right along. "It was fasci-na-a-tion I know...Ja-da-da-duh..."

The fat girl (of the Coffee Room fat couple), a couple of bleeding stations over, is engaged in a long and enthusiastic discussion about *Jaws* and how she wouldn't let her four year-old daughter see it. "It was so gory." Then the conversation turned to *The Exorcist*, and the guy in the station across from the girl started talking about guys who exposed themselves in Central Park in New York. The fat girl said she didn't need the money the Plasma Center gave her, but came down each week to give because her blood was needed. She said to be sure to get the packet of hot chocolate they give away with the \$7. Portia, the nurse, told a black guy who had just filled up his two bags and gotten his red cells back to put his arm up and not let it down or she'd be back, who'd have to clean up the blood.

EVEN S

SEPTEMBER 4 - 10, 1975

SPECIAL EVENTS

DRUM AND BUGLE CORPS CIRCUIT CHAMPIONSHIPS: Summer of '75, Madison High School, Saturday, Sept. 6, 7 p.m., 262-5924

TURTLE AND TORTOISE SHOW: Majorca Room, Casa del Prado, Balboa Park, Saturday and Sunday, Sept. 6 and 7, noon to 3 p.m., 232-5762

ALPINE VIEJAS DAYS: Threshold of History parade, Alpine BBO at Youth Center, Sunday, Sept. 7, 1 p.m., Horse show, McCall's Ranch, Saturday and Sunday, Sept. 13 and 14, from 8 a.m. to 4:45 p.m.

RAMONA COUNTRY FAIR: Livestock show, Fairgrounds, Friday, Sept. 5, 8 a.m. to 4 p.m., Pancake Breakfast, Ramona Elementary School, Sat. and Sun., Sept. 6 and 7, 6:30 to 11:30 a.m., Softball Tournament, Sunday, Sept. 7, 7:30 to 11:30 a.m.

BENEFIT ANTIQUE SHOW AND SALE: By South Bay Historical Society, Kimball Community Building, National City, Friday and Saturday, Sept. 5 and 6, noon to 5 p.m., Sunday, Sept. 7, noon to 6 p.m.

TUJANAS MEXICAN INDEPENDENCE CELEBRATION: Festival at Canilicacion Rio De Tijuana, Sept. 7 through 16, afternoons, "El Grito," shout of rebellion, City Hall, Monday, Sept. 15, 11 p.m., Parade, Avenida Revolution, Tuesday, Sept. 16, 10 a.m., (903) 385-5001, ext. 33

FILMS

THE TREMBLING EARTH: Natural History Museum film about earthquakes, Balboa Park, Saturday and Sunday, Sept. 6 and 7, 1:30 and 3 p.m., 232-3821

LECTURES

ACUPUNCTURE: New Developments in Acupuncture, lecture by San C. Hsieh, M.D., College Grove Shopping Center Community Hall, Monday, Sept. 8, 7 p.m. and 7 p.m., 465-1700, ext. 321

ARTS COMMISSION: discussion by Daniela Quinn, consultant on the arts to Governor Brown, on the reorganization of the California Arts Commission, Fine Arts Gallery, Copley Auditorium, Wednesday, Sept. 10, 7:30 p.m., 232-7931



AMERICAN FAMILY: Lecture: Technological Recursions in the Family, by Jay Turner, Fine Arts Recital Hall, Grossmont College, Wednesday, Sept. 10, 8 p.m., 465-1700, ext. 321

TEACHER OF HAPPINESS: So-called is psychologist David Gordon who speaks on "Happiness and its Relationship to Drugs and Sex," College Grove Shopping Center Community Hall, Friday, Sept. 5, 2 p.m., and Student Center at Grossmont College, 8 p.m., 465-1700, ext. 321

THEATRE

REVIVING UP: Old Globe Theatre production, for children, written and directed by Bennett McLellan from the UCSD Drama Department, staging of events leading up to the American Revolution, Recital Hall, Balboa Park, Saturday, Sept. 6, 10:30 a.m. and 12:00 noon, 234-3601

THE SUNSHINE BOYS: Neil Simon's comedy, Coronado Playhouse, Fridays through Sundays, until September 27, 8:30 p.m., 435-4856

BOOZERS ARE LOSERS: comedy, at the Stratford Court Playhouse, opening Friday, July 25 for every Friday and Saturday, until September 6, at 8:30 p.m., 756-1707

A BASEBALL A DAY: A new play directed by Ted Reed, Crystal Palace Theatre, every Friday, Saturday, and Sunday, through October 19, 488-8001

GODSPELL: musical by John-Michael Tebelak and Stephen Schwartz based on parables of St. Matthew, Copley 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

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

GALLERIES

SEPIGRAPHS: Mary Ellen Long, Artists Co-Operative Gallery, through Sept., reception for artist, Friday, Sept. 5, 5 to 8 p.m., 299-6543

PAINTINGS: by Evelyn Gathings, Founders Gallery, U.S.D. through September 25, 291-6480, ext. 354

INDIAN CRAFTS: demonstrations, sale, basketry, jewelry, paintings, Museum of Man, Balboa Park, Saturday, Sept. 6 through 14, 274-0213

5 & 10 GALLERY: "Invisible Line and Movement Series" by R. Williams, 5 and 10 Gallery, through August 31, 299-8101

THE PHOTOGRAPHIC ART: of David Boaz, Ron Jones and Steven Munksgaard showing at the My Eye Gallery in La Jolla, Now until Sept. 12, 454-7223

PENNSYLVANIA QUILTS: 35 old Pennsylvania quilts of the 18th and 19th centuries, Fine Arts Gallery, Saturday, August 16 to September 28, 232-7931

AFRICAN TRIBAL ART: Six different tribes from Africa's Ivory Coast are represented on exhibit through September, at the Bazaar Del Mundo, 2754 Calhoun St., Old Town, 296-3161

12 SAN DIEGO ILLUSTRATORS: exhibit their work at the Alley Gallery, 3832 5th Ave. (rear), through September 10, 295-8386

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

SCULPTURE: by Ron Tatro, as well as monthly juried membership show, S.D. Art Institute Gallery, Balboa Park, through September 28, 234-5946

PHOTOGRAPHS: by Evelyn Rogers, also antique and vintage model cameras, Focal Gallery, downtown San Diego, 235-4237

STILL LIFE: And landscape paintings by Emil Carlsen, Fine Arts Gallery, Saturday, August 23 through October 12, 232-7931

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 7, 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

SPORTS

U.S.S.R. VOLLEYBALL EXHIBITION: Sports Arena, Friday, Sept. 5, time to be announced, 224-4176

3RD ANNUAL RUBBER BOAT COMPETITION: Seven-man and mixed rowed water competition, rescue and capsize drill events, South end of Belmont Park, Mission Beach, Saturday, September 6, 8:30 a.m., 236-5717

SLALOM AND SKI JUMP COMPETITION: Fiesta Island, Mission Bay, Sunday, Sept. 7, 8 a.m., 276-0830 after 4:30 p.m.

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

THE DRUNKARD OR THE FALLEN SAVED: Seide Lou Tien'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., 756-7236

Okay. There is admittedly nothing much about the remake of *Farewell, My Lovely* that feels fresh, unwritten, untried. On first sight Marlowe is looking over L.A. from the window of a seamy rented room, standing beneath the stable blink of red neon lettering, a staple item from the film noir prop room. (This is of course Raymond Chandler's Marlowe, but like Joseph Conrad's, as he tells his tale he is suspended temporarily, becalmed, and he floats again through the shadowy events in his memory and, for support, clutches at a few scattered scraps of solid reality, like, in the daily papers, the Yankees' box score and DiMaggio's progress through a 56 game hitting streak.) The bluesy solo horn that accompanies Marlowe on his long, hot summer case might well have blown in from the ballistics-surrealist Mickey Spillane take-off, "Girl Hunt," in *Assault* and *Memento's* *Dead Wagon*. And midway through, when Marlowe receives a crack on the skull and a shot of dope (which occurrence typically served as the cue for Chandler's flagrant lyricism: "There was air in the room, and I could feel it on my face. But the smoke couldn't feel it. It was a gray web woven by a thousand spiders. I wondered how they had gotten them to work together"), the movie flowers suddenly into a nightmare montage: the like of which hasn't been seen since the Robert Wise-Dan Siegel-Robert Parrish generation graduated from the editing rooms of *Vertigo*. It's a madhouse of images, a collage of the past, a past that is not to be confused with the present. It's a past that is not to be confused with the present. It's a past that is not to be confused with the present.

M-m Those Mothballs!



distance, three decades, from the real article. It is a free-willed throwback. It thrives on the smell of mothballs, of attic. About half of its hangdog moodiness, like the silliness of a last-in-line youngest child, comes from going around in nothing but hand-me-downs. Borsalino hats, trench coats, pinstrikes, all the rest: the traditional uniform of the movie underworld. On Warren Beatty or Jean-Paul Belmondo, the costumes might inspire a splashy eight-page layout in *Gentleman's*. Quarterly, but on burdened, bulky, unslylist figures named Robert Mitchum and John Ireland and California's average Jack O'Halloran, the required costumes are worn as resignedly as those on the waitresses at the International House of Pancakes.

