

THIRD CLASS  
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# READER

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—E. J. Rackow—

Easy Quiz: who is 35 years old, male, of radical political background and is now trying to unseat the California Democratic incumbent, John Tunney, in next June's primary? His reformist platform has a broad economic appeal. He's also married to a movie star with outspoken views who won an academy award despite her politics.

Answer: Tom Hayden.

He came to a fund raising garden party in his behalf, held at the home of Elsa and Keith Breuckner in La Jolla, Sunday, October 12. Admission at \$15 a head included Jane Fonda and Jon Voight, finger food, plus the Versailles type garden of the hosts. Drinks extra, at a dollar apiece.

A few years ago, the Breuckners had opened their home to raise money for the defectors from the Constellation sailing for Viet Nam. At that time, the price of admission was \$5, Jane Fonda and David Harris the guest speakers, and about 200 attended. But money is tighter and, movie stars or not, only 75 turned out for Hayden. Still, the speakers could not be faulted for their lack of commitment or enthusiasm.

Fonda and Voight arrived together, early, and in advance of Hayden. After a few minutes of rest, they both mingled with the guests in the patio. Apparently scarfing, Fonda ate rapidly from her paper plate — fritos, cheese, assorted dips, stuffed cherry tomatoes. Her fingers worked like wild birds. She wore a cotton tie-dye suit, mid-calf and wine colored, and a string-knit off-pink shirt. Her boots were high heeled and of crushed leather. Her hair was glorious; she appeared lightly made up; she wore no lipstick. Jon Voight came dressed in milky jeans, a tan shirt and a pale blue corduroy shirt jacket with an iridescent finish. His naturally blonde hair grazed his shoulders.

What has this to do with politics? Though Miss Fonda won an Oscar for Kluge and Jon Voight received a nomination as best actor for his superb performance in Midnight Cowboy they came as "just folk," speaking to anyone bold enough to ask a question. Of the two, Jon proved the most effective. He made a preliminary speech about Tom Hayden in which he explained why he had decided to sponsor Tom — because Tom had "put himself on the line, got hit over the head with sticks, and I felt guilty. I was very impressed with Tom during the Chicago 7 trial. He was more peaceful and clear than the others and I kind of identified with him most. He was dignified and beautiful, so I kept in touch."

"To follow Tom is always fruitful," continued Voight, "because he tells the truth about what's going on, and he has the ability to phrase things. I'm not as astute as Tom. He can cut through things and arrive at decisions quickly. I think he'll be a fantastic senator."

Jon Voight meant it. Unassuming, modest, self-effacing, Voight constantly assured everyone that Tom would explain the issues better and knew the answers more than he. He wanted to address each person by his or

her name. When I asked whether his politics had caused him any difficulty in the movie industry (he also campaigned for McGovern) he assured me that since the war in Viet Nam ended, actors could express whatever political opinion they wanted to without fear. Warm, sincere in the best sense, he had my vote as a humanist. Inquiring about what he had been doing lately, and expecting some answer about his next film, Voight surprised me by smiling boyishly. "Mostly baby-sitting. I have a baby girl 5 months of age and little boy of 28 months." This proved to be his first appearance for Hayden.

Fonda could in no way duplicate Jon Voight's warmth, nor does she feel the need to. Understandably, she is under pressure. Hayden has spoken to 600 groups since last June. If Fonda appears at even a fraction of these, it must be difficult to answer the same questions again and again and to maintain her poise when people address her as "Jane," and expect her to be informed on such issues as Indo-China, statistics on unemployment, etc. Said she, both as wife and politico, "If the people of California were the jury, Tom would win."

After 40 minutes of this Mr. Fonda retired to one of the bedrooms and was not present during Hayden's speech. He arrived by plane and car at approximately 3:30 — the party started at 2 — and Voight introduced him.

Hayden wore a tan summer suit, a cerulean blue shirt, a tie of blue and brown stripes, knee length brown socks (he pulled them up before speaking) and brown laced shoes stitched like moccasins. In other words, he had erased the sweatshirt and bluejeans image.

Dispensing with the microphone, he said, "People want to know if I'm a radical. If radicalism means getting to the bottom of things, I am a radical. Some think radical means chaos. But I am for alleviating problems within the Democratic party where media candidates predominate. Politics has to be restored through the use of clubs, unions, organizations, senior citizen's groups, so people can pressure for their demands."

"The issue will not be a menu of 25 different issues to appeal to 25 different groups, but to accept that we are at the end of the Age of Expansion in which we have an unlimited concept of energy, cheap labor, and policing around the world." He attacked the salary of \$800,000 a year for the president of Exxon, Pentagon spending, and said that it was hypocritical for people to believe that they were for the military budget but not for inflation.

Hayden spoke with energy and passion about the need for a National Health Bill, for an Economic Bill of Rights in which employment would be guaranteed for all, the need for solar energy for California's future, and most important, the acceptance of a new philosophy. Not the philosophy of the frontier in which one had unlimited resources to use for status symbols and gadgetry, but "the improvement in the quality of our lives."

## Political Garden Party



Photo by Jay Gitterman



"I was very impressed with Tom during the Chicago 7 trial... He was dignified and beautiful, so I kept in touch."

Start to finish, 15 minutes. Sober, dedicated, with no attempt at jokes, small talk or a visceral appeal to the audience. Then the question and answer period.

Question: How do you plan to implement your "economic bill of rights"?

Answer: By hoping that groups of people will work for this policy and that I won't be an isolated type in the senate, but one of several who can be effective.

Question: You spoke of hypocrisy. Don't you think you're a hypocrite to come here and speak about people's economic needs when you're married to Jane Fonda, who's a millionaire?

Answer: I worked for years in Newark organizing and lived on a dollar a day. As for Jane, everyone knows she gives her salary to good causes. Would you have liked it better if there had been no movie stars today? Would you have come out to see me on a street

corner?

Reply: I would.

Hayden: Then sign that lady up for our organization at once.

Question: Where are your Blacks and Chicanos today? This is a privileged group paying \$15 to get in. What is the practical thing to say about Blacks and Chicanos?

Answer: We have to build along the lines of the coalition.

Question: Why are you running in the Democratic party, rather than as an independent?

Answer: Because people in the Democratic Party have the most problems (the poor and underprivileged) and I want to help them.

Question: What future do you foresee for yourself if you don't unseat Tunney in the primary?

Answer: I will go on.

The party's over. Hayden prepares to leave. There are still hands raised for questions, but Hayden has to drive back to the airport, get back on the plane,

back to the next meeting tonight, tomorrow, the day after. A crowd forms around him, but most of the people disperse.

Why did they come? To hear Tom Hayden and find out what the issues were.

To see Jane Fonda in person. To see Jon Voight and Jane Fonda.

Oh, I've been to this house for another fund-raising occasion, and I love this house, it's neat.

I'm sick of my job. I want to meet new people. I thought, why not.

I'm old, but I'm always willing to listen to something new.

I always admired Tom. I just love Tom. I'd do anything to get him elected. I even made a dip, and I hate cooking.

Photographers take the last of the pictures. The candidate thanks the host and hostess. The wife-movie star-campaigner emerges from the bedroom. The sun flops on its belly and sinks into a faultless, non-political sea.

# EVENTS

## SPECIAL EVENTS

**INTERNATIONAL FESTIVAL at S.D.S.U.** featuring cultural presentations from around the world in the "World of the World." All day Wednesday, October 22, from 11 a.m. on the lawn in front of the Campus Lab School, in the evening in Montezuma Hall, Aztec Center. Free during daytime. 286-5258.

**CALIFORNIA FIBERS SHOW**, featuring weaving, quilting, collage, basketry, needlepoint, batik, etc. October 17 through November 18. Central University Library, U.C.S.D. 463-0676.

**TUJANA** is celebrating the 50th anniversary of its Municipal Government throughout October. American Revolution is closed to vehicle traffic to make room for dancers, arts and crafts booths and displays. Call (903) 385-8992 for information.

