**Controversy Resurrected p.6**

Las Hermanas: Women's Coffeehouse, located in a woody, shack-like little shack on a busy corner of Webber, is not just another place to go for a beansoup and avocado sandwich. It does have a natural foods type of menu, along with an abundance of green plants in macrame hampers, but serving food is not the coffeehouse's main function. Las Hermanas' major purpose, as described by a volunteer identified as Debra, is to provide a place for women to "be secure by themselves," without the company of men.

It is well decorated for this purpose. In addition to the greenery, Las Hermanas houses a few pieces of comfortable, somewhat elderly upholstered furniture, a couple of rough wooden tables and benches, made by the women themselves, a piano, large floor pillows, and a decorative looking carpet with a line drawing type of pattern. The general effect is rather homely, an impression which is heightened by the practical children's corner, which includes marionettes, stuffed animals, and appropriate books.

The walls are crowded with notices, some outdated, announcing discussions about rape, abortion and lesbianism, "consciousness-raising" events, and other upcoming women's activities. The small library contains books which can be checked out and pamphlets on subjects (fictional and nonfictional), ranging from gardening to abortion.

Las Hermanas was opened last December. It is owned by two women, who are no longer San Diego residents. And who, consequently, are not extensively involved in running it. This, at least, was the explanation provided by Debra. (She declined to disclose her last name, for reasons that she did not make comprehensible to me.) Despite her explanation, which continued at some length, I was left with an unclear idea of the coffeehouse's legal status. Partnership attempting to become nonprofit corporation? Nonprofit corporation attempting to become something else? Debra concluded her somewhat contradictory description by saying, "Personally, that's how we see it, but we don't really run that way." She apparently did not want to dwell on the subject of Las Hermanas' legal status.

Nor does the coffeehouse seem preoccupied with making money. Although it is supporting itself now, it is turning no profit. It is staffed by volunteers with the exception of two paid employees. Still, if a woman can't afford to pay, she needn't do so. Las Hermanas is singularly dedicated to its cause.

Despite its Spanish name, the coffeehouse is not directed specifically towards the needs of Chicana women. Although many of its patrons are lesbians, it is not directed specifically towards their needs, either. Nor is the coffeehouse affiliated with any particular organization, although NOW, the Rape Coalition, and the Women's Coalition have all held meetings there. Las Hermanas is a place for all San Diego women to "learn their own culture," held discussions that they might not be encouraged to hold in the company of men, and to escape the role playing associated with the company of men. It is, in Debra's words, "a growthful space for women."

What kind of woman utilizes this growful space? According to Charlotte Hernandez, who is one such woman herself, the crowd is generally "intelligent and intellectual, compared to a local bar," she added scornfully. (The conversation that I heard at the coffeehouse seemed more chatty and personal than intellectual, but perhaps I didn't stay there long enough.) Many are professional women, such as social workers, musicians and artists. "It's very artsy," says Charlotte.

Charlotte, herself, could easily be said (by some, anyway) to fit this description of the Las Hermanas Woman. She is the mother of six daughters, (travelling in age from married to elementary school), a professional folk singer and songwriter, artist, student of bicultural education, and an occasional lecturer at sociology classes. Here from what I can gather, she comes, upon request, to describe the barrio from a Chicana point of view.

Charlotte seemed very proud and eager to inform me of her accomplishments while associating with the Chicano movement. Among these are bringing the playground equipment to Chicano Park. ("That was a labor of love") and being the first Chicana to paint on the bridge.

Ms. Hernandez just fits all of this in as she can. She works in technology in intervals. "I've gone through it typically, through all of my children...I've been a perennial student forever and ever. I love it. I want degrees, not degrees."

As for her children, "I just take them along and mother them as I go. That's the best way." She wants them to be strong women, politically aware. "They have to learn to make their own changes, because no one's going to make them for them."

I heard two of Charlotte's songs, "I'm Doing My Chicano Thing," and another dedicated to the "modern woman." To me her songs seemed indistinguishable from the standard ethnic folk model. They had that familiar old campfire folk song strain. However, she has received a fairly impressive amount of recognition for them. She has performed in schools for students ranging from kindergarten to college age. She has also been featured with her songs on the radio and on television. Apparently she has so much fun doing this that she seldom gets stage fright.

(continued from page 10)
Lectures

PLANE TARIUM LECTURE: "Fall and Winter Night Sky," original and natural constellations. Southwest College Planetarium, Thursday, Sept. 25, 7:30 p.m. 410-1331.


SAN DIEGO MOUNTAIN MASTERS Lecture: in series, "Mountain Makers," various directors of the San Diego Zoological Park, Natural History Museum, Wednesday, October 1, 7:30 p.m. 232-3871.

GEOLOGY LECTURE: By Dr. Peistron, Geology professor, SDSU. "Ear Art -- Multi Media, Natural and Man-Made Forms," room CS-201, Wednesday, October 1, 4 p.m. 286-5204, after 4.30. 463-7098.

MOSHE DAYAN speaking on "World Powers and the Middle East," 5th Annual Conference, Southwest College, Saturday, October 4, 4 p.m. 210-1331.

MAYOR PETER WILSON will speak at Salomon Lecture Hall, U.S. Department of State, 234-5816, ext. 34. 791-8486, ext. 364.

DICK GREGORY speaking on "Social Problems: Social or Anti-Social?" Gamour, UCSD, Tuesday, October 7, 8 p.m. 452-4090.

THE REAL REVOLUTION. Feminist Values Today, lecture by Judith Barwick, psychologist from the University of Michigan, ONC 141, 4 p.m. 288-5204.

AN EVENING WITH DYLAN THOMAS, with Roger Macavity as Dylan, at the Third Floor Lecture Room, S.D. Public Library, downtown, Wednesday, October 8, 8 and 7:30 p.m.

Theatre

HOUSE OF BLUE LEAVES, "Best American Play," 1971, by John Guare, Main Stage, Dramatic Arts Bldg., SDSU, Sept. 26-27, 8 p.m. 234-5816, ext. 34. 791-8486, ext. 364.

HARVEY, comedy by Landscape Script Players, NAS Miramar Theatre, Thursdays and Saturdays, Sept. 25 through Oct. 9, 7:30 p.m. 232-3871.

YOU CAN'T TAKE IT WITH YOU, comedy by Moss Hart and George S. Kaufman, Stagehouse Theatre, Grossmont College, Thursday through Friday, October 2, 8 and 9:30 p.m. 232-3871.