In the spooky Chandler dream world, excavated and reconstructed, the inhabitants' aspirations tend to be stunted, turned backward, shrunken. An unshaven consumptive in a dingy flea-bag lord remembers his palmy days as a trumpeter with Tommy Ray and the Sunrays. A sagging lush, half exposed in a sloppily thrown-on wrapper, reminisces about a starlet friend's job in a couple of Busby Berkeley pictures. (A nice touch, that. There is no easier way to grasp the Hollywood slouch envisioned in the Thirties by Nathaniel West and Horace McCoy than to watch fifty-six anonymous pretties, hand-picked by Berkeley, sweep past the camera, two abreast, all smiles, into oblivion.) "When I like a guy," the liquorist lady crows, "the ceiling's the limit."

A sense of its own limits is a healthy sign in this grotesque, missing person-and-murder mystery. It holds to the Chandler original almost like a sacred text, tampering with it only in hopes of tidying up a little here and there. Its slant is acutely reactionary. But, what then, is it in reaction to?

The late-model private eye has come, just recently, to expect the royalist reaction. Noting what is good for them, the Oscar awarded Robert Towne's fearlessly preposterous *Chinatown* script, Paul Schrader's script for *The Yakuza*, later worked by Towne, was purchased for a reported \$300,000. *Night Moves*, this summer, has been accepted as an examination of post-Watergate despair, primarily on the say-so of its director, Arthur Penn. Interviewed in *Sight and Sound*: "I really think we're bankrupt, and that the Watergate experience was just the coup de grace person-and-murder mystery. It holds to the Chandler original almost like a sacred text, tampering with it only in hopes of tidying up a little here and there. Its slant is acutely reactionary. But, what then, is it in reaction to?"

(continued on page 9)

the Merchants of Ventura Place

BEACH BIKE SPECIAL

- *remove all rust
- *tighten spokes and true wheels
- *adjust brakes
- *adjust front and rear derailleurs
- *oil where needed (we use WD-40 exclusively)
- *adjust all cables
- *adjust crankset and headset
- *adjust wheel cones and bearings

\$10

1 day service with this ad

HAMEL'S BIKE SHOP

704 Ventura Place Mission Beach across from Belmont Park 488-5050

"BACK TO SCHOOL SPECIAL"

OUR PERRY'S PIZZA

expires 9/11/75

\$1 off

Get a free pitcher of beer or take a dollar off the price of any medium pizza — at this location only.

11 a.m.-11 p.m. Sun.-Thurs. 6 packs to go pizza 11 a.m.-1 a.m. Fri. & Sat. 714 Ventura Place 488-4800

KITES & STRINGS

NOVEMBER 11 - JANUARY 10, 1976

Distinctive Kites from many nations across from Belmont Park

featuring the 45' Silver Dragon Kites!!

1st Anniversary Fly-in-September: 13 across from Belmont Park

the Apt.

Entertainment—Tuesday nights

don't forget our \$1 dinner special Wednesdays at 7 p.m. or our Famous 1/2 lb. Apt. burgers with chips \$1.10 (If you've got the talent, we've got the piano you can use any time)

Open 12 noon-2 a.m. 756 Ventura Pl. 488-9205

We'll wait on you. Till 7:30.

Drive through Mondays and Fridays At 41 key locations

Southern California First National Bank

Mexican Disneyland

—Steve Esmedina—

If film directors like Altman and Fellini ever run out of suitable sites for their confetti-like paeonies, they might do well by turning towards Tijuana. The rolling hills, crooked streets, lopsided architecture, high private street merchants, instant marriage and divorce vendors, promenading sex and perming music from the bars and casinos, all conspire to provide the tourist with a dizzying, round-the-clock ambience to remember. It's as heated and hallucinatory as anything in Nashville and Roma, and it's tucked safely across our border, close to home, and strategically located for a quick entrance and exit. No chance for homesickness on these mean streets. When visiting Tijuana, prudent Americans behave as if they are in a giant Mexican Disneyland. Look, tap and leave.

Besides, most visitors know exactly what they are there for: neither visiting nor trouble. Tourists from other parts of America have a myriad of alluring spots to choose from. In Calexico, La Jolla, hillside, or simply border bazaar. But San Diego, particularly young ones, know that Tijuana is an instant alternate. Nothing goes on tonight in San Diego? Head for T.J. — the dives to get pumped or pecked up — the casinos, a go to get sound or dance. Because one cultural commodity that Tijuana exports not short of is dance music, every conceivable variety from fifties exorcisms, top forty, heavy metal, disco soul, and jazz. Since every other place to go in Tijuana is a bar, a non-stop soundtrack filters the streets at night. Music is another pulsating element of Tijuana's phonomania.

The popular bars, Aloha, Coco, Gato Negro, Hector's, Mike's, A Go Go, The Trocadero, are located primarily around the Revolution Avenue district. These nightclubs, with names that are undistinguished, atmospheres that are indistinguishable, and music that is largely interchangeable, reflect the ups and downs of American pop music like an electric mirror image. Whatever is "in" over here is "in" over there. Although this may not seem like such a noteworthy form of cross-cultural communion, it tends to confirm the commercial pervasiveness of American pop. They feed "our" music back to us nightly.

Bar bands in Tijuana contrast interestingly with bar bands in San Diego. Despite the obvious handicaps of note learned, phonetically recited lyrics, the verbiage, and the Revolution nightclub musician is one of imitative enthusiasm rather than the self-effacing resignation of his American counterpart. No skilled users from the bandstand. It's the difference between red blooded stardom and cold blooded awareness.

These numerous groups sport names as trivial as similar American bands: Los Jokers, The Diamonds, Chapparel, Chame, etc. Presently, the material covered

ranges from a few embossed in golden oldies ("Angel Baby," "Johnny B. Goode"), easy to master chord busters ("Takin' Care of Business"), and forays into funk ("Pick Up The Pieces," "Shinin' Star"). All elections are subject to constant fluctuation. Enrique Herrera, a pianist turned cabaret singer, from Ensenada, now residing in Golden Hills, explains the role of the Mexican rock music musician in terms of economic determinism.

"American club musicians always complain about being forced to perform the same old numbers every night. Big deal. It's the same every where. It helps to sharpen your outlook. If you're not able to write material, why shouldn't you washboard by playing what the people want to hear? That's how T.J. bands look at it. It's not like copying notes for notes. I mean, you'll hear T.J. bands play American rock just as expertly as the originals, except for the accents. There are no winning about creativity. It's a job, a good one if you can get it. I couldn't. That's why I'm here."

If these bands lack the condescending attitudes traditionally attributed to nightclub musicians, it might seem equally true that they lack any notions of musical ambition as well.

The one definite exception to this rule is Chameleon, the house band at Mike's A Go Go. This jazz-rock crew is a remarkably polished, professionally accomplished group of musicians. Their stylistic range hovers between the music of The Crusaders and Average White Band. Their material includes elongated versions of "Work To Do" and "Put It Where You Want" that show off a marked bolting of energy. This band pulls off the difficult trick of improving seemingly unimpeachable numbers.

They have a revised arrangement of Freddie Hubbard's "First Light" that mixes subtle virtuosity, alto sax and trumpet with a Latino underpinning from the rhythm section. Chameleon's lead guitarist, Roberto Betancourt, in particular, is a dazzling soloist. His style is cool, intricate, and symmetrical. At his best moments, this guitarist comes across in the range of polar opposites such as Pat Martino and Onnie MacIntyre. Incredibly enough, Chameleon maintains a danceable rhythm within every arrangement. Their improvisations are precise, well modulated. They are a rarity, even among professionals — subtle craftsmen.

Of course, from that standpoint, Chameleon seems to be alone among Tijuana's drowsy of records, who, if they weren't playing American pop for a living, would probably be driving cabs. Still, Tijuana's music scene remains most notably noteworthy as a swartzy reflector of American pop music directions. No car radio? A go to T.J. Right about now a repertoire of uptown is in the offing. Count on "Cut The Cake," "Get Down Tonight," and "Fight The Power" to receive from every bar, bistro and cantina on Avenida Revolution.

Anne Hutchinson

Judy Collins is a singer whose music has always changed with the times, she began as one of the many sweet girl folk singers of the early sixties, doing traditional Childe ballads to a simple accompaniment or perhaps a capella. But after a couple of albums, she joined the early protestors, from Dylan to Seeger, Malina Reynolds to Shel Silverstein and Richard Farina. That transition is apparent throughout the third, fourth and fifth albums. With *Wildflowers* in the late sixties, Judy not only introduced Joni Mitchell's "Both Sides Now," and "Michael from Mountains," but made her own timely debut as a songwriter with some of her best efforts. These days, she's been getting into the country music sound along with some of the best musicians of the day and she does it well, with her usual reservations.

Last Friday night, Judy Collins was back in town for her first San Diego concert in three years. Golden Hall held a not-quite capacity crowd of long time fans, who insisted on greeting every tune with a burst of applause upon the recognition of the first three bars. There was no other attraction to distract attention, and in admirably short order, Judy joined her band, wearing her long hair loose down her back and a long white dress with angel-wing sleeves. With a quick word of greeting, they swung into a lively version of "Chelsea Morning" to the crowd's instant recognition.

There was a representative sample from every album since *Wildflowers*, but it was *Judy*, the most recent that got the best coverage and quickest welcome. Nothing she sang was new except in the rendition. "Song for Judy," also known as "Open the Door," was embellished within an inch of its life, with the vocal embroidery she added to every song.

The first set made the most of the band, and they were good, loose and capable with the casual feeling of a jam session to the sound of the harmonica and pedal steel that usually worked well with her voice, swooping and soaring through the hall. When there was a conflict, Judy won out. The amplification system saw to that. The sound system was a little overwhelming at times, and there was a painful huzz during "Sons Of," a fairly delicate and obscure piece at best, but most of the time the system could be overlooked.