**POWAY POW-WOW DAYS**, through Sunday, October 19. Rodeos Friday, 7:30 p.m.; Saturday, 1:30 and 7:30 p.m. and Sunday, 1:30 p.m. Community Fair at Twin Peaks School, daily 10 a.m. - 6 p.m. 748-0016.

**WOMEN IN FRANCE**, a photo illustrated survey presented by U.S. French Department. October 20 - 31. 291-6480, ext. 237 or 286.

**"MEET YOUR GOOD NEIGHBOR"** night for new South-east Asian residents of San Diego County hopes to provide information for refugees and their sponsor and to foster a sense of community. Traditional Vietnamese entertainment. Free. Monday, October 20, 2 p.m. Montezuma Hall, Aztec Center. S.D.S.U. 583-7959.

**POPULAR CHINESE EXPOSITION**, trade and product fair with displays from Red China. 9 a.m. - 7 p.m. daily, October 15 through November 30. Auditorio Municipal, Tijuana. Free. (903) 385-1086.

**KEBANA SOCIETY SHOW**, Japanese flower arrangements. 10:30 a.m. - 4:30 p.m. Saturday and Sunday, October 18-19. Majors Room, Casa del Prado, Balboa Park. Free. 232-5182.

**PLAZA BICYCLE AUCTION**, 10 a.m. Saturday, October 18. Plaza Hall, Community Concourse. Free. 286-8510.

## SPORTS

**FOOTBALL:** Chargers v. Kansas City Chiefs. Sunday, October 19, 1 p.m. San Diego Stadium. 280-2111.

**FOOTBALL:** Aztecs v. New Mexico State (Shrine Game). Saturday, October 18, 8 p.m. San Diego Stadium. 286-0947.

**SOCCER:** Aztecs v. Biola College. Wednesday, October 22, 7:30 p.m. Aztec Bowl, S.D.S.U. Free. 286-5204.

**HOCKEY:** Mariners v. Indianapolis. Thursday, October 16. Mariners v. Winnipeg. Saturday, October 18. Both 7:30 p.m. at the Sports Arena. 224-1176.

**WATER POLO:** Aztecs v. Pacific. Friday, October 17, 2 p.m. Aztecs v. Fresno State. Saturday, October 18, 10 a.m. Aztecs v. Whittier. Saturday, October 18, 2 p.m. William Terry Pool, S.D.S.U. Free. 286-5204.

**WOMEN'S VOLLEYBALL:** Aztecs v. Grossmont College. Thursday, October 16, 4:30 p.m. Aztecs v. U.S.C. Friday, October 17, 3 p.m. Aztecs v. Cal State Long Beach. 2 p.m. Women's Gym, S.D.S.U. Free. 286-5204.

**WOMEN'S FIELD HOCKEY:** Aztecs v. Mesa College. Thursday, October 16, 3:30 p.m. Hockey Field east of Tennis Courts, S.D.S.U. Free. 286-5204.

**STOCK CAR RACING:** West Coast Super Stock Car Championship Race, 100-lap main event, last official race of the season. Saturday, October 18, Cajon Speedway. Qualifying 6:30 p.m., race 8 p.m. 448-8900.

**EVENING TRIBUNE TENNIS TOURNAMENT**, Morley Field, Balboa Park. Friday through Sunday, October 17 - 19, 8 a.m. to sundown. 236-5717.

## THEATRE

**OUR TOWN** by Thornton Wilder. Old Globe Theatre, Balboa Park. 8:30 p.m. daily except Mondays and 2 p.m. Sundays, now through November 9. 239-2255.

**THE ADVOCATE**, drama by Robert Noah probing issues of the Sacco-Vanzetti trial in the 1920s. Carter Center Stage, Balboa Park. 8:30 p.m. daily except Mondays and 2 p.m. Sundays through October 26. 239-2255.

**THE GOOD DOCTOR** by Neil Simon. A series of sketches derived from Chekhov's short stories. San Diego Little Theatre in Del Mar. Farquarsons. Fridays and Saturdays, 8:30 p.m. Saturday, October 18 through Saturday, November 8. Matinee Sunday, October 26, 2:30 p.m. 755-7358.

**A BASEBALL A DAY**, a new play directed by Red Reed. Crystal Palace Theatre, Ocean Front Walk, Mission Beach. Friday through Sunday, October 17-19. 488-8001.

**ALL MY SONS**, drama by Arthur Miller about the guilt of a maker of shoddy airplane parts in World War II. Actors Quarter Theatre. Friday and Saturday, October 17 and 18. 8:30 p.m. 238-9909.

**ROYAL HUNT OF THE SUN**, drama about the Incas. Thursday through Saturday, October 16-18, 8 p.m. Mayan Hall, Southwestern College, 900 Oak Lakes Road, Chula Vista. 420-1331.

**DRACULA**. Fridays and Saturdays, 8 p.m., October 17 through November 1. North County Community Theatre, Vista. 726-9802 evenings.

## DANCE

**EVENING OF IMAGES**, the San Diego Ballet Company with guest artist Lynda Youn dancing to music by Beethoven, Villa Lobos, Rachmaninoff and Berlioz. Saturday, October 18, 8 p.m. San Diego City College Theatre. 449-1578, 449-1978, 449-2198.

**BELLA LEWITSKY**, internationally acclaimed West Coast dancer/choreographer. Saturday, October 18, 8:30 p.m. Mandeville Auditorium, U.C.S.D. 452-4099 (information), 452-4559 (box office).

## MUSIC

**LA JOLLA CHAMBER ORCHESTRA** with pianist Grant Johanneken perform works by Bach, Mozart, Stravinsky and Haydn. Friday and Saturday, October 17 and 18, 8 p.m. Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect. 459-6445.

**THE EASTMAN QUARTET** will play chamber music by Beethoven, Martinu and Brahms. Tuesday, October 21, 8 p.m. Montezuma Hall, Aztec Center, S.D.S.U. 286-6447.

**JULIAN BREMAI**, guitarist. Thursday, October 16, 8:30 p.m. San Diego State Theatre. 282-4441.

**MINI CONCERTS:** "Music to eat lunch by." Nicholas Grant, violin, and Howard Wells, piano. Friday, October 18, 12:30 p.m. Monday, October 20, 12 noon and 12:30 p.m. Free.

**RECITAL** by Nancy Koon Jones, mezzo-soprano, featuring works by Purcell, Wolf, Saint-Saens, Honnegger, Barber, Osma, Paganini and Guastavino. Saturday, October 18, 8 p.m. Recital Hall, S.D.S.U. Free. 295-1234.

**THE GOLIARDS** perform Elizabethan music in costume. Sunday, October 19, 7 p.m. St. Andrew's Church, Pacific Beach. 272-0313 or 273-3022.

**RECITAL** by Patti Merrill, soprano. Tuesday, October 21, 7:30 p.m. Third Floor Lecture Room, San Diego Public Library, downtown. Free.

## LECTURES

**THE MYSTICISM OF KAHILIL GIBRAN** by Dr. Joseph Ghousassian of U.S.D., author of "Kahlil Gibran: Wings of Thought". Thursday, October 16. San Diego City College Theatre. Free. 291-6480, ext. 354.

**CHARLES BERLITZ**, author of "The Bermuda Triangle." U.C.S.D. Camino Theatre, Thursday, October 16, 8 p.m. 291-6480, ext. 354.

**ROBERT N. BELLAH** of U.C. Berkeley lectures on "The Tradition of Republican Virtue in America: from Washington to Watergate." Wednesday, October 22, 8 p.m. Council Chambers, Aztec Center, S.D.S.U. 286-6397.

**JOSEPH ABILEAH**, Israeli pacifist, speaks Wednesday, October 22, 8 p.m. at 7380 Eads St., La Jolla. Free.

**THE VIBRATIONS OF THE UNIVERSE**, Thursday, October 16, 7:30 p.m. Part of continuing planetarium lecture series. Southwestern College, 900 Oak Lakes Road, Chula Vista. Free but reservation required. 420-1331.

**"FAMILY LAW"** — what you should know about marriage and divorce. Informal lecture. Tuesday, October 22, 7 p.m. Cabrillo Pacific University College of Law. Free, but seat must be reserved by calling 560-7666.