THE DRUNKARD OR THE FAILED SAVCD: Sadie Lou Tieri's musical adaptation, plays under the stars behind the old St. James school off 10th Street, Del Mar, Friday and Saturdays at 8 p.m., Sunday, 7 p.m. 234-7286.

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

ALL MY SONS: Arthur Miller's drama about the guilt of a man who sold his son into parts in World War II, Actors Quarter Theatre, Fridays and Saturdays, to Oct. 18, 8:30 p.m. 234-9609.

WITCH'S BREW: Halloween fairy tale, Actors Quarter Theatre, Saturdays and Sundays, through Oct. 19, 2 p.m. 238-5204.

A BASEBALL A DAY: A new play directed by Ted Reed. Crystal Palace Theatre, every Friday, Saturday, Sunday, and Saturday, October 19, 4:30-8:00 p.m.

Galleries

SCULPTURE by Ron Taro, as well as monthly juried membership show, S.D. Art Institute Gallery, Balboa Park. Through September 28, 8 p.m. 232-5456.

PHOTOGRAPHS by Evelyn Rogers, also antique and vintage model cameras, Focal Gallery, downtown San Diego. 235-4327.

JOE GOOD: Views of skies, etc., conceptualized spatial illusions, Sede/Cagrin Art Gallery, below Hotel Del Coronado, for September, 435-0520.

REFLECTIONS: Merion Estates, recent Paintings, Grossmont College, reception Friday, Sept. 18, 7, to 9 p.m., to show at Oct. 4, 465-1700.

PENNSYLVANIA QUILTS: 35 old Pennsylvania quilts of the 18th and 19th centuries, Fine Arts Gallery, Saturday, August 16 to September 24, 9 a.m. to 5 p.m. 234-8311.

NEW YORK PHOTOGRAPHER Marilyn Krause, a one-woman show of recent photographs, September 14-October 10. My Eye Gallery, La Jolla, 454-7223.

ENSEMBLES by Kay Whitcomb, Knew Art Center, La Jolla, September 12-October 4, 9-5 454-8151.

Cinema

Films

AFTER THE WHALE: Film of whales' plight, Natural History Museum, Saturday and Sunday, Sept. 27 and 28, 1:30 and 3 p.m. 232-3872.

ENVIRONMENTAL FILM SERIES: "Grizzliy," Torrey Pines State Natural Reserve, Saturday and Sunday, Sept. 27 and 28, 3 p.m. 232-2603.

THREE GRANDMOTHERS, film about women from three different cultures. Museum of Man, Action Room, Sunday, Sept. 28, 1, 2, and 3 p.m. 238-2001.

MOSORI MONIKA, film portraying the lives of a Spanish nun and a Vietnamese lnan. Part of "Women's Place" series. The S.D. Museum of Man, Balboa Park, Sunday, October 5, 1, 2, and 3 p.m. 238-2001.

Special Events

IKEBANA: Japanese flower arranging, Natsukio Tanaka, UCSD International Center, Friday, Sept. 28, 10-12 noon. 453-5774.

YOURS, MIIE AND OURS: Evening of Mime and Music, Pumphouse Theatre, Friday and Sat., 26 and 27, 8:00 p.m. 466-8936.


BONSAI MIKI SHOW: Majorca Room, Casa Del Prado, Saturday and Sunday, Sept. 27 and 28, 252-5762.

BONIFAST: Bonita, Carnival Booths, Friday, Sept. 26, 6 p.m., Chuck Wagon, Glen Restaurant, Saturday, Sept. 27, also Roundup Stampede at 6 a.m., Parade, speakeasies, antique cars, bands, 9 a.m., Saturday, Old Timers Luncheon, 11:45 a.m., Bike Races, 1:30 p.m., Dog Obedience, 2:30 p.m., Historical Fashion show, 3:30 p.m., wine tasting, 4:45 p.m., 476-8732.

TIEPOLOES OF POINT LOMA, a field trip led by George Radwin of the Natural History Museum, Saturday, October 4, 1:30 p.m. (two times) 476-0457, between K and F Streets, 421-8666.

NAVY BIRTHDAY AIR SHOW: Blue Angels, F-14 Tomcats, Red Knights, 4300 Top Gun, hang gliders, skywriting, and other displays. Miramar Naval Air Station, Saturday, Saturday, October 4, 1 and 5 p.m. 235-3334.

PALO MISION CHILDREN'S FESTIVAL: feast day of Saint Francis, Spanish plaza of the Mormon Indians. Sunday, October 5, 5 Mass in chapel, 11 a.m., followed by procession with statue of St. Francis, children's games, food and game booths, music, etc. until 5 p.m. Mission San Antonio de Pala. 742-3200 or 742-0331.

JULIAN BAZAAR AND HORSE SHOW: plants and baked goods for sale at Town Hall, Gymnasium (Saturday), October 4, and equipment and pleasure horse competition (Sunday), October 5, Lane Park, Julian, 765-0628 evenings.

JEREMIAH PEOPLE, a Christian music-drama group. Golden Gymnasium, Pt. Loma College, Saturday, October 4, 8 p.m. 222-6474.

JEWISH SOLIDARITY MARATHON: from Community Concours to Juniper and 6th, downtown, noon to 9 p.m. 232-5201.

The Events Page is compiled every week and is sponsored alternately by Southern California First National Bank and Bare Woods Furniture. Listings, as well as photos, etc., should be sent to READER EVENTS, P.O. Box 68603, San Diego, CA 92138 and should reach us by the Saturday before each Thursday of publication.
Neither Magnific
Nor Trend Setters

Reader's 3rd Anniversary Guide to San Diego

Readers Guide to San Diego—desert camping in San Diego County—restaurants, Midweek Dining—put most places you find yourself around town as restaurants, bars, and nightclubs—street theater and where to find it.

Thurs., October 9

There will be no Reader on Thursday, October 2, so the deadline for advertising copy will be Tuesday, October 7.

Reader's Guide to San Diego will be held for the October 9 Guide issue.

Deadline for display advertising is for "Guide" issue will be Friday, October 3, for publication in the October 9 issue.

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10-6

Reader's 3rd Anniversary Guide to San Diego

—the food is clean and the sidewalk is swept.