After the intermission, she came back alone to take over the piano for a while with two or even three songs at a time, mostly the newest pieces. Her voice gave her some trouble here for the first time, and it cracked on some of the high notes of "Song for Duke." Her tribute to

Girl Music



Duke Ellington, but she had it under control by the end of the tune. After a half-dozen songs, mostly of her own composition, the band came back.

After the piano pieces, the country sounds were the best, from U. Utah Phillips' "Loving of the Game" to "City of New Orleans." Tom Paxton's "Attica" was good too, a harsh, beating tune that would not allow too much embellishment. In fact, that was the main failing of the evening. When Judy Collins is in good form, those soaring notes can send chills up my spine, but the number of curlicues added to almost everything she sang grew monotonous by the second set. It's understandable that a song sung as often as "Open the Door" might pall on the singer, and it's an excellent idea to play with the arrangement to see if improvements are possible. But it's also a good idea to vary each song in a different way, instead of using the same technique on some of the high notes of "Song for Duke." Her tribute to

Leonard Cohen's "Bird on the Wire" provided the finale, and a chance for everyone to show off, but it was slowed in tempo just enough to give it the sound of distorted tape, and seemed endless. Quite a lot of the upper balcony wandered out at this point, presumably to avoid the crowds. There was an encore, which was almost a surprise, but the dyed-in-the-wool fans were down in front and clamoring for more. The encore, by Jackson Browne, was the only song all night that she hasn't recorded, and it had a familiar ring under the standard treatment she gave it.

I can understand why my old male roommates used to complain about the constant stream of "Joni" singers and "girl music" in our house; it isn't as flashy as, say, Grand Funk or Alice Cooper. But if Judy Collins can draw the kind of crowds she still does after more than a decade, I guess girl music has been vindicated.

"You get it better at The Wherehouse"

5TH ANNIVERSARY SALE
ALL STORES OPEN TIL MIDNIGHT FOR THIS SALE!
COLUMBIA HITS
TOP 20 HITS LP'S 366
TAPES 466
EPIC-TNECK-PHILLY INTL

MFQ SUG LIST 6.98 OUR TICKET PRICE 5.96
MFQ SUG LIST 7.98 OUR TICKET PRICE 5.96
SALE ENDS SEPT. 10

- ELTON JOHN - Captain Fantastic
- JEFFERSON STARSHIP - Red Octopus
- EAGLES - One Of These Nights
- AVERAGE WHITE BAND - Cut The Cake
- CAT STEVENS - Greatest Hits
- 22 TOP - Fandango
- PALL McCARTNEY & WINGS - Venus and Mars
- BEACH BOYS - Good Vibrations
- BEACH BOYS - Endless Summer
- JAMES TAYLOR - Gorilla
- OUTLAYS - Outlays
- LINDA RONSTADT - Heart Like A Wheel
- OHIO PLAYERS - Honey
- THE WOODMEN - Flatwood Mac
- DOOBIE BROTHERS - Stampede
- QUINCY JONES - Mellow Madness
- AMBROSIA - Ambrosia
- JOAN BAEZ - Diamonds and Rust
- 10 CC - Original Soundtrack
- ROLLING STONES - Made In The Shade

EVERY OTHER 6.98 LIST LP 399
RED SEAL 366
ALL ARTISTS
ALL LABELS
NOTHING HELD BACK
EVERY OTHER 7.98 LIST TAPE 499

SPRINGBOARD INTERNATIONAL
JEFF BECK
ARIC CLAPTON
LP 197
8TK 300

LP'S 297
8 TRACKS 300
CASSETTES 300

- STEPHEN STILLS - Down The Road
- MOTT THE HOOPLE - Rock and Roll Queen
- BITTER END YEARS (Three Record Set)
- WET WILLIE - Keep On Smiling
- DAVID CROSBY - On Smiling
- KING CHIEF - On Smiling
- BETTY MIDLER - Betty Midler
- JOHN PRINE - Sweet Revenge
- ARETHA FRANKLIN - Everything I Feel In Me
- ALICE COOPER - Alice Cooper
- BEETHOVEN'S - Significant Stereo Performance By William Steinberg
- SYMPHONIES - Significant Stereo Performance By William Steinberg
- FOR EACH DOUBLE RECORD SET - WATTSTAX VOLS. 1 & II
- ORPHIC EGG - OUTSTANDING CLASSICAL SERIES
- 150 PER DISC
- COMMAND CLASSICS - magnificent stereo performances
- 100 8-TK RADIO CLASSICS - JACK BENNY, EACH SHANGHAIERS, LUX RADIO THEATRE, THE SHADOW, and others

THE WHEREHOUSE
records tapes records
a division of INTEGRITY ENTERTAINMENT CORP.

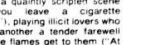
PARKWAY PLAZA 173 FLETCHER PARKWAY EL CAJON
4344 CONVOY STREET SAN DIEGO
1414 GARMENT STREET PACIFIC BEACH
5500 GROSSMONT CENTER DRIVE LA MESA
6305 EL CAJON BLVD. KEARNY MESA
485 FIFTH AVENUE CHULA VISTA
1640 CAMINO DEL RIO MISSION VALLEY CENTER
PLAZA EL CAMINO REAL 2525 EL CAMINO REAL CARLSBAD

Copies 3.5c
NO MINIMUM
KINKO'S
5188 College
287-6188
(next door to San Diego State)

SHANGHAI
MANDARIN & SHANGHAI STYLE CHINESE RESTAURANT
MAY WE SUGGEST OUR CHINESE AMERICAN BORD FOR WEDDING LUNCHEONS
COCKTAILS CARRY OUT FOOD
1017 PROSPERITY LANE LA JOLLA 454-5606
4055 54TH SAN DIEGO 286-2345

LYNN'S BOOKS
used paperbacks and hardcovers
25 percent OFF
with this ad
Tue, thru Sat. 9 to 5
3380 El Cajon Rd.
San Diego 280-7233
Also gorgeous plants below cost and Indian jewelry

BACK TO SCHOOL CLOTHING
Sold before you can't believe it's real. Juniors, Ladies, Men's, Children designer label clothing from local and national stores. Fancy Lingerie in San Diego College Area 5277 El Camino Blvd. 287-9212.
Also gorgeous plants below cost and Indian jewelry



lightning — Moonshine where they sing "Bringing Sheaves" while busting the kitchen, and they play "Ages" while grieving at a and they make no fine ns between commies.

UNICORN Cinema
Showings through Tuesday

[illegible]

EMA
283-6000



● 3:55 and 8:30 p.m.

LOVE
p.m.
0 p.m.

1-TUE., SEPT. 7-9
7 @ 5:00 and 9:00 p.m.
pt. 8 and 9 @ 8:30 p.m.
Mick Jagger

ance.

EETS

**ICE
EARS**

HOPE"

6:30 and 9:35 p.m.



STRAIGHT FROM THE HIP



—Matthew Alice—

Dear Matt,
Does saltpeter really work in doing you know what? And while I'm at it, may I ask where the name came from?
Horace B.

National City
Now here's a letter that really scores when it comes to perspicuity. And may I ask you dear sir, though I don't wish to be indiscreet, while you're at what?

But back to the matter at hand. The term saltpeter is derived from the medieval Latin *sal petra* meaning salt of the rock. Chemically it is known as potassium nitrate and is a colorless, crystalline, water soluble powder which occurs naturally as a crust on the surface of rocks, caves, and in certain soils in Europe and the Middle East. Chile saltpeter is merely sodium nitrate. Its principal use has been in the manufacture of gunpowder, fireworks, and other explosive things. It has, at times, also been used as a diuretic — a substance intended to cause increased urination, and as a diaphoretic — causing increased perspiration, although currently that application is limited to horses (use 1/2 gm daily) and dogs (use 300 mg to 1 gm twice daily).

Where the "you know what" idea comes from remains a tightly guarded secret. I have in my possession sworn statements from various responsible and reputable consultants assuring me that saltpeter has never succeeded in doing you-know-what to them. Of course they are not certain that they were ever actually administered saltpeter in their barracks, summer camp, boarding school or convent, but whenever the rumor ran rampant, their libidos (they have sworn) ran as high and undaunted as ever.

If any experienced reader out there cares to enlighten good ole Matt with some real lowdown, drop me a note. Lids therapy need not apply.

Dear Matthew,
PSA keeps calling itself the unofficial state bird. Does that mean that there's an official one?
Glenda Robertson
San Diego

As a matter of fact there is, and it's not the proud bird with the golden tail, no matter what the commercial says. California's official bird is the unassuming valley quail, which will not move its tail for you. At least some birds maintain their dignity!

Dear Matthew,
Some of my best friends are telling me that the year 5736 is about to begin. Now I know that time has a way of flying like a bird (ask the Bicentennial has come) but the fifty-eight century still seems a long way off. Do you know what they're talking about?
J. Frier
La Mesa

Like it was just the other day that I was saying to U. Grant: Tell me Ulysses, what are you doing for the Centennial? And my best friend tells me that he was just saying to someone who looked like Charlton Heston: Don't you think it's time we started moving out?
In other words, time is relative, and one tends to relate to the events of history in this way or that depending on who one's relatives are. And which calendar one refers to also relates accordingly.