## GALLERIES

**SKYLINE CHORALE: BICENTENNIAL U.S.A.** Friday, October 17, 8 p.m. Civic Theatre. 236-6510.

**DREAMS AND NIGHTMARES**, a 1973 documentary on the Spanish Civil War. Tuesday, October 21, 7 p.m. Room 1438, Humanities Library Building, Revelle Campus, U.C.S.D. Free. 452-3120.

**ROBERT FROST'S NEW ENGLAND**, film by Dewitt Jones, presented by Mesa College Community Services at Montgomery Junior High. 2470 Ulric St. Thursday, October 16, 8 p.m. Free. 279-2300.

**ARTUR RUBENSTEIN** in "Love of Life". Sunday, October 19, 2 and 8 p.m. Horace Mann Auditorium. 583-3300.

**THE SOVIET WOMAN**, a socio-historic account of the emancipated Russian Woman. Sunday, October 19, 1, 2 and 3 p.m. Action Room, Museum of Man, Balboa Park. 239-2001.

**HAND COLORED PRINTS**, work by 26 young established artists. The Fine Arts Gallery, Balboa Park. Saturday, October 18 through November 30. 232-7931.

**AFRICAN HERITAGE**, art exhibit featuring fashion, jewelry and crafts. African 8, International Center, U.C.S.D. October 17 - 19. Friday 8 - 10 p.m., Saturday and Sunday 10 a.m. - 4 p.m. 452-3732.

**NAVAJO BLANKETS** of the 19th century, from the Anthony Berlant collection. La Jolla Museum of Contemporary Art. Through November 5. 454-5128.

**AMERICAN PRIMITIVE WOOD SCULPTURE**, U.S.D. Founders Gallery, 10 a.m. - 4 p.m. weekdays through November 6. Free. 291-6480, ext. 354.

**LOIS ADLER NELSON**, pen and ink drawings and etchings. Artists' Co-operative Gallery, 3731 India Street, Tuesday through Saturday, 11 a.m. - 5 p.m. through October. 296-0200.

**WORKS FROM GEMINI**, original graphics and multiples by thirteen American contemporary artists. Escondido Regional Arts Gallery, The Vineyard, East Valley Parkway, Escondido, now through November 5. Wednesdays through Sundays, 11 a.m. - 5 p.m. 747-5211 or 454-5358.

**ANDRE BLANCHÉ**, oils; also juried membership show. San Diego Art Institute Gallery, Balboa Park. Tuesday - Saturday 10 a.m. - 5 p.m., Sunday 12:30 - 5 p.m., through October 26. 234-5946.

**DESIGNS BY EIKO**, Indonesian tie-dye and batik. October 1 - 30 at "The Corner", The BardoWalk, Solana Beach.

**INTAGLIO PRINTS** by students of Cheryl Wolfson at the Alley Gallery, 8th between University and Robinson. Through November 12, daily except Sundays and Thursdays. 10 a.m. to 5 p.m. 295-8386.

**JOHN BALDESSARI**, concept and video art. Southwestern College Art Gallery, Otay Lakes Road, Chula Vista. October 10 through 31, Mondays through Fridays 10 a.m. - 2 p.m. and Mondays through Thursdays 6 - 9 p.m.

— Duncan Shepherd —

Observing the San Diego movie scene leads unavoidably to a persistent concern with lacks, or lags, or lulls.

One thing, the layout of first-run movie theaters on the S.D. city map duplicates the sort of random scattered arrangement you will see in a game of jacks. This hither-sketter plan could be counted, without doubt, one of San Diego's proud marks as a city of tomorrow — everything designed to keep you from needing to travel to the downtown hub and a first-run theater located as conveniently as the closest Thrifty Mart. (The sales pitch for Channel 100 television, "First Run Movies in Your Own Home," pushes the ideal one step beyond, or one step backward — Why go out? Why worry about babysitters, parking, and standing in line? Instead, you could stay at home and worry about how much of the movie image you are losing on the TV screen.) At the same time, though, this uncongested arrangement of theaters — all theaters "freeway close" — nullifies the possibility of even a miniature version of the Great White Way.

One of the great attractions of moviegoing in Times Square, New York, is the approximately half-hour walk that encompasses the entire cluster of movie houses, twenty or thirty, along and adjacent to Broadway, from 50th Street to the matchless 42nd Street, which alone crams around a dozen open-air night theaters into one block between 7th and 8th Avenues. This walking tour — and most orderly metropolises have a small-scale version of it, a street for the department stores, a street for the banks, and a street for the theaters — permits moviegoers to indulge in their own enthusiasm in window shopping. In this case the wares on display, behind glass, are the glossy eight-by-ten photographs, posted underneath the theater marquees, which hint at the revelations to be witnessed inside, in the dark, in full, in live action, in living color, come in, come in. The theaters on 42nd Street each put up dozens of these pictures, solid rows of them that

## Window Shopping for Movies



Cliff and Wayne are in stylish leather cowboy duds for the climactic generation-gap showdown in Howard Hawks' western epic, Red River (1948).



Antonioni, with this location for the parapsychic, divines his penchant for pleasurable living — good food and drink, fresh air, eye-catching architecture.

resemble the sandwich selection in the Automat vending machines. San Diego offers nothing of this shoulder-to-shoulder, come-hither competition. Here, picking a movie still can be used as evidence to select like planning a vacation. If you invest in a drive from Del Mar to attend the films at the Grossmont Shopping Center, your mind is probably quite firm, and you are not apt to change it at the ticket window and career back to a movie in Escondido.

The charms of these glossy photographs, cranked out by the dozen from movie-studio publicity departments to be rented to theaters along with the movies, are largely illusory. What is contained in one of these pictures bears only the roughest resemblance to what is actually in the corresponding scene in the movie. Almost never is one of



A strategic light in the background rings the stars' golden heads in halos, creating the mood for the mushy stuff in Three Days of the Condor.



The happy cast of Godfather, Part II, a big nothing shot suitable for framing and hanging on your den wall underneath the photo of your brother's wedding and the Ski Club '70.

these pictures extracted from the film proper; they are "production stills," which is to say they are taken by a still photographer during production, on the set. It is not unusual to find, outside a theater, a still picture that represents a scene which has been eradicated in the film's final cut.

So, the information that can be gleaned from studying the stills outside a theater is somewhat limited and untrustworthy. Nothing can be told about particular shot as it will appear in the film — the composition or the lighting. What can be learned, hopefully, is whatever would be apparent on the set — the physical features of the production, costumes, make-up, decor. And what can be guessed at, beyond that, is the whole event, represented in the

frozen-moment of a still picture, as well as the events likely to lead in or lead out of that moment, as well as the general tone likely to envelope those events. In other words, the stills can be used as evidence to reconstruct the probable movie.

Insofar as a production still is only a clue, a dubious imperfect passkey to the actual movie, its main value is suggestive, evocative. And this value is accessible only to those who are willing to exercise a conjurer's power. More, production stills belong somewhere in the area of other artifacts, not an active and creative memory — a graduation-day snapshot kept inside a wallet, an "our song," or Proust's tea-cakes. Their felicitous overtones are quite obvious. Decorating the walls alongside bookcases stocked with

titles like Andrew Sarris's *Confessions of a Cultist* and Josef von Sternberg's *Fun in a Chinese Laundry*, they are the film buff's equivalent to a pin-up of Natalie Wood as Gypsy taped inside a locker door in the boys' gym in *Day for Night*, for instance. Truthfully includes a corny nightmare in which he, as a child, breaks a pane of glass outside a movie theater and makes off in the middle of the night with a treasured still from *Citizen Kane*. Bookstores throughout Hollywood carry movie stills by the ton — in crates, on shelves, in heaps. None of these stores is better organized than the Larry Edmunds' on Hollywood Boulevard, where a request for "Any Mickey Rooney's" will bring out an immaculate Rooney file, pulled from the metal filing cabinets, and you can flip through the glossy mementoes in hopes of finding one of Rooney with a scare on his forehead from *Drive a Crooked Road*.