The Other Theory

—Eleanor Widmer

The Restaurant: Coronet
The Location: Tijuana, Mexico; 142 wrong; off Revolution; Type of Food: Mexican; Price Range: Moderate; Complete lunch, $3.25-5.50; dinners from $4.00

I have a friend who is a T.- — a Tijuana Mayoreo (expert). He can direct you to the place where you find the best beef, the finest fishmonger, the shop that specializes in nuts and spices, and he seems to know each Tijuana street, the gang, and all the garrulous verbiage to use any but native names. For months we planned a trip to Tijuana, the Coronet and offering to take me to lunch. But our schedules invariably conflicted (he is a physician) and inevitably I found myself there with a woman who had purchased rather an expensive shawl at a shop and who had dined in many remote corners of the universe.

Not that I am suggesting that the Coronet is exotic. Far from it. The place is clean, the food is an accomplished characteristic of continental dining places. The tables are dressed in spotted linens, a smoky glass mirror covers the far wall, and the waiters were red jackets. Though we arrived uncommonly early, before noon, the service proved impeccable; in fact, the din of Revolution Avenue was completely obliterated.

Now, I recognize two concepts of dining in foreign places, and they are now honestly opposed. One holds to the notion that you are not experiencing native eating if it is in an expensive neighborhood restaurant, often the grubbiest the better. My husband holds to this theory, and once in Paris, Greece, he actually could not eat it. The flavor of the waiter's apron, literally the color of his shirt, is a serious consideration. I had this occurred a decade before the impact of the feminist movement, I simply could not eat at a restaurant where the waiter wore a gold bracelet with a tiny string of grime under his nails. From that day to this, my husband insists that we double-check missed a great meal, in spite of the fact that he promptly left and followed us upon retracing steps with curiously hair about the gelatinous sauce.

In eating, I am adventurous only to a certain point. While I can hardly make a case for the sunny and carefully prepared food of Donny's, I don't think it's quite the same. A and a grabby equals authentic. In the place, the fact that one does not turn out to be just authentically.

If you are persuaded that a vendor selling you a fruit from a cart with stand-up service will provide you with "true" Mexican food, then don't

let me disabuse you. In Mexico City, I did eat at an open-air place, food for 8 pesos, or 32c. The portion was large, the food steaming hot. But the horse meat used in the stew was "high" — an English term to describe a food with strong, very ripe flavor, as in Limpurige or Linderkasten cheese. And the food could not compare with, the Pan Pan or the Kemer, for lunch.

Which brings us back to the Coronet. If you like continental style dining and good food, try the Coronet. My lunch, for $3.25 consisted of a fine fish soup (it was Friday) followed by a large salad with rougette dressing. The salad, one of the best I've had anywhere, arrived with very crisp romaine, tossed in oil and mustard, with bits of rougette added to it. In other words, it did not have the traditional sour cream base. My friend remarked that the trip to the Coronet would have been worthwhile for the salad alone, and I agree.

Soup and salad were followed by carne asada, (charcoal broiled meat) in the specialty of the house. The secret to an excellent carne asada lies in the cut of meat — you really can't make it do with pork. At the Coronet, the strip of meat came from the flank, and it proved tender, and flavorful. If, like yourself, you don't cook for green peppers, remove them from the skin of the meat. They are not, as at first glance, french style string beans. The Coronet served with refrained beans and a guacamole that did not taste of neither ripe avocados (the plagues of most Mexican places) accompanied the meat.

My friend had shrimp for $3.50 and there were also excellent. A hot creamy Mexican bread, very similar to the one I bought in Paris, was accompanied by a delicious yellow sauce. We were then served a complimentary fruity drink, accompanied by one sad and almond very nice.

My Tijuana Mayoreo had indeed sent us to a fine place. Rami's, renowned for its elegance and fine table, has been appropriately breakfasted. A lunch at Rami's will cost you a cool $7.00, and the portions have shrunk while the prices expanded. The food at the Coronet seemed equally excellent and not quite the price could not be justified.

For dinner, the carne asada goes for 4.50 and the fish fillet for $4.00. By today's prices, these are eminently reasonable. Lobster thermidor, the chef's special, costs $9.00, but breathed loses its timer is only $5.00.

If you are in Tijuana, and you like good food, search out the Coronet. It is in Tijuana, and for several years you will find him helpful and charming.

—Steve Esmedena

"I learned a while ago that the kids want it loud and simple, if they don't want it, they won't listen. They get bored fast." —Edgar Winter

"Edgar's not selling half of his potential" —Johnny Winter

"All I know is that they are putting out some incredible rock and roll out there and the people are eating it." —Pat Sicciano

Columbia Records PR Man

It's almost impossible to determine the longevity of a rock star, but a car can, disappointment is always playing musical chairs with pleasure. And tires is waiting for the next issue of Rolling Stone to discover them. And in the case of Edgar and Johnny, we know that a being is a transient illusion, then Bryan Ferry and Bob Marley come along to contradict them. As Average White Band achieve remarkable success with soul music, David Bowie puts away his crystal ball for funky platform shoes. Nothing is sacred. And often music is just a peripheral consideration. Dylan and Van Gogh are still more socially significant than Ferry, Marley, and AWB, so they make better copy.

Seated front-center in issues like this is a certain range of names, such as Johnny and Edgar Winter. At various points in both their careers, both brothers have been hailed as savours and later demonized as hasps. They have moved from one controversy to another, but for their music they have resurfaced with occasional personal conflicts, on-stage demotions, and professional attitudes. Although they have never really been trend-setters, they have never been trend-following millenials. Still, that doesn't make their gifts and misgivings any easier to assess. And more often than not, we "do it for the kids" only makes matters worse.

Both performers stride the line between refinement and roughness, experimentation and excess, hype and hope. They both have produced wonderfully unique albums, uncompromising Second Winter, Edgar's jazz-oriented, dynamic entrance. They both have produced decent, well-crafted slicks: Johnny's Saint, A kid, Aggar, and Edgar's They Only Come Out At Night. And they both have been accused of overbearing garbo hairs: Johnny's John Dawson Winter III, Edgar's clash of two stars. They have had their successes, and have remained indestructible.

Their concert at the Sports Arena last Thursday was an inventory of the two men, each performed hour-long sets with the same decades-long restaurants, consolidated their members into one large "jam" band. The individual sets were equal numbers of musical complicity and steps A B C of concert, rabbles running. Both have a reprehensible tendency to lay on their effects too crudely, too unpersuasively. There is a limit as to how many times a performer can command his audience to scream "Yeah!" without sounding wholly idiotic. There is also a limit on the number of gimmicks a musician can get away with before suspicions of coincidence run into confirmations of stupidity.