Now early calendar-makers used important events as starting points for their date guides. The Romans counted time from the founding of their capital city. Our everyday Gregorian calendar dates events from the birth of Jesus. The Jewish calendar numbers the years from the time of the creation of the world as set down by tradition, according to which the year 5735 is rapidly coming to an end. In the words of one of the top ten golden oldies: "How do you know? The Bible tells them so!"

Do you want to get it Straight from the Hip? Send your questions to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, CA 92138.

Return of the Sheik

—Eleanor Widmer—
The Restaurant: Antoine's Sheik
Type of Food: Lebanese
Price Range: Dinners,
\$3.95-\$7.50. Closed Sunday.
Luncheon and dinner 6 days a
week. Open Friday and Saturday
to 10:30 p.m.
The Location: 2664 Fifth Ave.,
Hillcrest

When Rudolph Valentino changed the fantasy life of American women in the 1920's, the popular song which came in wake of his characterization was called "The Sheik." Two lines of that song invite Freudian interpretation: "At night when you're asleep into your tent he'll creep."

Valentino crept into many a dream of exotic romance by appearing in a white burnoose astride a foaming steed that set the desert sands flying. He rescued his lady love — Vilma Banky as well as some bored housewife from Sioux Falls — and transported her to his tent, a lavish concoction of sensuous rug, satiny pillows and lookahs. The Hollywood version of Middle Eastern decor has, alas, permeated into many a dining establishment to create atmosphere. But the setting often proves as authentic as Valentino.

A current example of this form of campy decor may be found at Antoine's Sheik, a Lebanese restaurant that has been in existence in San Diego for eleven years. Tapestries depicting desert scenes cover the walls and water pipes adorn the tables. Dining takes place in two rooms, one that you enter from the street which also serves as a bar. The other adjoining it has the benefit of hanging plants and greater quiet. Lebanese-type music plays constantly if sofly.

The owner, Antoine Ghobari, himself Lebanese, employs Lebanese chefs and waitresses,

some of whom have been with him since he opened at the present location. They create the feeling of an extended family. English and will be delighted to share his recipes with you. But the dialect of the waitresses may prove heavy going.

The most expensive dinner, called The Sheik's Specialty (\$7.50), consists of almost every item in the house: stuffed eggplant, stuffed cabbage, lamb kabob and kafta kabob (meat balls on skewer with vegetables), as well as baked kibbee (lamb, hamburger, pine nuts). This is served with hummus (pulverized garbanzo and sesame seed batter), tabouleh (chopped parsley, mint, tomatoes, cracked wheat) green salad and Lebanese bread.

The food at Sheik's is fresh, well prepared, good. For readers of The Reader, suggest that you order one complete dinner and one a la carte dinner. With any dinner you receive the hummus, tabouleh (salad) and marinated turnips. The servings are ample for two. You may find the marinated turnips a bit boring, but the parsley salad will wake up your mouth after the smooth blandness of the hummus, eaten as a dip with bread.

For dinner, I ordered the daily special, at \$3.95. It proved to be baked lamb shank, served with cracked wheat and rice pilaf (both very filling) plus a green salad. My one objection to the service was having the green salad on the same plate as the rest of the food. Like it or not, some of the salad which serves as a bar. The other adjoining it has the benefit of hanging plants and greater quiet. Lebanese-type music plays constantly if sofly.

The owner, Antoine Ghobari, himself Lebanese, employs Lebanese chefs and waitresses, some of whom have been with him since he opened at the present location. They create the feeling of an extended family. English and will be delighted to share his recipes with you. But the dialect of the waitresses may prove heavy going.

my hummus and turnips and parsley salad and I tried the skewered beef. It was very good. However, since you can't sample a Lebanese restaurant without its grape leaves, we asked for half an order, a la carte. I strongly urge that you do the same as the grape leaves make a fine appetizer. Thus for \$5.00 each, you can have dinners that include samples of at least three dishes. Bear in mind that any a la carte item may be ordered by the half-dish, sufficient to add to your taste buds.

For those who like the unusual, I recommend the baked stuffed eggplant, a la carte, or on the dinner. The eggplant comes baked squishy soft and stuffed with meat and pine nuts. You will find the flavor unique. Lebanese coffee costs 75 cents. It's strong and not prepared for insomniacs. I tried pistachio baclava, which seems to be the same baclava served all over town, apparently purchased from the one commercial bakery that supplies it to The Jerusalem, Sheik's, and even Zoulez's. Fair for 75 cents, or omit entirely.

This restaurant deserves a try. It is by no means fantastic, superb, or like the Moroccan one in Los Angeles, Dar Margreb, the latest "in" place. But Sheik's presents a reasonable dinner in every sense — price, quality of food, preparation, service. Opt for the inner dining room. If, like myself, you are seated in the entrance hall, the kinky illusion will be shattered each time the door opens.

Sheik's has a fairly good, if standard, wine list, that may be 50 cents more than some other restaurants (Wente Pinot Chardonnay, at \$9.95 strikes me as a bit high). But Wente Bros. wine by the glass costs only 60 cents. Sheik's also serves a 100 proof after-dinner drink, Arak, that will positively light up the night sky.



The Shepherd
"Flocks from around the world"

Catering Buffets Weddings

Patio Dining
Live Music

NATURAL
FOOD RESTAURANT
753-9740
1126 S. Hwy. 101, Encinitas

Slow reader?

PITY THE POOR SNAIL!! He takes hours to get where he's going — but then so do you when you read. If you are tired of sleepless nights of study; if you want better grades; if you want more enjoyment out of your reading; if you really want to comprehend what you read, no matter how technical; if you want all this MORE, we can help!

Simply fill in below and mail to READS, 805 Glenview Dr., Suite 227, Inglewood, CA 90302.

WE GUARANTEE TO TRIPLE YOUR READING SPEED.

Classes designed specifically for university students, held on or near your campus!

Name _____
Address _____
City & Zip _____
Phone _____
School/Attending _____

Fill out and mail today. THERE IS NO OBLIGATION!!

America's largest all-university reading program! It works!
READS, INC. (213) 673-1951 Inglewood
(213) 673-1991 (714) 498-9162 San Diego (evenings)

CITY LIGHTS

WHO CARES?

Fifty programs providing a wide range of services for San Diego's elderly, ethnic and indigent populations face termination by the month's end if county officials can't come up with an extra \$1 million.

The crisis stems from the county's decision to change the source of funding for a number of social service programs from county tax dollars to federal revenue-sharing funds. The switch took place two months ago when Supervisors foresaw a \$36 million deficit in next year's budget.

The Human Care Services Agency, the body that distributes the federal funds to the service groups, was thus faced with the task of determining which 50 of the 177 programs would be pared from its \$6.5 million budget.

Director Robert Caulk and his Human Care staff established a list of "priority problems" confronting San Diegans and tried to match social service programs with the problem areas. Programs that provided free lunches answered to the "lack of nutrition," and community clinics would be saved because they helped alleviate the "lack of health care facilities."

Over the past three months Caulk's staff and the agency's advisory board picked what they felt were the most important programs and earmarked the remaining 50 as low-priority.

But all the programs under consideration provide desperately needed services. "If we had the money, everyone would get it," Caulk said, "but," he added, "we really had to cut deep."

Many programs now facing cut-off had been assured money as late as this May and didn't feel it was necessary to seek alternative funding. Spokespersons from the endangered programs were allowed to respond to the Health Care Advisory Board at its meeting on August 26, and that same day the Community

Congress, a coalition of some 31 service agencies, organized a picket line outside the county building to protest the reductions.

One program marked for cut-off is Alpha Project, which provides alternative counseling and drop-in services for an estimated 9,000 persons a year. Don Eiten of Alpha claims the project's innovative nature was a reason they were left out of the money, and that more conservative and established programs were given preference by the bureaucrats.

However, a wide range of services, both traditional and innovative, from the Indian Center to the Mid-City Seniors to recreation programs in Fairbrook and Alpine are imperiled by the lack of funds. Caulk claims his staff "encourages and wants to foster innovation," and Ian Boase of the Community Congress feels that the Human Care staff has "done a very fair job, considering the difficulty of the problem."

When the Human Care Advisory Board makes a final decision on the programs to be trimmed, an appeals board will attempt to single out a few programs it feels are most qualified for \$300,000 in reserve funds. There is also the possibility that the advisory board will turn to the county in hopes of raising the needed \$1 million, but such a move would entail gaining the approval of a majority of the Supervisors, a feat that could take many months of haggling.

PEOPLE'S ON THE MOVE

Having survived the wiles of the competitive market with flying colors, the Ocean Beach People's Food Store stands as a monument to opposition to chain-store shopping. Indeed, People's Food has been so successful that it's following the course of some of its larger counterparts — expansion and modernization.

Still run pretty much as when it was started, a routine day at the Voltaire Street store begins with a trip to the wholesaler for the day's produce. It is still manned by volunteers and, most importantly,



has remained a non-profit operation. The collective was granted status as a non-profit corporation this summer, listing three of its five co-ordinators as the directors.

The staff has been mulling over the move to bigger quarters for over a year now. The new store, just two blocks east of the present location is an ex-billiard hall that offers a huge increase in floor space and an attic for storage. Rent, however, is twice what's being paid now, and the store's treasury has been burdened by having to pay rent on both stores while the new one is ready.

People's Food hopes to expand its offerings by installing two walk-in refrigerators, increasing the quantity and variety of produce and carrying soaps and other items in bulk. Long range plans include a bakery and possibly a bookstore-library. As co-ordinator Malcolm Sanderson noted, "it's like starting all over again."