San Diego theaters, widely spaced one from another, separated even downtown by at least three or four blocks, almost completely shun the practice of displaying stills. A perfunctory two or three is the most you are likely to find at any theater, many theaters don't bother to show any at all.

The exceptions are the side-by-side Casino and Aztec theaters on 5th Street, south of "G," and the Cabrillo and Plaza off the plaza at 4th and Broadway. These movie houses, San Diego's only touch of the boulevard, are, in keeping with their policies of more of everything — more movies (triple features), more often (program changes twice a week), more hours (open all night), more hectic action on the screen, more snores in the auditorium, more go on the floors, etc. Beyond these indispensable twoosies, which never announce their fare in the Union-Tribune, the nearest stills that can be recommended for moviegoers' window-shopping are found outside the S.D. county line — along Hollywood Boulevard, all around Westwood, and even in Oceanside's scanty but compact theater district.

**CERAMICS AND CRAFTS**  
WHOLESALE AND RETAIL

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

Sumatra: Aero, soft rock and jazz, Tuesday through Saturday, Bacon and West Point Loma, Ocean Beach, 225-9579.

Swan Song: David Cheney, Flamenca guitar, Thursday and Friday, 4287 Tomasino's, Pacific Beach, 272-7802.

Tomasino's: The Texas Pride, country, Friday and Saturday, 843 Grand Ave., San Marcos, 744-1049.

Tristan Restaurant: RPM with John Mason, Gorki La Flauta, Darrell Ray and Shane Alexander, Tuesday through Saturday, College and El Cajon Blvd., 583-3240.

Voyager: Search, rock, Tuesday through Sunday, 1901 Shelter Island Dr., 222-0421.

Wellbanger's: Liquid Blue, soul/pop, 401, Thursday except Monday, Midway and Rosecrans, 232-3138.

Walter O'Sweeney's: Splash, rock, Tuesday through Sunday, O.D. Corral, rock, Sunday and Monday, 3599 Sports Anna Blvd., 225-1293.

Webb's: Flame, danceable music, Friday and Saturday, 1921 Bacon, Ocean Beach, 222-6822.



In Los Angeles...

#### Concerts

Allman Brothers Band, Dave Mason, Little Feet, Saturday, October 18, 12 noon, U.C. Santa Barbara Campus Stadium. Tickets at Ticketron.

Alman Brothers Band, Elvin Bishop, Monday, October 20, 7:30 p.m., Los Angeles Forum. (213) 673-1300. Tickets at Ticketron.

Average White Band, Leon Haywood, Buzuka, Friday and Saturday, October 17 and 18, 8 p.m., Hollywood Palladium. Tickets at Ticketron.

Bonnie Raitt, Tom Waits, Friday, October 17, 8 p.m., Santa Monica Civic, Saturday, October 18, 8 p.m., Crawford Hall, U.C. Irvine. Tickets at Ticketron.

Cher, Saturday, October 18, 8 p.m., U.C. Santa Barbara Campus Stadium. Tickets at Ticketron.

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Hoyt Axton, John Stewart, Emmy Lou Harris, Leon Redbone, Friday, October 24, 8 p.m., Starlight Bowl, Burbank, (213) 448-6300.

Wittie Bobo and his Band, Friday, October 24, 8 p.m., Burnham Theatre, Cerritos College, (213) 860-2451.

Uriah Heep, Elvin Bishop, Buddy Miles, Friday, October 17, 7:30 p.m., Swing Auditorium, San Bernardino, (714) 846-0288.

Uriah Heep, Buddy Miles, Sunday, October 19, 8 p.m., Shrine Auditorium, (213) 749-5123.

Thad Jones, Mel Lewis Orchestra, Saturday, October 18, 8 p.m., Gym 3, Mt. San Antonio College, Walnut, (916) 480-0086.

Thad Jones, Mel Lewis Orchestra, Wednesday, October 22, 9 and 11:30 p.m., The Grove, Ambassador Hotel, 3400 Wilshire Blvd., (213) 480-0086.

Leo Kottke, Leon Redbone, Tuesday, October 21, 8:30 p.m., Royce Hall, U.C.L.A., (213) 825-2953.

Ohio Players, Main Ingredient, Buddy Miles, Friday, October 24, 7:30 p.m., Los Angeles Forum. Tickets at Ticketron.

Bonnie Raitt, Tom Waits, Friday, October 17, 8 p.m., Santa Monica Civic, Saturday, October 18, 8 p.m., Crawford Hall, U.C. Irvine. Tickets at Ticketron.

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## LETTERS

Dear and Not So:

In reference to "For Women Only" in the September 25th Reader — Simplified, a No Men Allowed policy is threefold: for those most threatened, probably not good but at least new and different; for the majority, good but not necessarily okay (due mostly to the But I Wouldn't Want My Daughter To syndrome); and for Women United, definitely okay, necessarily good, and at most a Utopia for Women Only. Sisterhood is Powerful!

Laurel McClain

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feel you should reserve equal space for a more representative article. Feminist Communications

Reader People: (re: in response to your article "For Women Only" — Sept. 25, Volume 4, #4.)

We were originally approached by the Reader for an article concerning Las Hermanas, the women's coffeehouse. And, we had begun to work collectively with a member of your staff to provide accurate and concise information concerning our function and operation. We were later approached by a second staff person from the Reader who assured us they were not going to write an article since we had already made plans to do so. But the following week the article "For Women Only" appeared on your front page, written by your staff person who had verbally promised that she wouldn't. Written without our knowledge and direct input, the article was shallow and failed to represent even basic concepts of theory, purpose and motivation. As well, this article

(continued on page 7)

Dear Reader:

The staff of Feminist Communications feels that the article you recently printed on Las Hermanas Coffeehouse was insulting, distorted and very poor journalism. Please pass this criticism on to the authors.

We also understand that the very printing of the article was a breach of agreement with the coffeehouse. This further breaks the trust and credibility the Reader must maintain between journalism and the community. We

at Ticketron.

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## LETTERS

has reinforced our apprehension of dealing with the "sophisticated" press. This lack of political consciousness could be expected from the Union Tribune. But, coming from the Reader we question the author's motivation and your lack of responsibility to your readers.

As a result of this lack of professional journalism, the article has offended not just individuals but the supportive feminist community as well, i.e., disregarding the relevancy of this feminist effort and your lack of responsibility to your readers.

We could expand on the erroneous information presented in this article. For example, why a woman chooses not to use the surname which represents only her patriarchal lineage. But, the results of this article have already detracted and caused division of our energies.

Since we are in the process of filing for a non-profit status this article could possibly jeopardize the outcome of this procedure. Las Hermanas is not and never has been owned by specific individuals but is entirely the result of a collective effort of women. Women attempting to meet the needs of their sisters in the San Diego community.

The purpose of Las Hermanas stated in the article was nebulous and misleading. Since most of it was concerned with an individual, Charlotte Hernandez, whom you refer to as the "kind" of woman that uses this space. Las Hermanas is a space for women who enjoy the comfort and company of other women. A space not to avoid embarrassment with men but for the positive support from women dealing with a sexist society.

Please print this reply!!!!  
Las Hermanas

Dear Editor:

Your Sept. 28 issue contained a front-page article on Las Hermanas. a

women's coffeehouse.

Have you all lost your senses? You publish a badly-written and damaging article.

1. Miss Flick refers to Las Hermanas as a "black like little store-front." To me it is more beautiful and what it stands for.

2. The furniture is called "elderly." Therefore new is good, second-hand is repugnant, a sign of poor character? This is more than social class bias. Nowhere is the beauty of the "rough, worn, wooden tables and benches" mentioned, in keeping with the entirely negative tone of the whole article. I honestly believe Rachel couldn't see the beauty in the plants and furniture she so fondly mentions.

3. Some notices on the wall are "outdated." Positively criminal. The walls are "crowded." A nit-picker's paradise, those walls.