Johnny and Edgar are super instruments when they are not too attuned to their respective audiences. They have an ability to record, even in the more thoughtfully executed. The musical level was bowed. Johnny and Edgar were in their own world, with impassioned identification. Their emotional work, in particular Edgar's tenor and baritone sax solos, was delivered with an almost spiritual exultation.

The set was so perfectly paced that the band called back for three encore. Unusual for the Sports Arena, especially considering that for years they have been locked out of the performance. While the band's oldies jam, usually a slight on the rock band's encore, more solid than the regular set. Are the songs really that different? It's just that, in trying so hard to give the kids what they want, the Winter's managed to abandon what themselves needed?
Readers' Guide to

The Music Scene is compiled every Sunday. Send information and photos to READERS' GUIDE TO MUSIC, P.O. Box 8803, San Diego 92138, or call 235-6716 by Sunday.

In San Diego...

Concerts
The Eagles, Jackson Browne, Linda Hamiltone, Softs Stadium, Saturday, September 27; 2 p.m., 236-6510.

Emergency Exit, Saturday, September 27, 7-9 p.m. Benefit dance at Grossmont College, 8800 Grossmont College Drive, El Cajon, 465-1700.


Elton John, Sports Arena, Monday, September 30, 7:30 p.m. 224-4176.

Joni Marvin, Friday, October 3. The Back Door, Aztec Center, San Diego State. 286-6655.

Three Day Night, Golden Hall, Community Concerts. Friday, September 5, 7 p.m. 236-6510.


Blue Mitchell Quintet, Jazz, Stardom Inn. Sunday, October 5, 8 p.m. Harbor Island. 232-6218.

Freda Hubbard, Jazz, UCSD Gym. Sunday, October 5, 7:30 p.m. 432-4040.

Box Sagga, Cecilia and Kapone. Sunday, October 5, 8 p.m. San Diego State Amphitheater. 286-6947.

Blue Magic and Tavoras, Golden Hall, Community Concerts. Sunday, October 5, 8 p.m. 236-6101.

Chuck Mangione, Monday, October 6. The Back Door, Aztec Center. San Diego State. 286-6655.

Chips Alema: Gene Davis and the Star Routers, country-western. Nightly except Monday. 3083 Claremont Dr. 263-2763.

The Albatross: Merriex, tight jazz/rock. Wednesday through Saturday, September 24-27 and Tuesday through Saturday, September 30-October 4; Joe Tannen, tight jazz. Sunday, Tuesday through Thursday, September 28-30. 1309 Camino del Mar, Del Mar. 267-6744.

Ancient Mariner: Hipshot, rock & roll and sines, Wednesday through Sunday. 725 Shelter Island Drive. 224-2424.

Another Bird: Rising Sons, soul and R&B. Tuesday through Saturday, September 23-27; Abato, jazz/rock, Wednesday through Saturday, October 1-4. 140 S. Sierra, Solana Beach. 765-6713.

Adonis Restaurant: R&B, People Movers, pop, Tuesday through Thursday; Burnes' Brothers, mellow contemporary, Sunday and Monday, 2095 Inshpam, Pacific Beach. 224-2434.

Aunt Emma's Diamond Lounge: Everyone, country, 1523 E. Main, El Cajon. 442-7286.

Back Door: Myrtle diesel and Texas Pride Band, country-western, Friday, October 3, 8 and 10:30 p.m. Chuck Mangione Quartet, Monday, October 6, 7:30 and 10 p.m. Aztec Center, San Diego State. 286-6652.

Bump City: Odessa, Latin rock & roll, Friday and Saturday. 2nd and National, National City. 471-1011.


Chuck's Steak House: Bandit, country rock, Thursday through Saturday. 1403 East Valley Parkway, Escondido. 1-746-6100.

C.J.'s Steak Corral: Cathy Collins Trio, country music, Thursday through Saturday, 3664 Mission Gorge Rd., San diego. 448-8645.

Classic III: Color, Latin music, Thursday through Sunday. Luis Caches, mariachi, every Sunday 3 and 8 p.m. 1832 Palm Ave., Imperial Beach. 429-1161.


Conception Bay Fish Co.: Joint Effort, soft rock, Thursday through Saturday. 2595 Ocean St. Tuesday and Wednesday. 2806 Shelter Island Drive. 224-3611.

Crownroads: The Matrons (formerly Horizon), Friday, Joe Malinoff and Band, Saturday, 345 Market. 233-8956.

Culpepper: Shungo On, mellow 40's, Thursday through Saturday. 7930 Golfcrest Pl. 480-5400.

Dirty Dan's: Nooney Rickett, rock, Tuesday through Thursday; O.D. Corral, Sunday and Monday. 4000 Kenny Mesa Road. 276-2239.

Emers New Salon: Accoustic folk rock, live nightly. Sunday, open mike; Monday, Tuesday and Thursday. Steve Donmoyer from "Hawkeye IV"; Wednesday, Michael, original music. 4078 Adams Ave., Kensington. 284-8956.

Fat Finger's: Kirby Bates and the Fat Finger House Band, blues/jazz/rock, Tuesday through Thursday, 1615 H St. 285-6938.

Helvetic: Sally Tigers, rock, Tuesday through Saturday; Chris, Sunday and Monday. 4200 West Point Loma Blvd. 225-9599.


Tongue and Throat: Moving Pictures, Thursday through Saturday. 1523 E. Main, El Cajon. 442-7286.

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Sonny Stitt
Tues., Oct. 7 - Sun., Oct. 12
2 showtimes 9 and 11

Amad Jamal
Catamaran Hotel, 3999 Mission Blvd. 486-8552
(21 and show ID.)
BOHMER'S BACK
Ex-State College professor Peter Bohmer, who in 1972 made nation-wide headlines for his war of words, received favorable rulings in court action earlier this week.

In U.S. District Court, Judge Howard Turrentine agreed to continue a $109,000 dollar civil suit Bohmer and fellow anti-war activist Paula Thrapp have filed against 57 government officials, Bohmer's attorney, Peter Young of Venice, California, argued successfully that the U.S. Justice Department is responsible for delays in the suit. Justice Department lawyers have been unable to decide which of the government officials they will defend. Bohmer and Thrapp have named Richard Nixon, members of the FBI and CIA, San Diego's District Attorney Ed Miller and Supervisor Lou Conde among the defendants of the court action.

Attorney Young has added two more cases to the activists to the plaintiff side of the suit, George Katsisichas and Sharif Whitehead, and plans to name additional defendants in the future.