One of the factors that has curtailed the moving project which is at least a month from completion, is lack of response from local craftspeople. Because People's Food is non-profit, it depends on volunteer labor to help ready the new store. Sanderson points to O.B.'s pleasant summer weather as a factor that "keeps us from getting all our energy together," but he looks ahead optimistically to the winter months for help with some of the more ambitious projects.

—Paul Krueger

(continued from page 3)

Hammett's time, but there is little kinship between Hammett's ham and eggs, businesslike operator and Nicholson's vain fashion plate, leaving his subordinates on "finesse," splitting his sides over his own recitation of a racist joke he picked up at the barber shop, and pursuing a case after he has been dismissed because, as far as things have gone, there has been some damage to his "image." The personality of Hackman's ex-Oakland Raider, Harry Mosbey, is set up in a series of jousts at his Ape Man masculinity: He flips a nuckin' in his wife's antique shop like a football, sneers at Eric Rohmer films ("Kind of like watching paint dry"), bats a homosexual ("Hey, when are we going bowling again?"), and is baited in turn by a water-eyed, gimpy-legged highbrow ("Why don't you take a swing at me, like Sam Spade?").

None of these new-style detectives is able to solve anything, prevent anything. The murderer has to spell things out for Gould: "Nobody cares," and Gould sulks in return. "Nobody but me," Hackman is last seen saluting in circles, alone in the middle of the ocean. Nicholson is ushered away from the final disaster, sent home to bed, and evil remains about like an unstoppable science-fiction contagion. Each of these defeatist heroes acts as appointed representative of impotence.

Each has been remodeled, in other words, to fit the literary bias that the mythical, hard-boiled private eye, as perpetrated by Hammett and his successors, is a concept you outgrow at the age of fourteen or fifteen, or whenever your English teacher starts to diagram the levels of meaning in Nick Adams, Jay Gatsby, Willy Loman. It is entirely appropriate that the remodeled private eyes are accused with suggestions of castration: The symbolic nose-nick in *Chinatown*, the ritual finger-chopping in *The Yakuza*, the explicit castration threat in *The Long Goodbye*. Cutting down the heroic stature of private eyes equals more than castrating dogs and derision on their pulp-fiction masculinity, though. In American mutations of the detective story, the hero's guise may be that of a deadpan, but he is still the heir of Auguste Dupin, puzzle solver, justice server. If the main thrust of the revisionist private eye is anti-heroic and anti-masculine, it is anti-intellectual besides. This new private eye, self-denouncing, earns his money by acting out the contemporary consciousness: that is, the non-familiar post-Watergate apathy; and thus, the rampant belief in these movies in the futility of all.

Certainly the contradictory character of the traditional private eye — the unstained cynic, the detached man-of-action, the self-pitying tough, the poetic flatfoot — was always a mushy, unattractive spot in the

fiction. The books were never very useful as vocational pointers in the sense that Sinclair Lewis's books, sometimes, could be relied on for vocational portraits. The terrain of the as-written private eye is a dream world distortion of the real thing at best. And the hero can function very nicely in that world with only the vague personality of a metaphor — a flashlight in the dark (Hammett), a club against terrorism (Spillane), a Roy scout unrivaled of knots (MacDonald). So there remains plenty to be done in the genre in the interests of simple truth-telling.

But the filmmaker's penchant, so far, has been for breathing more realism into the hero, without bringing more of the same into the plot as well. Why should Hackman's Harry Mosbey have to suffer Susan Clark's and Jennifer Warren's nagging about how stupid and tedious his work is, and isn't he asking the wrong questions, and does he really think he is solving anything? What makes the filmmaker's penchant, so far, has been for breathing more realism into the hero, without bringing more of the same into the plot as well. Why should Hackman's Harry Mosbey have to suffer Susan Clark's and Jennifer Warren's nagging about how stupid and tedious his work is, and isn't he asking the wrong questions, and does he really think he is solving anything? What makes

the filmmaker's penchant, so far, has been for breathing more realism into the hero, without bringing more of the same into the plot as well. Why should Hackman's Harry Mosbey have to suffer Susan Clark's and Jennifer Warren's nagging about how stupid and tedious his work is, and isn't he asking the wrong questions, and does he really think he is solving anything? What makes

the filmmaker's penchant, so far, has been for breathing more realism into the hero, without bringing more of the same into the plot as well. Why should Hackman's Harry Mosbey have to suffer Susan Clark's and Jennifer Warren's nagging about how stupid and tedious his work is, and isn't he asking the wrong questions, and does he really think he is solving anything? What makes

(continued on page 12)

Sandwiches of Remarkable Proportions

3rd and Ash (2 blocks north of Civic Center)
Open Mon-Sat 11 a.m. to midnight, Sunday 11 a.m. to 9 p.m.
75c Pitchers every night
(after 5 p.m.)

INDEPENDENT
BARBER
COLLEGE
(on 5th Avenue
between Market and G Sts.)

hairstyles from \$3.50

ask about our "image" style

All work done by students under professional supervision.
635 5th Ave.

A word of advice to the local lush:

HALCYON
(ON MYRTLE CALIF.)
4258 W. Point Loma 225-9559

Live Entertainment Nightly

READER'S GUIDE TO

The Music Scene is compiled every Monday. Send information and photos to **READER MUSIC SCENE**, P.O. Box 80803, San Diego 92138.

In San Diego...

Concerts

Black Sabbath, Saturday, September 6, 7:30 p.m. San Diego Sports Arena. 224-4176.

Johnny Mathis, Tuesday and Wednesday, September 9 and 10, 8:00 p.m. Civic Theatre, 202 C St. 235-6610.

Clubs

Alamo: Gene Davis and the Star Routes, country-western. 3093 Clearmont Dr. 276-2240.

The Albatross: Jerry McCann, light jazz, Tuesday through Saturday, 10:30 p.m. San Diego Sports Arena. 276-2240.

Ancient Mariner: Stone's Throw, Wednesday through Sunday, 2725 Shelter Island Dr. 276-2242.

Atlanta Restaurant: People Movers, Tuesday through Saturday, 10:30 p.m. Burn Brothers, Pacific and Monday, 2595 Ingraham, San Diego Beach. 224-2434.

Aunt Emma's Diamond Lounge: Evergreen, country, 1523 E. Main, El Cajon. 442-7285.

The Backdoor: Myrtle Diesel, conceitance, country rock, Friday, September 5, 8:30 p.m. San Diego State University, Art Center. 286-6562.

Beachside: Larry Page, folk and soft rock, Tuesday through Saturday, 2040 Harbor Island Dr. 291-8011.



STAN TURRENTINE

Boom Trenchard: Duncan Tuck, folk and flamenco guitar, Thursday, September 4 through Sunday, September 7, 9:00 p.m. 2725 Shelter Island Dr. 276-2242.

Atlanta Restaurant: People Movers, Tuesday through Saturday, 10:30 p.m. Burn Brothers, Pacific and Monday, 2595 Ingraham, San Diego Beach. 224-2434.

The Backdoor: Myrtle Diesel, conceitance, country rock, Friday, September 5, 8:30 p.m. San Diego State University, Art Center. 286-6562.

Beachside: Larry Page, folk and soft rock, Tuesday through Saturday, 2040 Harbor Island Dr. 291-8011.

Ravenloft, Friday and Saturday, after hours, 8th and National, National City. 477-1011.

Cafe Del Rey: As Children, soft rock, Wednesday through Sunday, 1549 El Prado, Balboa Park. 234-8511.

Beatsford's Old Place: Larry Reed, Thursday, September 4 through Sunday, September 7, 12:05 Prospect, La Jolla. 468-6762.

Branding Iron: Ron White and the Midwest Express, with Debra Anne, country-western, Thursday, September 4 through Saturday, September 6, 8:00 p.m. 1250 Prospect, La Jolla. 454-5325.

C.J.'s Steak Corral: Cathy Collins Trio, country music, Thursday through Saturday, 8647 Mission Gorge Rd., Santee. 448-9845.

Bump City: Odis, Latin and rock and roll, Thursday through Sunday, 221-1341.

Classie III: Color, Latin music, 37311 India Street. 299-0185.

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

Harmony Restaurant and Teahouse: David Taylor, soft rock, Thursday through Saturday, 533 E. Main St., El Cajon. 442-5573.

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

Sherry's: Bramble, country rock and blues, Wednesday through Saturday, 1011 Broadway, Chula Vista. 422-9522.

Spunky's: Search, rock, Tuesday through Sunday, 2855 Midway. 223-5154.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 5255 Kearny Villa Road. 565-2272.

Tom Ham's Lighthouse: Sidros Armada, comedy, Tuesday through Saturday, 2150 Harbor Island Dr. 291-8110.

Tomasino's: Texas Pride, country western, Friday and Saturday, September 5 and 6, 9 p.m. 843 Grand Ave., San Marcos. 744-1649.

Top of the Art: Breese, Sunday and Monday, Valerie Foreman, Tuesday through Saturday, Travelodge, Harbor Island. 291-6700.

Trison Restaurant: Michael Bower, folk guitar, Sunday and Monday, 3089 Clearmont Dr., Clearmont. 276-2879.

Voyager: Corroboree, rock, Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Travelers, rock, Tuesday through Saturday, 9 p.m. Midway and Rosecrans. 223-3138.