4. Some kind of questionable "legal status" of Las Hermanas was dealt with at length. What are you trying to do? Close the place? Discourage prospective customers? If the Reader is so doing this she seldom gets stage-fright. The only good woman is a scared woman? Then days is gone forever, honey!

5. An artist enjoying her own performance is just having "fun"? Will Rachel ever know the hours of preparation, drudgery, sweat and pain that go into any art? Those who never do anything always trivialize what they cannot experience.

6. The disappointment of not hearing any, intellectual, high-level

conversation as the expected? Maybe high-class anything, like charity, begins at home.

6. The fact that Charlotte not only had children, but dared to be "proud of her accomplishments" in more artistic areas? Oh yeah — Brown pride is as threatening to the Rachel Flicks of this world as Black pride is to so many.

7. The voice of Charlotte Hernandez. The quality of that voice, better than many professionals, and celebrities on this earth, was not mentioned. Instead of responding to beauty, Rachel Flick created ugliness: "her songs seemed indistinguishable from the standard ethnic folk model." She then goes on to do more than imply that Charlotte has received more recognition than she deserves. This goes beyond a difference in taste and beyond racism. Rachel displayed a panicky refusal to see anything positive about Las Hermanas or its customers. I feel sorry for Rachel and her limited perceptions that are so distorted by her fear of strong women.

8. The stage presence of Charlotte? "Apparently she has so much fun doing this that she seldom gets stage-fright." The only good woman is a scared woman? Then days is gone forever, honey!

9. An artist enjoying her own performance is just having "fun"? Will Rachel ever know the hours of preparation, drudgery, sweat and pain that go into any art? Those who never do anything always trivialize what they cannot experience.

10. The injustice of your letter was a great shock to me. I never dreamed that my letter would be so drastically and unfairly misinterpreted. For instance:

There are many more examples of a negative, destructive use of language that sicken me too much to belabor. My stomach turned particularly at the knowledge that 2 women trusted Rachel Flick, frankly and honestly gave of their time and talent, only to be betrayed by an article reflecting the worst of journalism.

I am certain valid criticism can be expressed about Las Hermanas and its patrons. But that would take fairness and careful thought. I don't believe Las Hermanas is beyond criticism and I have some of my own. But without openness and honesty we have innuendo, fear, jealousy, pettiness. Rachel Flick style. I think the hardest trail for any of us to cultivate is fairness. The burden is particularly heavy on writers because the printed word carries such weight and publication is a heavy responsibility.

Ironically the gun Rachel pointed at Las Hermanas backfired. Her words show her own meek acceptance of the societal role of pitting woman against woman. Rachel proved the need for women's liberation. Her article shows her own inadequacies, not those of Las Hermanas.

Sincerely,  
Helen McKenna  
Pacific Beach

Dear Ms. McKenna,

The injustice of your letter was a great shock to me. I never dreamed that my letter would be so drastically and unfairly misinterpreted. For instance:

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# Passionless and Passionate



When Joan Sutherland sings, I feel that there is no one there.  
—Jonathan Saville—

chords, the diaphragm or the resonating spaces in chest or head; there is something wrong in the heart. Singing, after all, is not merely a production of notes. In even the slightest little art song, what the music and the composer demand is an identification of the singer's spirit with the dramatic moment and the emotional situation inherent in score and text. Vocal music is the most expressive kind of music because it is so close to our normal mode of emotional expression: speech, outcries, laughter, weeping. It raises these expressions of feeling to the level of art; it refines them, intensifies them, gives them formal shape, and makes them beautiful; but it remains at bottom a human expression of human feelings — the lament of the bereaved mother, the pleading of the ardent lover, the triumphant shout of the hero, the unqualified, irrevocable assertion of the self.

Joan Sutherland may once have known something about all this, but she must have forgotten most of it long ago. The fault lies not in the vocal

exception of her performance as Turandot, under Zubin Mehta, I have rarely detected in her anything more than the most cursory and superficial involvement with what she is singing. Reverse joy, sadness, madness — all emerge as scarcely detectable variations of the same mellifluous and meaningless bel canto line. With singers like Maria Callas, Claudia Muzio, or Lucia Albanese — to take examples of great sopranos — considerably less perfect than Miss Sutherland in vocal technique — one always felt a vivid personality behind and within the music; and the personality was not merely Callas's, Muzio's, or Albanese's, with her personal character and passions, but at the same time — and without any contradiction — the fully fleshed and spirited personality of the dramatic heroine who was revealing her life through song. When Joan Sutherland sings, I feel that there is no one there. No Violetta, no Mimì, no Norma — that goes without saying. Miss Sutherland has no psychological or dramatic interest in her roles, does not conceive of them as people at all, but merely uses them as vehicles for making beautiful sounds. But, in addition, she does not even seem to be Joan Sutherland. There is no character behind her voice, no special, idiosyncratic set of desires, fears, and memories which might define an individual human being — one to whom we can respond because we are human beings too. We are responding only to a shell, a well-trained mechanism, brilliant, flawless, empty. In the deepest sense, Joan Sutherland is a thoroughly boring singer.

She was excruciatingly boring in her concert at the Civic Theatre. In a series of duets with Miss Tourangeau, she produced such an incessant flood of sticky sweet tones — precious, lovely, bloodless and gutless — that she seemed to inundate the auditorium with a kind of vocal canned whipped cream. Never did she get involved, never did she exert herself. She did not seem to care about the music, the drama, or the audience; it was as if she were sleepwalking (perhaps "sleepwalking" is the word). Most awful of all was her Norma, in the "Mira, O Norma" duet from Bellini's compellingly passionate opera. This grand, ferocious, tender, magnificent heroine, caught at a moment of terrific dramatic intensity, was reduced to the stature of a little girl singing a salon piece about fairies in the bottom of the garden. Miss Sutherland is notorious for her poor

enunciation; she swallows all the consonants, and one can hardly ever tell what language she is singing in, much less make out the words. But this is no mere technical flaw. It is, of course, possible to maintain the bel canto time in all its flowing smoothness and at the same time to pronounce each word with complete clarity; and Miss Sutherland, who can do anything with her voice she wants to, could certainly learn a simple technique like this one. The problem is that she does not want to. The text means nothing to her. The drama is irrelevant, the words are an annoying interference with her project of transforming herself into an organic flute. She does not pronounce the words because her heart does not speak their language; the language of the human will, manifesting itself in



Miss Sutherland is very definitely a human being, somewhat in the style of the late Sophie Tucker.

the struggles of real life. Hence the soporific pallidness of her Norma: no emotion in the phrasing and dynamics of the music, no expressiveness (or even intelligibility) in the words, no hint — by means of any of the voice's numerous resources — of what is happening in the drama or why the soprano and the mezzo are engaged in a duet at all.

As for the mezzo herself, Huguetta Tourangeau has a lovely voice with true contralto coloring, but her technique is so seriously flawed that one wonders why Miss Sutherland — who knows about vocal production, if about little else — should have chosen her to collaborate with. A strangled chest voice, a persistent rapid judder, constant flattening, and various other unwholesome traits made Miss Tourangeau's singing literally painful to listen to, especially when she had a solo passage that forced her out of the relative concealment that comes when two female voices sing in parallel thirds. And in this connection, I do advance the opinion that a full evening of such parallel thirds is a bit much, and that it might have been wiser even had been listening to Rosa Ponselle and Marilyn Horne. Presumably the program was the creation of St. Richard Bonyage, the Sutherland spouse, who accompanied feckless at the keyboard. The exaggerated artificial gestures of the accompanist the weakness of tone and rhythmic impulse, the general lack of musical or personal vitality — all these seemed perfect consonances with the taste of a man who will fill a program of vocal duets with excerpts from Le Roi fu di delibes, La Bohème of Leon Cavallo, La Reine de Châtelet, Massenet, and La Fille de Mme Angot of Lecoq, each one more attempt than the last. But perhaps Mr Bonyage was right: the occasion's attempts at more substantial music such as the Bellini, demonstrated that Miss Sutherland's natural interpretive element is the insipid, and that when the music demands a real personality she has nothing much to give.