The suit, which asks $5.3 million in compensatory and punitive damages for Bohmer and Thrapp, charges that the Nixon administration's "Huston Plan" for domestic surveillance intelligence was responsible for both the wounding of Ms. Thrapp and alleged illegal acts of sabotage against the San Diego Convention Coalition, a group formed to confront the Republican convention planned here for 1972. The convention site was later switched to Miami.

Funded by the American Civil Liberties Union, Bohmer's case is now under review by both the Senate and House Committees on Intelligence. Attorney Young expects stepped-up media coverage of the suit, claiming he has been "contacted by over 100 news representatives during the past 3 months."

And in a local Superior Court action, Judge Douglas Woodworth agreed to provide attorney Young with a transcript of Bohmer's unsuccessful January 1974 attempt to overturn a conviction on felony obstruction charges. Bohmer served 51 days of pre-trial "observation" and was sentenced to three years probation for blocking railroad tracks during a May 12, 1972 anti-war demonstration in Del Mar. In his filing of habeas corpus (a motion challenging unlawful detention) Young revealed that a police informer, Wayne McCracken, had spied on the meeting between Bohmer and his first attorney, Steffen Lemhoff. The motion was denied by Superior Court Judge Jack R. Levitt.

In last week's appearance before Judge Woodworth, Young contended that Bohmer is unable to obtain a teaching position because of his felony conviction and cannot afford the $4,000 necessary for preparation of the trial record. Woodworth termed the $4,000 "a drop in the bucket" compared to the amount local and Federal government have spent in prosecuting Bohmer. Young estimates that "at least one million dollars has been invested in the harassment of Peter Bohmer."

He has assured reporters that Bohmer, who is unavailable for comment, will pursue both his cases to the Supreme Court if necessary and exhaust every legal avenue of appeal.

WHAT A GAS
Despite a recent refund of $4.1 million there is no end in sight to utility bill increases for SDG&E patrons.

The September 19 refund, scheduled to be credited to November's bill or sent directly to users, averages $1.31 for electricity and $2.91 for gas. But a similar $3 million refund, granted earlier this summer, will be eaten up by the further increasing cost of the natural product. According to Don Everest of SDG&E, the company plans "for the worst possible weather condition, so we're sure to allocate enough fuel."

Exceptionally mild weather coupled with unusually heavy rainfall (which translates into more hydro-electric power from the state's dams) and less-than-normal consumption left SDG&E underbudgeted this year.

However, the price of gas has been jumping with such regularity that the $3 million credit won't be returned but will be used to prevent another rate hike. The hikes have been coming at 3 month intervals. Meanwhile, the Public Utilities Commission, the state agency in charge of regulating utility companies, approved an average 35 cent increase in gas prices which should take effect October 1.

The increase was granted to SDG&E to offset a subsidy it had to pay ARCO for more natural gas exploration. As spokesman Everest noted, "if we didn't come up with the money, ARCO could easily go somewhere else to sell its products."

In response to consumer demand, the PUC has developed a "lifeline" plan which will help ease the frequent price hikes for people who stay below a determined percentage of normal monthly usage. Carole Kreitzer, spokeswoman for the commission, said the specific amount has not been determined, though SDG&E's been faced with. But industries will not be the only ones picking up the tab. Large families, regardless of income, will also be saddled with a larger percentage of the bill.

The PUC, claiming it cannot be "a social agency" has not revealed a plan to lighten the load for those on fixed incomes or austerity budgets and PUC officials refused to comment on SDG&E president Walter Zillit's proposal for "Energy Stamps." Under Zillit's plan the federal government would take over the matter, issuing ration stamps to low-income users who would use them to pay their monthly bills.

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Daniel Schorr, CBS Newsman will discuss "The CIA and the Invasion of Privacy" Friday, Oct. 3rd in Peterson Gym, S.D.S.U. 8 p.m.
SDSU Students free with ticket, other students $1, General Public $2
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In Balboa Park
Small Town Picnic

The sun shone, people were smiling and there was scarcely a trace of smog in the air at Balboa Park last weekend for the second annual Festival of the Arts. It's a fine idea. For the whole weekend, free entertainment abounds, and San Diego behaves like the small town it still feels like.

The festivities started with a magnificent display of fireworks on Friday night, following the opening ceremonies at the Plaza de Panama and the open house at the museum, formally (but seldom) known as El Prado. It was the fireworks, though, that really drew the crowds. It was a beautiful night, clear and warm, with the full moon prancing, and dozens of families lined around the fountain in front of the Space Theatre for the best view of the brilliant light patterns. Farther down the road, a young couple shared a bottle of wine at their impromptu picnic, and the children were everywhere.

Over at the Organ Pavilion, Don Rand and his orchestra presented the big band sound for "Dancing under the Stars." And wonder of wonders, people were dancing; middle-aged couples stood up in the aisles and showed off their prowess in swing dancing and modified jitterbug, young couples clung and swayed, and nobody laughed and pointed. Some of the dancers were pretty fine, too, with their dips and whirls. Spectators wandered off, and others descended to fill their places on the benches, but there was so much going on.

Farther down the park, there were other things going on as well, more a function of the Parks and Recreation Department than the Festival. The old gymnasiaums that were built for the World's Fair in the thirties are all in use. There were a dozen stylin' badminton courts in the first; in the second there was a fabulous volleyball game and some casual basketball players. The Balboa Bowl was empty, but my first sight of it was impressive; I had never realized its exact location, and to find an amphitheater of that size behind that unimpressive facade was amazing. In the third gym, the old Conference Hall, ping-pong players of all capabilities challenged each other. Even if you aren't interested in exercise, the park is a treasure trove of spectator sports.

Past the Puppet Theatre, there was a crowd waiting at the end of a benefit for the Gay Center. Everybody looked pleased with the entertainment, which judging by the program was a series of musical productions.

Saturday was really the big day at the park for entertainment. Not only were there scheduled performances by various local groups such as the Civic Youth Ballet, the Civic Youth Orchestra, the Old Globe, Starlight and Junior Theatre, but strolling minstrels, musicians, jugglers, actors and magicians brightened every corner of the park.