Walter O'Sweeney's (formerly Janice Jorl): Juke Rhythm Band, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

Black Sabbath with Lynryd Skynyrd and Peter Frampton, Friday, September 5, 8 p.m. Orange Show Stadium, San Bernardino. 714-84-0288.

Caravan and Stray, Thursday, September 4 to Sunday, September 7, 7:00 p.m. 8151 Santa Monica Blvd., Hollywood. 213-656-2200.

Lynyrd Skynyrd, with Peter Frampton and REO Speedwagon, Saturday, September 6, 7:30 p.m. Long Beach Arena.

Thursday, September 4 through Sunday, September 7, 1862 Palm Ave., Imperial Beach. 429-1161.

The Climax: Chapter II, rock, Thursday, September 4 through Sunday, September 7, 202 Market. 239-9336.

Conception Bay Fish Co.: Joint Effort, jazz, Thursday through Sunday, 346 Market. 234-3611.

Crossroads: The Matrons (formerly Hiron), Friday, Joe Manillo and band, Saturday, 346 Market. 234-3611.

Culpeppers: Shine On, mellow 40's, Thursday, September 4, through Saturday, September 6, 7380 Golfcrest Pl. 460-5400.

Earth Song Bookstore: Gunther Schmitz, European and American folk songs, and Guy Carawan, Sunday, September 7, 8 p.m., 1440 Camino del Mar, Del Mar. 755-5030.

Fat Fingers: Kirk Bates and the Leaves of Grass, Tuesday through Sunday, 1051 University Ave., Hillcrest. 295-2195.

Golden Gate: Paul Mann's Country Gold, with Norma Jean and Cindy Morn, Friday and Saturday, September 5 and 6, 4309 Ohio (at El Cajon). 281-6001.

Kona Kai Club: Mike Downham, organist, Thursday through Saturday, 1551 Shelter Island Dr. 222-1191.

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

Leatherne's: Peter Rabbit, rock, through Saturday, 9524 El Cajon Blvd. 583-4524.

Mom's Saloon: Tight Squeeze, rock, Tuesday through Sunday, 943 Garnet, Pacific Beach. 488-3366.

Main Gate: Larry Green and the Fugitives, requests, Wednesday through Saturday, 415 Broadway, Chula Vista. 420-4628.

Groomest College: Mutt, playing at 8:00 p.m. Saturday, September 6, 8:30 - 1 a.m. Student Union, 465-1700, ext. 269.

Harmony Restaurant and Teahouse: David Taylor, soft rock, Thursday through Saturday, 533 E. Main St., El Cajon. 442-5573.

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

Sherry's: Bramble, country rock and blues, Wednesday through Saturday, 1011 Broadway, Chula Vista. 422-9522.

Spunky's: Search, rock, Tuesday through Sunday, 2855 Midway. 223-5154.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 5255 Kearny Villa Road. 565-2272.

Tom Ham's Lighthouse: Sidros Armada, comedy, Tuesday through Saturday, 2150 Harbor Island Dr. 291-8110.

Tomasino's: Texas Pride, country western, Friday and Saturday, September 5 and 6, 9 p.m. 843 Grand Ave., San Marcos. 744-1649.

Top of the Art: Breese, Sunday and Monday, Valerie Foreman, Tuesday through Saturday, Travelodge, Harbor Island. 291-6700.

Trison Restaurant: Michael Bower, folk guitar, Sunday and Monday, 3089 Clearmont Dr., Clearmont. 276-2879.

Voyager: Corroboree, rock, Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Travelers, rock, Tuesday through Saturday, 9 p.m. Midway and Rosecrans. 223-3138.

Walter O'Sweeney's (formerly Janice Jorl): Juke Rhythm Band, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

Black Sabbath with Lynryd Skynyrd and Peter Frampton, Friday, September 5, 8 p.m. Orange Show Stadium, San Bernardino. 714-84-0288.

Caravan and Stray, Thursday, September 4 to Sunday, September 7, 7:00 p.m. 8151 Santa Monica Blvd., Hollywood. 213-656-2200.

Lynyrd Skynyrd, with Peter Frampton and REO Speedwagon, Saturday, September 6, 7:30 p.m. Long Beach Arena.

Halfway: Splash, rock, Tuesday through Saturday, Head First, Sunday and Monday, 4268 W. Pl. Loma Blvd. 225-9559.

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

The Hungry Hunter: John Tomson and Don Parish, lewd and crude, Tuesday, Friday and Saturday, Pioneer Street and Fletcher Parkway, El Cajon. 442-0517.

Infinity: Gabriel, Thursday; Mutt, Friday; Emergency Exit, Saturday; Threshold, Sunday; Mutt, Wednesday, 8522 Lake Murray Blvd., La Mesa. 464-8001.

Iron: "One" Jhu, mellow top 40, Wednesday through Sunday, 8238 Parkway Drive, La Mesa. 465-7663.

Iron Maiden: Ed Wilson, traditional folk, Friday and Saturday, September 5 and 6, Balboa and Genesee. 279-2033.

Jelly Dot: RPM with John Mason, Cookie La Flauta, and Darrell Ray, Tuesday through Saturday, September 2-13, 881 Camino del Rio South, Mission Valley. 272-0241.

Kona Kai Club: Mike Downham, organist, Thursday through Saturday, 1551 Shelter Island Dr. 222-1191.

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

Leatherne's: Peter Rabbit, rock, through Saturday, 9524 El Cajon Blvd. 583-4524.

Mom's Saloon: Tight Squeeze, rock, Tuesday through Sunday, 943 Garnet, Pacific Beach. 488-3366.

Main Gate: Larry Green and the Fugitives, requests, Wednesday through Saturday, 415 Broadway, Chula Vista. 420-4628.

Groomest College: Mutt, playing at 8:00 p.m. Saturday, September 6, 8:30 - 1 a.m. Student Union, 465-1700, ext. 269.

Harmony Restaurant and Teahouse: David Taylor, soft rock, Thursday through Saturday, 533 E. Main St., El Cajon. 442-5573.

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

Sherry's: Bramble, country rock and blues, Wednesday through Saturday, 1011 Broadway, Chula Vista. 422-9522.

Spunky's: Search, rock, Tuesday through Sunday, 2855 Midway. 223-5154.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 5255 Kearny Villa Road. 565-2272.

Tom Ham's Lighthouse: Sidros Armada, comedy, Tuesday through Saturday, 2150 Harbor Island Dr. 291-8110.

Tomasino's: Texas Pride, country western, Friday and Saturday, September 5 and 6, 9 p.m. 843 Grand Ave., San Marcos. 744-1649.

Top of the Art: Breese, Sunday and Monday, Valerie Foreman, Tuesday through Saturday, Travelodge, Harbor Island. 291-6700.

Trison Restaurant: Michael Bower, folk guitar, Sunday and Monday, 3089 Clearmont Dr., Clearmont. 276-2879.

Voyager: Corroboree, rock, Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Travelers, rock, Tuesday through Saturday, 9 p.m. Midway and Rosecrans. 223-3138.

Walter O'Sweeney's (formerly Janice Jorl): Juke Rhythm Band, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

Black Sabbath with Lynryd Skynyrd and Peter Frampton, Friday, September 5, 8 p.m. Orange Show Stadium, San Bernardino. 714-84-0288.

Caravan and Stray, Thursday, September 4 to Sunday, September 7, 7:00 p.m. 8151 Santa Monica Blvd., Hollywood. 213-656-2200.

Lynyrd Skynyrd, with Peter Frampton and REO Speedwagon, Saturday, September 6, 7:30 p.m. Long Beach Arena.

THE MUSIC SCENE

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

New Glass Stem: Goliath, top 40 music, Wednesday through Sunday; Headfirst, starting September 10, 6840 El C. on Blvd. 464-9500.

Nite Owl East: Bach a La, rock, 667 N. Mollison, El Cajon. 447-3854.

Palomino Stars: Denver Cockrell, country band, Wednesday through Sunday, 3006 Main, Chula Vista. 427-5889.

Park Place Lounge: Listen, Tuesday through Saturday; Leroy Zeke, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon. 468-4111.

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

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

Reuben's Restaurant: Magic II, show group, Wednesday through Sunday; Bob French, pop, Monday and Tuesday, 880 Harbor Island Drive. 291-6030.

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

Rodney Inn: Don Lewis, organ, Tuesday through Saturday, 2501 Nimble Blvd. 224-3685.

San Diego State University: Cheech and Chong, Friday, September 5, Peterson Gym. 285-6947.

The Safety: Jones Brothers, Friday through Sunday, 6323 Imperial Ave. 263-4590.

Sedco Lodge: Holiday Inn: Film-Flam Band, soft-rock, Monday through Saturday, Hotel Circle. 291-5720.

Shelter Island Inn: Rose and the Arrangements, Tuesday through Saturday, 2061 Shelter Island Dr. 222-0661.

Sherry's: Bramble, country rock and blues, Wednesday through Saturday, 1011 Broadway, Chula Vista. 422-9522.

Spunky's: Search, rock, Tuesday through Sunday, 2855 Midway. 223-5154.

Springfield Wagon Works: Homefolk, Wednesday through Saturday, 5255 Kearny Villa Road. 565-2272.

Tom Ham's Lighthouse: Sidros Armada, comedy, Tuesday through Saturday, 2150 Harbor Island Dr. 291-8110.

Tomasino's: Texas Pride, country western, Friday and Saturday, September 5 and 6, 9 p.m. 843 Grand Ave., San Marcos. 744-1649.