The same cannot be said of Eleanor Steber, who is as totally, passionately true in the music she sings as Miss Sutherland is absent. Miss Steber is a woman close to sixty — one side or the other — and she has been singing gloriously for thirty-five years. What has made her so great an operatic soprano has been precisely what Miss Sutherland lacks: an absolutely distinctive voice, full of personality; a passionate identification with her roles, to the point where they become aspects of her personality; in short, personality. Her patter between numbers at the Del Coronado defined this personality as jolly, down-to-earth, and very much in command, and a bit raw — very definitely the human being, somewhat (her present dimensions add to the resemblance in the style of the late Sophie Tucker. But this is surely only the surface of her character, however pleasant and appropriate it may be in a quasi-theatrical context. Miss Steber sings — whether it be Mozart's Countess, Puccini's Cio Cio San, or Gertrude's "Summertime" — the true, rich depths of this character are revealed: the intense humanity, the vivid passion (so movingly conveyed by the characteristic thrum in the luxurious womanly voice), the grace of spirit, the delight in living. Everything she sings takes on a luminousness from its tones, taken with that profound inner life. And so it was at the Del Coronado.

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## UFW ON THE MARCH

Despite ten election victories to their credit and 1,800 farmworkers in their ranks, local organizers for Cesar Chavez's United Farm Workers Union are guarded in their optimism about the value of these victories.

"It'll be a long time, well over five years, before the election issues are resolved," said Scott Washburn, director of the U.F.W.'s San Diego campaign. Unlike elections in northern California, the ballots distributed to workers in San Diego County's orchards and vineyards have only two choices, the U.F.W. or no union. The Teamsters, who are fighting Chavez's union to represent the state's laborers, have decided to concentrate their efforts on elections in Tulare, Fresno and Delano counties, leaving individual farm owners here as the only opposition to U.F.W. organization.

By November, elections in Delano will be winding up and the Teamsters will shift their organizers southward to work on elections in the Imperial Valley. According to spokesman Jim Hanson the Teamsters "devote what manpower we have to the part of the state that is harvesting, and that's northern California."

San Diego's U.F.W. has lost only one election since balloting started August 28 under the supervision of the State's Agricultural Labor Relations Board (ALRB). That defeat, at Ocean View Farms in San Luis Rey, is being protested by the farmworkers. Washburn claims that the 252 laborers who voted for no union were illegally warned and threatened by the farm's owner.

"Many of the workers are

## CITY LIGHTS

illegal aliens," said Washburn, "and the owners threatened them with loss of their jobs and deportations if the union wins the election."

While the scantily reported local elections continue to be held without the violence that has racked the farms of the Salinas Valley, tensions still run high.

Though not as overt as the beatings and gunplay that have occurred in the north, threats of violence and the visible display of handguns have been reported locally. "And the threats always work against us, it's just a matter of how successful they are," claims the U.F.W.

To date Chavez's union has won 97 elections throughout the state, the Teamsters have grabbed 81, and 17 ranches have chosen to go without union representation. The margin of victory in any election is unimportant; all workers on a farm will be represented by the side that wins.

But the election is only the first step in the process of representation. After the secret balloting is completed the losing party is allowed to file a protest of voting irregularities. Such protests have been filed after all eleven of the San Diego elections, ten times by owners whose workers have voted for U.F.W. and by the union after the Ocean View defeat.

The Labor Relations Board then convenes both parties to the dispute and attempts to settle the dispute, after which a suitable contract is hammered out by the union and the owner.

Committee on Legal Aid Services, and Sister Sally Furay, USD vice-president and provost.

Besides handling legal problems, the Center will also serve an educational function. It will hold workshops to acquaint the community with the justice system and refer people with non-legal problems to other suitable agencies.

Whether the Center will take a case or not depends largely on financial need. Although geared towards the problems of low income women, men with suitable problems will be able to avail themselves of the Center's services.

So far, the Center has yet to make much of a wave in feminist or local communities. Maurice Watson, president of the San Diego Bar Association, was not aware of the Center until its opening day ceremonies, but said that they support "any clinic designed to meet the needs of low income and minority citizens, providing it has proper supervision." Watson noted that over the past years several clinics ran into problems by "jumping in over their heads."

A spokeswoman for the National Organization Women (NOW) says all they know about the Center was learned from a brochure, but she noted that NOW supports any organization which offers free legal advice for women.

The Women's Legal Center has offices at the UCA on 10th and C in downtown San Diego. The office is open Tuesday nights from 6 to 9 p.m. and Saturdays from 9 a.m. to noon.

Paul Krueger  
Dan Pulcrano

**Bank Shot** — George C. Scott's ever-further extensions of his famous acting range reach out here to an irrelevant top and a pair of bushy eyebrows. And who could do more with the fatigued role of an old miser of crime, sprung from prison for one final impossible knockover? How interesting a comedy heist can possibly be, after all the ones we've been through, in an oppressive prison hanging over this slight movie, but, while ignoring the problem altogether, the movie manages to turn up some reasonably witty yags. Directed by Gower Champion 1974. (Cabrillo, from 10/19)

**A Boy and His Dog** — A flip piece of science fiction moggyness in the stereotyped wastelands of post-WWII, mark best friend is still his dog and woman is still his harem. The dog's interior monologues and telepathic dialogues sound like a canine counterpart of Morris the Cat — a dial, well, jaded bored? There is a German-hungry grade 2 fugitivity about the snooting in all-purpose South-west desert locales, however, L.Q. Jones' direction is not without diligence and not without pretensions toward the "offbeat" — a character named Feller, a gallery of painted faces, and a volley of anti-America ironies. The venomous, puncturing, which was probably the prime incentive that kept the film makers, glowing eagerly through the shaggy dog story line, is pretty much what you might expect from a science-fiction award-winning novel, by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Roberts. (Cineama)

**Copies 35** — A series of set pieces, dedicated to proving the unworkability of sexual relationships, over-rehearsed and smoothly predictable are the moves of actors and camera that the supposedly fickle passions appear to be planned and preserved for background reasons only. The script is by Jules Feiffer, which is fairly obvious, and the studied direction of Mike Nichols does not animate the proceedings much more than one of Feiffer's cartoons.

**Breakout** — To provide a big finish, the villain steps in the path of an avenging cop, and a fight erupts like a firecracker. This starter, which must surely look ludicrous in slow motion, includes a general desire for instant replay and sends the audience home buzzing. But it hardly redeems a prison escape movie that democratically sprinkles aspersions on everybody, from the borders to the Texas Mexicans, carrying out their orders sparsely. Only Charles Bronson's shaggy soldier of fortune pretexts some integrity by offering his services at bargain rates, while the chic golden light and the wide-screen shots of pumpkin-like faces or Polanski's preference of the backs of heads tend to weigh things down. And Polanski's career continues, as it has since his first coming to Hollywood, at an idle. Once again the question is: what interested him about this project? Starring Jack Nicholson, Faye Dunaway, John Huston. 1974. (Pacific Drive In)

**Busting** — The entire running time can be taken up with the vain attempt to chew and swallow Elliott Gould and Robert Blake as the seediness of their best and the pell-mell diligence and not without pretensions toward the "offbeat" — a character named Feller, a gallery of painted faces, and a volley of anti-America ironies. The venomous, puncturing, which was probably the prime incentive that kept the film makers, glowing eagerly through the shaggy dog story line, is pretty much what you might expect from a science-fiction award-winning novel, by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Roberts. (Cineama)

**California Split** — In the professional gamblers' circuit, from the Santa Anita track to Reno casinos, Robert Altman again has selected a fortuitous stretch of terrain to portray. However, he seems unable to find much that interests or makes sense to him there, and he sweeps aside most of the gambling scene to make room for the offhand improvisations, or imitation improvisations, of his facetious cast. George Segal looks slightly concerned about what he ought to do, or what is expected of him, and Elliott Gould out-maneuvers him in every episode by following a strategy of complete relaxation and complete uncertainty. 1974. (Rural North Park)