Cocktail sundown, the San Diego Symphonic Chorale and members of the Symphony performed under the direction of Charles Ketchum. The Chorale sang light, summery songs, and visual interest was provided by a couple of small boys who cloaked onto the stage for a better view and made themselves comfortable there until their embarrassed father finally came to fetch them. The melody of "Porgy and Bess" didn't get much response, and neither did Brahms' "Liebes Lieder Waltzer," but the Americana melody that followed was a real crowd pleaser, beginning with George M. Cohan's "It's a Grand Old Flag" and moving through a mellifluous solo speech about our American Heritage by one of the ballerinas, through "Yankee Doodle" and "When Johnny Comes Marching Home Again." Smokin' up with Woodie Guthrie's classic (if slightly shopworn) "This Land Is Your Land" and "This Is My Country." It brought most of the audience to its feet cheering and waving. "The West Side Story" medley which comprised the encore was enough to calm the bears down. The members of the symphony offered Rimsky-Korsakov for culture and Adagio from Romeo and Juliet for their patriotism.

The law offered further variety, in the form of puppetta, Hawaiian dancers and a kona roast in the courtyard of El Prado. Indian Maques performed through the afternoon in the Zozma gardens. Mary Jane Newman had a harpsichord concert in the afternoon, and the highlight of the evening was an organ and harpsichord concert featuring the huge outdoor organ and Antiphonalist. You could hear strings of it blocks away as it filled the air.

This is the second year that the city of San Diego and all the other the other participating agencies sponsored the festival together. With enough feedback, '74 will see it again next year, and I for one think that's the best idea I've heard this week. If you missed it this year, agitate for a repeat.

---

Matthew Alice

Law

Dear Matthew Alice,

Is it true that California is passing a helmet law for motorcyclists?

Ray Arthur

Santee

Dear Easy Rider,

Chances are good that the state will not pass such a law. It has already rejected eight attempts to force compliance with the federal Highway Safety Act of 1966, which stipulates a nation-wide helmet requirement. California stands to lose $48 million in federal highway funds for bucking this law. While the U.S. Government claims it simply wants uniformity on the country's highways, California legislators feel that the requirement is an unnecessary federal interference, and that California's safety standards are higher than the federal law requires in most areas.

Oakland's Hills Angels just won't look the same in Bell helmets and visors, although the law says nothing about riding barefoot and shirtless.

Dear Matthew Alice,

I was playing chess the other night and I had the misfortune of losing all my Royal Subjects, but I did manage to deployments all his forces, down to his rook and his king. Now in the ensuing battle he managed to corner me and get the game deadlocked but I wasn't in checkmate or check. My move was seen but I couldn't move without going into check. Is this a statement? If not, what is the situation called? Can you clearly define statements? We are all as war as to what this is.

Timothy C. Snyder

Pacific Beach

Dear Timothy,

Let there be peace.

The best definition of stalemate I've heard lately is "deadlocked: not in checkmate or check, and nowhere to move without going into check." A statement is the same, though not even the great have the chance to reach a stalemate once in a while. The other form of Draw is a perpetual check, in which two pieces hop back and forth on the same squares in pursuit and escape.

Unlike the intrigue of the opening, the zest of mid-game or the ecstasy of end-game, stalemate is a damp handshake, the honor fence instead of exiles in disgrace.

Dear Matthew Alice:

I'm in a bit of a spot. In addition to working 30 hours a week, I'm taking 18 units at one of the local colleges. Unfortunately, I have a paper due in every class and little time to work on them. I can't drop any of the classes because I am graduating in December. I don't feel very comfortable about this, but isn't there a company that will do my research papers for me? How can I find it?

Worried Student

Mission Beach

Dear Chaser:

There are several companies that provide exactly the service you require. It is not only morally and legally wrong to submit such a paper as your original effort, but it is also easy. Work sent to you by the various research companies comes stamped "For research use only — not for submission" or something like that. I've never used myself. Whether you use the material as research, or type the paper and submit it without the stamped warning up to you. One company, Research Assistance, Inc., will send you a catalog of his current work for $1. The company will also provide original research for most topics within 16 days. Prices are high for this service. For more information write to the company at 11945 West 6th Pl., Suite 202, Los Angeles, CA 90025. You may also check the classified ads for more companies. In case your conscience bothers you too much on this matter, St. Brigid's Parish in Pacific Beach offers confessions every Saturday from 4:30 to 5:00 and 7:30 to 8:00.

Want your questions answered straight from the horse's mouth? Write Matthew Alice, c/o Reader, P.O. Box 80805, San Diego, CA 92138.
Nashville — Robert Altman proceeds to course over salient fact of the current music scene with amazing, caring mobility. His leaps-and-bounds progress is made to appear effortless because of his habit of skimming, primarily. Here, and he and his allies visit Music City, U.S.A., but they arrive there with their own ideas ready and unalterable. Their aim is to capitalize on the capably known and hardly at all enlightening. Altman has added up to his chosen site and has decided to get more than mere outraged. He has an audacious idea, worth pursuing; to do a film about the music, that employs no legitimate country singer, no country biopsy performers, themselves, and an effusive anguish without country music background or interest. A generous lack of excitement in the music, lack of audience, lack of appreciation of the creative work involved. Altman uses a PEYTON PLACE complexly structured - a thick weave of characters — but, without doing any real plotting, he uses it to disguise the fact that he deals in one-note, monotone, uncom- plicated characters and events. There are, just on the law of averages, some agreeable faces in the milling mob. Karen Black, more the same face, else makes you recognize the country by trying to country- sing it, but the substance of the film is a scrubbed pink face and impeccable manners. Another graduate whose function in life is to be the foil to 1.50. Two dead-men children set up an interesting, ambitious situation, a perfect straight face in a movie overrun by broad gagging. Gary Garfand, Harris, Henry Gibson. ** (Cinema 2)

The Wanderer — Perhaps he is trying to create an illusion of interior logic, Lina Wertmuller makes no attempt at improbability. (In Italy, 1957, an exiled Jew,traditionally, becomes a Jew with whom he is forced to take all of his money and enter a concentration camp, and they promptly return him to the camp. Here, Bazin, another large one (this accidental reunion occurs at the exact moment of the first appearance of the latter for the sake of an unopened postcard) is working for a therapeutic postcard (pears). The frequent,Forecasting back to the war years stimulate the viewer's expectations of witnessing untold inedicencies, and, sure enough, at the same time director a way to dodge the respons- bility of the film, it is a believable environment in either the past or the present. The Tropiquer, going along obligingly with the popular equation of acting with gravelling, wallowing, and subliminal (Thulin, Glenda Jackson), as she claws about a coarse diamond in a smeared straw- berry jam on face and fingers. With Dick Van Dyke, Gabrielle Ferretz. K. 