Top of the Art: Breese, Sunday and Monday, Valerie Foreman, Tuesday through Saturday, Travelodge, Harbor Island. 291-6700.

Trison Restaurant: Michael Bower, folk guitar, Sunday and Monday, 3089 Clearmont Dr., Clearmont. 276-2879.

Voyager: Corroboree, rock, Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Travelers, rock, Tuesday through Saturday, 9 p.m. Midway and Rosecrans. 223-3138.

Walter O'Sweeney's (formerly Janice Jorl): Juke Rhythm Band, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

Black Sabbath with Lynryd Skynyrd and Peter Frampton, Friday, September 5, 8 p.m. Orange Show Stadium, San Bernardino. 714-84-0288.

Caravan and Stray, Thursday, September 4 to Sunday, September 7, 7:00 p.m. 8151 Santa Monica Blvd., Hollywood. 213-656-2200.

Lynyrd Skynyrd, with Peter Frampton and REO Speedwagon, Saturday, September 6, 7:30 p.m. Long Beach Arena.

Manoelino: Wind, Friday and Saturday, Jim Condon, Wednesday and Thursday, 308 University, Hillcrest. 297-3017.

New Glass Stem: Goliath, top 40 music, Wednesday through Sunday; Headfirst, starting September 10, 6840 El C. on Blvd. 464-9500.

Nite Owl East: Bach a La, rock, 667 N. Mollison, El Cajon. 447-3854.

Palomino Stars: Denver Cockrell, country band, Wednesday through Sunday, 3006 Main, Chula Vista. 427-5889.

Park Place Lounge: Listen, Tuesday through Saturday; Leroy Zeke, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon. 468-4111.

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

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

Reuben's Restaurant: Magic II, show group, Wednesday through Sunday; Bob French, pop, Monday and Tuesday, 880 Harbor Island Drive. 291-6030.



DUNCAN TUCK

Stardust Room: Jack Richards Trio, country, Tuesday through Sunday, 3089 Clearmont Dr., Clearmont. 276-2879.

Sultan's Lounge: Sultans Lea, Richard Barman, middle eastern belly dancing music, Monday through Tuesday, 2151 Hotel Circle South. 291-4500.

Sumatra: Aero, soft rock and jazz, Tuesday through Saturday, Bacon and W. Pl. Loma, Ocean Beach. 225-9678.

Swan Song: David Cheney, flamenco guitar, Thursday, 4287 Mission Blvd., Pacific Beach. 272-7602.

Tom Ham's Lighthouse: Sidros Armada, comedy, Tuesday through Saturday, 2150 Harbor Island Dr. 291-8110.

Tomasino's: Texas Pride, country western, Friday and Saturday, September 5 and 6, 9 p.m. 843 Grand Ave., San Marcos. 744-1649.

Top of the Art: Breese, Sunday and Monday, Valerie Foreman, Tuesday through Saturday, Travelodge, Harbor Island. 291-6700.

Trison Restaurant: Michael Bower, folk guitar, Sunday and Monday, 3089 Clearmont Dr., Clearmont. 276-2879.

Voyager: Corroboree, rock, Wednesday through Sunday, 1901 Shelter Island Dr. 222-0421.

Wallbanger's: Travelers, rock, Tuesday through Saturday, 9 p.m. Midway and Rosecrans. 223-3138.

Walter O'Sweeney's (formerly Janice Jorl): Juke Rhythm Band, Tuesday through Sunday, 3595 Sports Arena Blvd. 225-1251.

Black Sabbath with Lynryd Skynyrd and Peter Frampton, Friday, September 5, 8 p.m. Orange Show Stadium, San Bernardino. 714-84-0288.

Caravan and Stray, Thursday, September 4 to Sunday, September 7, 7:00 p.m. 8151 Santa Monica Blvd., Hollywood. 213-656-2200.

Lynyrd Skynyrd, with Peter Frampton and REO Speedwagon, Saturday, September 6, 7:30 p.m. Long Beach Arena.

Manoelino: Wind, Friday and Saturday, Jim Condon, Wednesday and Thursday, 308 University, Hillcrest. 297-3017.

New Glass Stem: Goliath, top 40 music, Wednesday through Sunday; Headfirst, starting September 10, 6840 El C. on Blvd. 464-9500.

Nite Owl East: Bach a La, rock, 667 N. Mollison, El Cajon. 447-3854.

Palomino Stars: Denver Cockrell, country band, Wednesday through Sunday, 3006 Main, Chula Vista. 427-5889.

Park Place Lounge: Listen, Tuesday through Saturday; Leroy Zeke, Monday and Tuesday, 1280 Fletcher Parkway, El Cajon. 468-4111.

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

Rain Tree: Dance Machine, easy rock,

100MM SOUND PROJECTORS — Kaleri Victor 70-15 or RCA 400. \$195. Cost over \$500. Good picture and sound. 270-2455.

NIKON 105mm f2.5 lens — \$125. 488-5492.

30MM CAMERA. Mamiya Sekor 500TL. Includes wide angle and telephoto lenses. Must sell \$150 or best offer. 225-1444.

BEST OFFER on Nikon FB-5 camera case and Nikon flash unit. 272-0905. keep trying.

MINOLTA SR-T 102 50mm f1.4 and case with filter. Excellent condition. \$245. Jim. 281-0467.

NIKON FTN. 50mm f1.4 lens and case. All in excellent condition. \$310. 270-7416.

GRAND OPENING of focal Gallery, 1965 5th Ave. Downtown. Featuring in September, photographic prints by Evelyn Rogers, antique and vintage cameras, photographic books, custom framing. Artists' discounts. Hours: Tuesday-Friday, 11 a.m.-6 p.m. Saturday-Sunday, 10 a.m.-6 p.m. 233-4237.

Bikes

HONDA 305 SCRAMBLER. new parts include battery, plugs, etc. \$325 or best offer. 287-1245 evenings.

25 INCH HISHIKI Sam-Pro. 15 speed with mountain gears and Camp 180mm cranks. Setup for touring. \$200. 565-7301.

HONDA 90. 150 mpg. Runs fine. dependable. Scrambler type. Can be used for dirt. Jamie. 225-8055. \$150.

1972 KAWASAKI F81M modified 350cc dirt motorcycle. brand new in storage for 3 years. \$500 in new parts included. 9550 Oak. 270-7416.

1969 YAMAHA 250 Enduro. Can be used on either street or off. A deal for \$350 or make an offer. Steve. 287-2007.

MOTORCYCLE TIRE. 300x18. Bridge-stone Rib, used 2,500 miles. \$7.50. 277-0777.

1970 DUCATI 350cc motorcycle. excellent condition. 8,300 miles. \$425. Call 298-3596 after 6 p.m.

1972 HONDA 350 CL. excellent condition. 500 miles. 270-8975.

1966 HONDA 160. Excellent running condition. 13,000 miles. 481-8861.

LADY'S 3-SPEED bike. Royce Union. Good basic transportation for only \$20. 583-6324.

HONDA CB 400F. red 5 and W. shocks. 181 tires. Less than 4,000 miles. 755-2589.

HONDA 160. good condition. over 70 mpg. \$200. 222-5567.

MOTOCANE TEAM CHAMPION. full Campy. 57 hubs. Crinelli bar. stem. Unica saddle. excellent condition. 25 inches. \$375. 75-degree head angle. 452-9205. Jeff.

350 HONDA. 1972. excellent condition. \$600. Rex. evenings. 274-2648.

27 INCH MEN'S TEN SPEED bicycle. Sears. Excellent condition. \$79 or best offer. Ed. 282-8111. after 5 p.m.

BICYCLES FOR SALE. ready-to-ride. like new condition. 10-speed Schwinn Varsity. 24" frame. \$100. 3-speed Schwinn racer. 22" frame. \$75. 965-9071.

BIKES. 2 men's 3 speeds. re-conditioned. new paint. tires flat. \$25 each. Gary. 224-9034.

21 INCH MEN'S 10 speed Alata bike. with extras. Excellent condition. \$90 or best offer. 795-8162.

HUSKY 1973 450 Desert Marauder. Cumult shocks. ACK manifold. Honda carb. rest stock. hidden little. \$685. Monterey 1968 360. rebuilt. runs strong. \$250. 222-5188. Jeff.

Lessons

EXERCISE CLASSES for women. Tuesday and Thursday mornings and Tuesday and Friday evenings. First Lutheran Church. 1420 3rd Ave. 296-4942. 4:45 p.m.

BALROOM DANCE CLASSES — tango, swing, cha-cha, rumba, waltz, etc. Wednesdays 8:00 to 9:00 p.m. Call 296-4942. 4:45 p.m.

PARENT EFFECTIVENESS training classes. beginning. Thursday. September 4 and Wednesday. September 10. 6:30 to 9:30 p.m. Call P.E.T. 24 hours. 481-0427.

LA FIESTA BRAVA — Rhythmic class will instill an understanding and the appreciation of the aesthetic and realistic aspects of the modern corrida. Southwestern College. T. 630-930. Rm. 803. Ungraded. Moves, slides, demonstrations by bullfighting instructor.



NEW YORK PIZZA ARRIVES... IN SAN DIEGO!

New York Pizza

Hours: 11-10 Mon-Thurs. 11-Midnight Fri. & Sat. 12-10 Sun.