**A Clockwork Orange** — Anthony Burgess's vision of the ultra-violent future, the novel's linguistic inventions are carefully preserved, and provide the movie's strongest prop becomes, in the film form, which is Kubrick's gimmicky, arm-waving direction seems nearly as long as it is terrifying or lascivious and so long as it's certain not to go over anyone's head. With Malcolm McDowell. 1971. (De Mar Drive In)

With Jack Nicholson, Ann Margret, Candice Bergen, Art Garfunkel 1971. (UA Cinema 3)

**Chinatown** — Lack of conviction vies with lack of tension for ultimate supremacy in this messy private eye case, written by Robert Towne and directed by Roman Polanski, set in the Thirties, fashionably. What you comprehend of the case seems not at all correct and the red cubes right past you, out to sea. There are a few alluring romantic notions floating around, and Jerry Goldsmith's misadventurous things up somewhat, while the chic golden light and the wide-screen shots of pumpkin-like faces or Polanski's preference of the backs of heads tend to weigh things down. And Polanski's career continues, as it has since his first coming to Hollywood, at an idle. Once again the question is: what interested him about this project? Starring Jack Nicholson, Faye Dunaway, John Huston. 1974. (UCSD, 10/17)

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when they are meant to be affecting, the lower-middle-class scene, like ingratiating for its own sake on the runways and in neighborhoods, old houses, old cars. Although this milieu and the loud mother, acted by Joanne Woodward are allowed to dominate, they seem more interesting simply as background embellishments for the secondary characters: two adolescents whose bad habits, one a popularity-minded cheerleader who suffers at night from seizures and

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**Monty Python and the Holy Grail** — Monty Python's take on the Arthurian legend is a comedy about stupidity — take a linear route, spouting King Arthur in Old English. The road-movie format (traveling lightly and quickly through any spots that are never returned to again, although many of the jokes are brought up again in the subsequent varied episodes) startlingly imbues the quest storyline with a feeling of futility. This quest — the real object is laughs, never mind the holy grail — is willing, on any off-the-cuff inspiration, to charge off in any direction, some of which are profitable (a man-eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a flesh wound") and some of which are dead-end (false animation sequences). Directed by Terry Jones and Terry Gilliam. (Cineam 3 Cinema 2)

**The Other Side of the Mountain** — An Olympic hopeful, she whooshes suddenly into the foreground of a pretty showcase and shouts to the mountaintops. "I'm a Kimmot, and I skit!" — breaks her neck and is paralyzed for the rest of the film. The rest of the film is a rapid, in-flesh, through a first-person narrative, which comes to grips with her destiny and has decided to slant the line toward the audience for a Reader's Digest inspirational anthology. Larry Pearce, the director, suppresses any acute rudeness or discomfort in the situations, and he pushes everything into a deeply nostalgic state at the edge of tears. David Wax's misty color image, in particular, seems to need a good wiping with a Kleenex. Despite the lack of immediacy on the emotional level, Pearce and his players, mainly Marilyn Hassett, Beau Bridges, and Darlene Coleman, are often scrupulous about mundane details — the posturers and guncatchers in the fish locker room ("Mind your own beer's waist," the skiers' sweaters and suits in a lighter area, the shape of goggles, around the eyes).

**Persons** — Bergman wedged in a few fashions of cinematic razed-in order to update his style. But these single story inserts do not explain why this shrewd movie revived Bergman to the degree that it did. Liv Ullmann is at her very best (she's required to keep her

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**JOHN HUSEMAN**  
EXCLUSIVE ENGAGEMENT  
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ROBERT REDFORD / FAYE DUNAWAY  
CLIFF ROBERTSON / MAX VON SYDOV  
IN A STYLISH SCHNEIDER PRODUCTION  
A STYLISH POLLOCK FILM  
3 DAYS OF THE CONDOR  
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even if the gag is no better than interchangeable with those in the two forerunners, and Peter Sellers merits a strong commendation for slipping into his old characterization with no need of retouching, but the multiple redundancies the storyline is a reiteration of Hitchcock's *TO CATCH A THIEF* create a much costlier situation than in Edwards' best comedies, harsh, mortifying.

\*\*\* (Heix)

**Rollerball** — The vision of the future in William Harrison's screenplay is plagued with severe myopia and checked with blind spots. (Its origin is Harrison's very short story in *Esquire*, and he'd be damned if he was going to expend much more thought on it.) Maybe the near-sightedness accounts for Norman Jewison's directing the thing with a preponderance of slow zooms into extreme closeups; as a result, though, the real danger of the future appears to be not the ultraviolence nor the loss of individualism as much as the creeping closeups.

James Caan's battle scars, one can see very plainly, are a fine make-up job. Really, the imagining of a future world of leisure computers, corporations, and so forth, is a simple parody-without-humor of the present world. Caan's macho gladiator-hero dresses in matador casuals, the bored beautiful people are Fellini-esque dwellers who troop out in the dawn light to greet pinheads with a gun that shoots balls of fire and the international sport of Rollerball is said to be ninety percent roller derby, plus a shot put, and a basketball around the track like a pinball and then must be thrown or socked into a goal the size of a catcher's mitt, plus motorcycles, plus blood.

• (UA Cinema 2)

**Rollerball** — The sequel to *TRUE GRIT*. John Wayne repeating his role as the one-eyed marshal and co-starring with Katharine Hepburn. Directed by Stuart Miller. (Loma, from 10/17)

**Saturday Night at the Bath** — A bawdy romantic triangle, filmed in New York City and at the Continental Baths With Ellen Sheppard, Robert Aberdeen, and Don Scott. Directed by Stuart Miller. (Academy)

**Shampoo** — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a

womanizing hairdresser who scuttles along a standardized course for philanderers, ending up in a heap of repentant whimpers. The beauty parlor itself serves many as a pivot for making connections with various stations on the Beverly Hills social circuit. It's a putdown comedy, and the winking observation of manners and mores elicits very few laughs, however. Robert Towne's dialogue shows a flair for the discordsances and Jack Warden's impersonation of an image-conscious executive is quite lovely. With Julie Christie, Goldie Hawn, Lee Grant, directed by Hal Ashby.

\*\*\* (Rox, North Park, Frontier Drive in)

**SPYS** — Sutherland and Gould go the regular-agent route, enrolled here as CIA gooballs and still behaving as if they cannot imagine how they ever got into such a line. Directed by Irvin Kershner. 1974.

• (Center 3 Cinema 3, UA Cinema 1)

**Steelyard Blues** — A portrait, and a quite flattering likeness, of society's speculator, novelist in the fields of science fiction, youth culture, and popular pornography, and a screenwriter, turns inevitably to film directing and demonstrates that novice freshness and a broad background are a shaky guarantee. The first movie relies mainly on plot, which is unfortunate because the storytelling is rather untidy. However, Yul Brynner is happy within his range in the role of a robot. 1973.

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rescue of a damsel in distress with his sword held motionless above his head like Milne in *HIDDEN FORTRESS*; and, for an adversary everybody can unite in loathing Milus offers up the shaved-headed Germans, who, unlike the Barbies, have not mastered the English language. Sean Connery, Carolee Bergen, Brian Kirk.

\*\*\* (Cove, State, Campus Drive in)

**A Woman Under the Influence** — Another of John Cassavetes' heartfelt films made among friends — his wife Gena Rowlands, her mother Katharine Cassavetes, and his friend Peter Falk. Characteristically intimate with, and interested in, the people themselves, and almost blind to the society's surroundings, jobs, pastimes, daily duties. This time he is dealing with a housewife's alienation from her well-meaning husband, as her capricious qualities, from her child-like mischief to her Ruth Gordonish mouth tricks, are understood to be insanity by those around her. It moves surprisingly fast for a two-and-a-half-hour movie, taken up almost entirely with the actors' expansive, self-absorbed acting exercises.