K. 9/22 through 26

The Other Side of the Mountain — An Olympic hopeful — she whooping cough, her face is fore- ground of a pretty snowscape and shouts to the mountaintops, I'm Jill Kornet, and I shall, break her neck and is paralyzed for life from the spot a her face is red, in flashbacks, through a first-person narrator who has come to grips with her destiny and has decided to start the thing toward the audience for a Reader's Digest inspirational analogy. Larry Peerce, the director, suppresses any crude rudeness or discomfort in the situations, and he pushes everything — into a deeply nostalgic state at the edge of tears. David Walsh's face is a study in the face, in particular, seems to need a good wip with the old towel; the entire face is an indication of the emotional level, Peerce and his players, mainly Marilyn BAMNT, Ben Bridges, and Thelma Gray, seem to have a scrupulous about mundane details — the gossips and ghemmers in the girls locker room (You must be your own beax's war), the skiers' theaters and cafetrias (a strange area, in the shape of gogol's face, for instance). ** (Fashion Valley)

Part 2 Walking Talk — The con- tinuation of the movie's trajectory, with Bob Swenson taking over from the Don Baker, directed by Earl Bellamy. 

Picasso — Directed by Luciano Emmer. Co-written with WALLS OF JERICHO by Herbert Kline. (Unicorn)

Race with the Devil — The abrupt, unshakable, and almost make-up nonsense of that which precedes it a chase thriller that begins a low gear, about a quartet of vacations who try accidentally on a devil worshiping town, and how their vacation spoiled forever later. A good commercial for the elusive Vogue mobile home, and some effectively distractive action scenes (though the childish delight in car crashes gets a bit out of hand). Peter Fonda, Warren Oates; directed by Jack Starrett. ** (Strand)

The Return of the Pink Panther — Another film, this time set in Scotland, Blake Edwards suggests there is no super jefamality of laughter than the audience's confident expectation to laugh. It is probable, in this film, by Edwards' two earlier films, and by his maintaining a schedule of gags as inscrutable and emphatic as in Warrens' Looney Tunes. Women and men are welcome, even if the gags are not as better than standing in line at the train for two forefathers; and Peter Sellers merits a strong commendation for slipping into his old characterization with no need of retellings. But the multiple repetitions (the storyline itself — a reverberation of Hitchcock's MANCE TO THOR) create a much cozier situation than in Edwards' best comedies, harsh, moribund. ** (Grove)

Saturday Night at the Batea — A rather unusual simple, filmed in New York City and at the Manhattan Museum of Art, directed by Sheppard, Robert Aberdeen, and Joseph Heit; directed by David Buckley. 

Scenes from a Marriage — An ingmar Bergman soap opera transferred from Swedish weekly television to American art theaters. A good soap opera, one of private and domestic questions and personal problems, of Biblical epics, X-rated. ** (Cinema 3)

Sedum and Goromodora — The Mitchell Brothers' big-budget (for a porno film) production of a Biblical epic, X-rated. ** (Kim, 10/1 and 2)

The Smile — The American beauty pageant ritual, re-created by Streisand and long, Barbara Faelon, Melanie Griffith. (Center 39)

The Sting — The BUCH/CASSIDY gang, Reitman and Newman and director George Ray Hill, regrams for a Martin Scorsese gangcap, (you can never be sure that even the most mundane (for a fake-out scheme) set in the urban 1930s. Recreation of the period is lavish in terms of sets and clothes styles, but in terms of style it is done absurd-menbly, with a dash here, a pinch there, strictly on the sleeve. The movie only concerned, though, is that you like the stars and pick a form for them to come through uncannily. Newman by now presumed you like him, or he no longer cares, while Redford keeps on pushing, Pushing. With Robert Shaw. ** (UCSD, 9/28)

2001: A space odyssey comes from its exposing the mass media is to speculate that it had been done more explicitly in its 1968 experiments. Only where money really counts — the finicky behavior of the country's capitals — does it move into new territory. Altman's portrayal of modern technology has never been done and that the same goes for (DR. STRANGELOVE), and not bad. The music here is equally as (SHELTER). Nonetheless, a definite feeling of awe creeps in now and then during this incomprehensible chronicle of mankind from birth to rebirth. 1968. ** (Ken, 9/26 and 27)

Westworld — Michael Crichton, a sometimes doctor, biochemist, college professor, real estate speculator, novelist in the fields of science fiction, youth culture, and popular pornography, and a screen- writer. His first novel was an initial directing and demonstrating that it is possible to get a down of the ground is a shaky guarantee. His first movie remains mainly on plot, which is unfortunate because the scenario is very weakly. However, Yul BWrner is happily painting, in a role in the range of a robot. 1973. ** (Alvarado Drive In)

White Lightning — Moonshine and murder set in a world that had in the "Sheevers" while bustling through a large town and they play "Rock of Ages" while grieving at a funeral, and they make no fine distinctions between comedies, true facts of life. "The naff, dumb hippie freaks, kur Burt Reynolds; director Michael Crichton. ** (Oscar, developed from an old, 1973.

The Wolf and the Lion — Raisin, the Barber chestman, kids an old man and he plays with the children in far-off, Tangier, and Roosevelt, the cowboys president.

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In 25 years of advertising I've never seen anything like it. We got over 300 responses to our $27 ad in the Reader. On the East End, formerly: Armiddio Hidigts, Hillcrest We're used radio, the Adviser, TV Facts, the Life News, and the Reader brings us more business sales with a much smaller dollar invested.

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We got over 75 responses to our ad last week. Please look at 45 of them came in by Saturday night.

New York Pizza, North Park

Theater's dusk-to-dawn horror jambore, this teasing fantasy about Samoa twice is over to head when it crashes film festivals and is promoted as the peer of Hitch-cock's thrillers. Because Brian De Palma (GRENAGIS) made it, there has been a notable tendency for critics to rate their treatment uncomromingly. The sick-joy quality of it would be more engaging if the movie were not so self-congratulatory. And the jubilation of miscellaneous elements — the story of Hitchcock, crude gore, spoofing, loopholes, etc. — are genuine. Bernard Herrmann's humorous romantic score — the impression of loose screws caroming inside a finely tuned head. Man, Mankind, Jennifer Satz. ** (Finn, Del Oro Drive In)

Sleuth — Anthony Shaffer's vedy vedy clever sleutpapge is actually not a mystery story (for instance, a study of a knigh of bigol (Olivier, acting in a Man of a thousand Voices style) who happens to compose gentle who-done-its on the side. Shaffer sends up the detective genre with notable malice, yet his own pretzel plot would be completely undone if it failed to sustain the audience inside the English country estate, dark and easy like the interior of a humid, a wandering eye will probably find more fascination in the clever nicknacks — antique dolls, bizarre board games. Limps in the (TOSKES), than — in the deceitful plot revealed in the '20s; they are painting, in a role in the range of a robot. 1973. ** (Alvarado Drive In)

Westworld — Michael Crichton, a sometimes doctor, biochemist, college professor, real estate speculator, novelist in the fields of science fiction, youth culture, and popular pornography, and a screen- writer. His first novel was an initial directing and demonstrating that it is possible to get a down of the ground is a shaky guarantee. His first movie remains mainly on plot, which is unfortunate because the scenario is very weakly. However, Yul BWrner is happily painting, in a role in the range of a robot. 1973. ** (Alvarado Drive In)

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The Wolf and the Lion — Raisin, the Barber chestman, kids an old man and he plays with the children in far-off, Tangier, and Roosevelt, the cowboys president.