Lg. 16"		Med. 12"		Lg. 16"		Med. 12"	
Tomato & Cheese	3.40	2.50	Mushroom	4.00	3.00		
Pepperoni	4.00	3.00	Black olive	4.00	3.00		
Sausage	4.00	3.00	Bell Pepper	4.00	3.00		
Salami	4.00	3.00	Onion	4.00	3.00		
Beef	4.00	3.00	Sliced Tomatoes	4.00	3.00		
Canadian Bacon	4.00	3.00	Jeansoni	4.00	3.00		
Ham	4.00	3.00	New York Special	5.25	4.25		
Anchovy	4.00	3.00					

Pizza by the slice 45¢ For each additional item add \$0.60 on large, 40¢ on medium.

"Thick & Delicious" We prepare our own dough fresh daily.

SANDWICHES

HOT — FRESH FROM OUR OVENS		COLD	
Meatball	1.15	Turkey	1.15
Italian Sausage	1.25	Roast Beef	1.50
Sausage & Peppers	1.40	Ham & Cheese	1.50
Submarine	1.25	Salami & Cheese	1.40
Hot Pastami Sub	1.25		
Hot Pastami on Rye	1.15		
Hot Pastami Special	1.50		
SUICIDE SANDWICH	2.00		

*We'll make any sandwich SUPER SIZE (approx. 50% larger) for \$0.60 additional.

50¢ off any medium pizza

1 buck off any large pizza

Expires 9/18/75

New York Pizza and Italian Delicatessen
2338 University Ave. (at Texas St.)
11-10 Mon-Thurs; 11-Midnight Fri&Sat; 12-10 Sun

298-7197

TRIPTYCH STUDIOS OFFERS body movement classes. Dance therapy with Judith Greef Essex. mime with Marica Kerwit. plus dance and theatre workshop. Nominal fee. Call 232-8475 for a schedule.

FREE LIFE DRAWING lessons every Monday and Thursday at La Jolla Elementary. 7443 Girard. 6:45 to 10 p.m. 458-7237. Eugene. for info.

SAL YOGA. 2 hours includes deep relaxation and meditation. Every Saturday. 10:30 a.m. All welcome. Cedar Center. Third and Dine. downstairs. For information call 283-8739.

PRINTMAKING CLASSES. North Shores Adult School. Starting September 11. Etching, engraving, etc. Each Thursday 9 a.m. to 2 p.m. and 8:30-9:30 p.m. Call 454-2411 after September 10 for information.

GUITAR LESSONS by Monty McIntyre. Beginning, intermediate, advanced. Folk, Rock, Blues. Lessons given in the afternoons and evenings. Call 461-1699 for an appointment.

PIANO LESSONS — New England Conservatory Graduate. Bachelor of Music. Master of Arts. highly experienced. All levels, individualized approach. Will teach in your home. 485-0832.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

Pets

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

WE ARE LOVABLE. short-haired, three-month old homeless kittens. One grey, one calico, one black and white, and one half-siamese. Please adopt us!! 235-4045.

Music

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

L.P.'s FOR SALE. mostly classic from 1950s to contemporary. Rock, guitar too. Am/Fm clock radio. G.E. \$12.45. 0541. anytime.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

ELTON JOHN CONCERT TICKETS for September 29 at San Diego Sports Arena. 272-0652.

BLUE RIDGE MUSIC STORE offering lessons on guitar (all styles). Banjo, Mandolin, Fiddle, Dobro, Dulcimer. Four lessons. \$16. Excellent teachers. 509 Hwy. 101, Encinitas. 753-1775.

OLD GRETSCHEM electronic. \$95 with case. 291-5367.

FRENCH VIOLA. Antoine Becker copy stradivarius. Mini condition. barely used. \$195. 291-5367.

AR-XB TURNTABLE with Shure cartridge. Still 2 years left on unconditional parts and labor warranty. \$85. 465-3812.

FRENCH HORN. Conn 8D. double silver. rare. \$500. 274-7871.

GARRAGE SL95 changer with Sony guitar. wooden base and dust cover. \$40. Good condition. 755-3772.

PROFESSIONAL MODEL MARTIN sax. \$200. Alto sax. \$125. Aria classical guitar AC20. \$100. John. 460-8079.

SHERWOOD S-7050 receiver. 3 1/2 year full warranty. parts and labor. good at any Pacific Stereo. Used only 3 months. 18 watts per channel. \$100. Ask for Rich after 6 p.m. 270-4732.

BLUE RIDGE MUSIC STORE. huge discounts on C.F. Martin, Fender, Guild, Peavey, Mosman, AKG and Shure. Many books, lessons, repairs. 509 Hwy. 101, Encinitas. 753-1775.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

PANASONIC STEREO RECEIVER with cassette, Carand. turntable. console cabinet with built-in 2-way speakers. Come hear it. \$200 or offers. Mark. 755-8877.

WE BUY, SELL, and repair all stereo components. Stereo Unlimited. 4716 University. 283-4537.

GIBSON ES125. Big body. big sound. new tires. \$200. 235-8382.

OTTO LINK tenor mouthpiece. metal. 6 star. Like new. \$25. 230-8382.

REEDMAN, VOCALIST. needed for versatile quartet. Steve. 297-0484.

BOSE 901 SERIES 2 speakers with equalizer. Thorens TD-145 turntable with auto-shut off. Ortofon cartridge. Dual cassette deck with auto reverse. All of above in factory sealed cartons and never used. 283-9742.

GARY MUSIC CO. — stop by and check out. Multon Phasers. special effects devices. 4429 Cass. Pacific Beach. 272-2021.

JVC RECEIVER and speakers. Used less than 1 year. Excellent condition. \$150. Dan. 466-3074.

FEMALE ELECTRIC GUITAR PLAYERS, bass and lead, are now being auditioned for the all-female rock band Crescent. We're looking for potential as well as fully developed talent. 565-7405 for information.

BUESCHER TENOR SAX \$160. 291-2633. Kevin.

WEBCOR STEREO, with speakers and Garrard turntable. Excellent condition. must be heard! Best offer. Tom. 560-6111 days, or 466-7251 nights.

BAND, 5 STRING. Mother of Pearl. May Resonator. Vignette. music. Best offer, a steal. Matt. 459-5262. evenings.

SPEAKERS — Image 44's. 8-inch woofer, 1 1/2 inch tweeter. \$55 a pair. Excellent condition, a bargain. Matt. 459-5262 evenings.

ELECTRIC GUITAR, Fender duo-sonic with two pickups and hard case. Best offer. Vince. 452-3234 afternoons.

VIOLIN, three quarter size, perfect for the young beginner. \$35 or best offer. 455-1450, after 5 p.m.

HARPSICORD, for sale. \$875. Call 454-2031 for information.

REALISTIC AM/FM STEREO receiver STA 48 and turntable Lab 24A. \$125. 224-4389.

GARRARD SL 778 automatic turntable with Stanton 500E. Just overhauled. Best offer. 452-1888, evenings.

ACOUSTIC GUITARIST/VOCALIST looking for vocalists/musicians. Prefer bass, piano, or guitar. Now playing in Ocean Beach — Le Châtel on Newport. Gary. 298-0861.

GARRARD Model 50 turntable, older but works fine. \$20. 264-8268.

GARY MUSIC CO. — Stop by and check out Multon Phasers and special effects devices. 4429 Cass. Pacific Beach. 272-2021.

LEAD GUITARIST, BASSIST. I need a band desperately! Into progressive, hard rock, originals. Have excellent equipment, audio transportation and experience. Richard. 465-1309. Spring Valley.

CRY BABY PEDAL, \$25. 15-inch speaker with two horns. \$35. personality music books by Led Zeppelin and others, accessories. Mark. 755-8877.

ARTLEY FLUTE, good condition. \$85. Jordan. 295-0621.

VIOLIN WITH CASE. 1/8 size. Kiso Suzuki. Best offer. 466-1203.

FEMALE VOCALIST/COMPOSER looking for serious musicians to work with. Beth. 298-3718 or 298-4598.

CELLO. 1/2 size. Key with case. Excellent condition. Best offer. 466-1203.

PIONEER TUNER 9100. Louie. 488-9258 or 488-0114.

FANTASTIC QUAD SYSTEM. Kenwood 9340 receiver. CD-4. 50 watts. rms. EPI-201 speakers. STR-signal speakers. Lots of power and sound. Must hear. 270-1313.

FENDER DELUXE REVERB amp. precision built. highest quality sound. with reverb and tremolo controls. An excellent amp for only \$200. Call Mark. 488-6547.

ADVENT. Dolby. Model 100 studio noise reduction system for tape decks. Sells new for \$300. will sell for \$150. 222-0360.

GIBSON L3 — 5 acoustic guitar, circa 1950's. Good tone, pleasing sound. No case. Offer. 755-1801 after 5 p.m.

1969 GIBSON LES PAUL DELUXE with Grover tuners. Excellent guitar from the last of the good years. \$375. Gary. 583-8994.

FENDER Pre-CBS Deluxe Reverb Amp. \$180. 1959 Fender Princeton Amp. \$100. Dan. Armstrong. clear body electric guitar. \$225. All must collector's condition. 222-5188. Jeff.

How To Place Your FREE CLASSIFIEDS

DON'T CALL US... Due to the large volume of classified ads we cannot handle visits or phone inquiries concerning classified ads. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request the phone number from an ad you saw two weeks ago, etc.

ADS OF LESS THAN 25 WORDS are free to individuals and non-profit organizations which do not charge for their

services. Ads of more than 25 words cost 10¢ per additional word. Please, no abbreviations.

ADS MUST BE TYPED on a 3x5 card (or 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 ad.

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.