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NOW, GREAT, you won't be related to those Freetones would you? D 0 B 4 Klong

WE'LL make the best submarine in San Diego. On Monday, November 1 ($1 after 5 p.m.). Yellow Submarine. 1961 Abbott (across from the Bieber station), C.B., 224- 9017.

SART: 1. Moosies won't fit in corners. Besides, they scare away running behavior. Getting away from me, and all about how machine gone? Col. Sandia.

TALL SUM CAUCASIAN man of 25 with smarts seeks athletic girl 18-30. Good appearance, looks, books, and skill. Write Ray, P.O. Box 7111, San Diego, CAL 92107.

RICH - I PASS A NOTE to you at the Chicago-War concert. Please call again! Martha, 281-6405 or 582-6886.

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JACKIE OF RAINBOW MA. may the snowiest of your times with the highest of the highest, the deepest passions, and the fastest heart. Abolish this tale of winter. I am concerned.

OH FOLLOWERS OF THE GREAT AG HA: the sacred grapefruit awaits the secret. I am concerned.

BOZO: YOUR SISTER sent me two pictures of you. You don't show your age. Job that girl. Call and ask her.

CHRIS R. WHERE are you? I miss our discussions, "S."

KANDI: WHAT'S this and perverted thing you have in mind with the dog? I've heard of fourmises, for sure.

BILL: J E T AIME, authentique! Happy anniversary.

LOST: ONE PAIR of ruby slippers. Reward. Anyone knowing their where- what of the West, Box 6603, Land of the Giant.

WHERE HAVE THE FLOWER children gone? GREAT trouble to talk with people 25-35 who were once in the for any boy or girl. Call Please call 278-2720.

MISSEND GIRL, MADRAS, bring hair, brown eyes, medium height, last photographed at the Biker Ball, 23rd and 12th, Auri Em, RR1, Muckman, Kansas.

WING COMMANDER HUEBLOPE DIZZLE sorry to say slightly damaged. The value of the wing. Call 225-1931 or drop me a line. Steve, 5014 Votitora, Apt 4, San Diego, Calif. 92107.

NEED SOMEONE TO TALK TO? Ocean Beach Community Services, phone 568-9560, every day from 9-9. We can't help, we'll try to find someone who can.

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GOING EAST Black imitation winter coat with storm flaps and excellent condition. size 14 5. $15. If interested call 429-0733.

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GARAGE SALE, Saturday, September 27th, 7-9 p.m., Beacon Hotel. King size bed, dresser with mirror and accessories. Call Mrs. Carter, phone 911. 3980 Boone Village, 272-4735.

GOOD USED portable swimming pool: 4 feet deep 8 feet round. Need some work on ordering. Ask for Bill or Nancy, 444-9337.


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INFANT BICYCLE SEAT with safety belts, leg protectors, and black cushioned seat upholstery. Snap this on for 5$. Call 987-2309.


LARGE EAGLE DRAWER, worn but sturdy, 24 in. high 60 in. wide, 8 legs. Olive, 221-1845 Mondays through Friday.

CREATING CHARIE HAND/KING PLANT. Del Mar 1st prize winner with retail. Compare with retail nurseries, 25% and up. Will swap for maconite, pottery, other bonsai-like materials. $20. 467-1612 evenings.

NEIGHBORHOOD GARAGE SALE Saturday & Sunday, September 27 & 28, 9-1, 8th & Sycamore. Items as is. 4306 Vision (near Scrip's Hospital). SEWING MACHINE, SINGER, straight stitch, in working condition, motor damaged. $25. 454-1457 evenings.

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BOOKS FOR SALE: USED. Psychology, Lang, may, Erikson, etc. Philosophy, History, etc. Modern Theology, Reasonable. Call after 6 p.m. 755-1110.

INDIAN PATTERN RUG, 61/2 x 3 feet. Handwoven multicolor wool, new. South of Market Ave. Last offer after $45. Phone 454-0541.

4 OUD TURQUOISE NECKLACES. Real How. $25. 1007-2211.

SALE - SEPTEMBER 27th & 28th. All furniture, clocks, TV's, odds & ends, a few plants, Hours, 1:00-4:30,在里面 Costa Nursery.

23 12 SQUARE black and white cornice TV in good condition with sir plates and a new television set. Call 224-9617, 226-0412, evenings are the best time.

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Come see our Boston Frens, Creging Charlie's, and other hanging and standing plants.
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"4 OUD TURQUOISE NECKLACES. Real How. $25. 1007-2211."
In the document, there is a list of books for sale, along with descriptions and prices. The books are used and in good condition, with prices ranging from $5 to $50. The texts are in English, and the list includes various genres and topics. There is also a section for housing, with details about a house for rent in San Diego, priced at $1300 per month, and another for sale in Beach City, priced at $390,000.
20% off all parts and accessories for one full year with purchase of new cycle. We have a complete line of street, trail and motocross bikes at greatly reduced prices.

**Rides**

NEED RIDE TO, or close to, tennis/ millennium in October. Share driving, expenses, etc. Mark 4, 242-2467.

RIDE NEEDED to and from S.F. Bay Area on Labor Day weekends of September 27-28. I don’t smoke but do drive really well. Box 291-0966.

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WANTED: PART-TIME LEGAL SECRETARY or law office in Ocean Beach. Salary competition at $2.50 per hour plus benefits. Write: AQUICRUZ-P-1, SHIN JYUTSU marine LEAD. Please release to further evaluate your body’s energy with these 5500-year-old Oriental therapeutic arts.

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**Photo**

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