\*\*\* (Ken, 10/19 through 21)

**The Wrestler** — Verne Gagne, a long-reigning Mr. Clean hero in the Minneapolis professional wrestling scene (in the ring, an advocate of "scientific" technique — the devastating "drop kick" — and the fatal "heep hold" — and out of the ring, an advocate of his own line of vitamin pills) served both as executive producer and as actor in this shoestring, from-the-heart paean to pro wrestling. Gagne's on-screen image has a likable earnest, economical, Scott Brady-like quality in the role of an aging king-of-the-hill pressured from all sides to call it quits (and indeed, Gagne's washboard stomach has notably ballooned to a bear barrel). Oddly, the inside information on wrestling looks pretty spotty and suspicious, as the film-makers are determined to treat these meaty athletes with the sort of respect paid to classical philosophers and with the macho restraint reserved for bullfighters. With Edward Asner and Elaine Gittler, directed by Jim Westman. 1974.

\*\*\* (Parkway 2)

**Mad Max** — A portrait, and a quite flattering likeness, of society's speculator, novelist in the fields of science fiction, youth culture, and popular pornography, and a screenwriter, turns inevitably to film directing and demonstrates that novice freshness and a broad background are a shaky guarantee. The first movie relies mainly on plot, which is unfortunate because the storytelling is rather untidy. However, Yul Brynner is happy within his range in the role of a robot. 1973.

• (State)

**Where Does It Hurt?** — Ostensibly about the medical racket, this gruesome brew of appalling jokes sure to offend has the deringness of a movie which expects nobody to see it. Peter Sellers manages, customarily, to seize control now and then, and plant momentary reminders of this latent talent. 1971.

• (California)


**Whiffs** — A chemical warfare comedy, with Elliott Gould and Jennifer O'Neill, directed by Ted Post. (Center 3 Cinema 3, UA Cinema 1, California)

**The Wild Bunch** — Sam Peckinpah's earth-shaker about a

holdup gang in the changing Southwest society of the Nineteen Twenties. The violence is self-consciously didactic and the viewpoint is self-consciously existential. Definitely it is one of the unavoidable American movies of its period, although its merit is highly arguable and highly variable from one moment to the next; particularly questionable is its probability of standing up under the passage of time. With William Holden, Ernest Borgnine, Robert Ryan. 1969.

\*\*\* (Cabrillo, through 10/18)

**The Wild and the Lone** — Raitt, the Barber chief, kidnaps an American widow and her two children in far-off Tangiers; and Roosevelt, the cowboy president, sends the U.S. Marines to the rescue. Double-time. The vision of history is something a



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TENNIS LESSONS from Steve Sabado (registered instructor with the United States Professional Tennis Association). Privates and semi-private rates with discounts for advanced payment. Call 459-3755.

## Cars

1968 CHEVY NOVA, 4-door, 6 cylinder, automatic transmission, radio, vinyl roof, new exhaust system, well kept and in excellent running condition. 2875, 453-5842.

'64 CORVETTE, must be a pink slip for \$5000 bank cash. Buyback in 3 months for \$6000 (that's 40% annual interest rate) or you win a classic! 223-7272.

SCOTT'S PORSCHE PARTS — specializing in motors and transmissions. New, used, and rebuilt parts and accessories. 705 West 13th Street, National City. 474-5588, 263-3365.

'59 DODGE STEP-VAN, camper equipped (refrigerator, stove, etc.), rebuilt engine (800 miles), good tires \$650 or best offer. 469-1780 (keep trying).

TIRES — Semperit, Michelin, Pirelli — lowest prices in town. The Motoring Shop, 928 Turquoise, Pacific Beach, 468-0515.

MICHELIN RADIAL TIRES (2) 175 14. Only 2,000 miles on tires which cost \$45 apiece new. Sell for \$20 apiece. 297-6275, ask for Rich or leave message.

1970 FORD MAVERICK, 2-door, 6 cylinder, automatic transmission, engine recently rebuilt at Ford dealership (leaders available on credit) \$1,000. Call 458-8899 any time.

SET OF MICHELIN ZX radials (185 x 15). Near new (5,000 miles). Super handers. Fit VW's and Porsches. 224-4478, 298-8708.

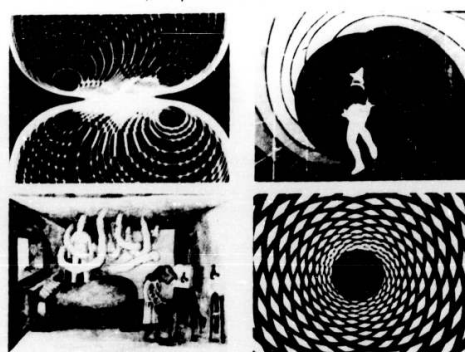
WANTED: VW Bug convertible, stick, 1966, 1967 or 1968. Steer 454-4324.

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## VISIONS (an experience in cosmic cinema)



An International Collection of AWARD WINNING short films created by artists using computers, video synthesizers, animation and other special effects designed for giving stimulating and unique entertainment to all types and ages by appealing to their imagination, sense of humor and love for beauty.

Friday, October 24 8 & 10 p.m. SDSU Campus Montezuma Hall  
\$1.50 for students \$2 general admission 286-5278  
co-sponsored by the Associated Students/Cultural Arts Board

89 VOLVO 142s — low mileage, excellent condition, selling for \$3299.00. Call 458-1863 day or evening.

1968 VW Bug, excellent condition, with many extras. Must see to believe! \$11,200 taxes. Call Alan, 468-0785.

NEED TIRES? Four Remingtons plus better tubless radials, 155BR13, five to ten thousand miles left. \$25. Fit Camis, Pinto, Vega. Call 440-8899 after 5 p.m.

1968 PEUGEOT 4 door sedan, sunroof, good interior, engine and body 700 or best offer. 436-5069.

NEED MID-SIXTIES DART OR PLYMOUTH sedan or wagon or 1/2 ton pick-up. Looks not important, but must be healthy runner. Paul, 235-8718, days.

SO YOU SAY your wife just wrecked the Porsche? Or the MG just blew by? Don't despair. San Diego Foreign parts top dollar for all foreign cars, no matter what their shape. 146 South 30th, San Diego 238-6424.

'67 DATSUN WAGON. New tires, good condition, \$650 or best. Come see and inquire at 4822 Narragansett, Ocean Beach.

WANTED: VW Bug convertible, stick, 1966, 1967 or 1968. Steer 454-4324.

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## Corky Carroll

and the FUNK DOG SURF BAND with the Corkettes

in their last San Diego appearance

with special guest  
DEBBIE MELVILLE  
and guest MC  
GABRIEL WISDOM

Friday, October 24 7:30 & 10 p.m.  
at the Backdoor, Art Center, SDSU  
Tickets available at Art Center Ticket Office  
\$2 for SDSU students,  
\$2.50 other colleges, \$3 general public



Restaurant and Saloon  
6737 La Jolla Blvd. La Jolla  
459-3633

Lunch: Mon. thru Friday 11:30 a.m.-2:30 p.m.  
Dinner: Sun. thru Thurs. 5 p.m.-10 p.m.,  
Fri.-Sat. 5 p.m.-11 p.m.

Sunday Champagne Brunch: 10 a.m.-2 p.m.  
Happy Hours: Mon.-Fri. 4 p.m.-6 p.m.

## OVER 1,100,000 sandwiches served!

#1 722 Grand Ave., Pacific Beach, 272-1999  
8-7 daily  
#2 4675 Claremont Dr., Claremont Square 10-8 daily,  
Shopping Center, 7-7-20, 10-4 Sat. & Sun.

THE FIREHOUSE DELI

TEN SPEED BICYCLES in excellent condition. One Honda — alloy frame, new carrier, One Terrot — Peugeot tubing, new rims, \$40 each including lock and cable, or \$150 for both. 488-5655.

JEUNET MAN'S 10-SPEED 6 months old. Simple gears. Mafac brakes. \$100. 233-4209 or 282-0549.

TEN SPEED (bicycles) Phoenix 26, 26 wheels, wire basket and soft seat. Great condition. Yours for a low price of \$45. One, 278-9244.

BOV'S 3-SPEED Royal Scot, 19 inch frame, 24 inch wheels, heads some work, but solid transportation for a kid. \$25. 582-1845.

75 HONDA CB 360T. Excellent condition. Best offer or trade for Chevrolet Koshgar or other. 224-6727.

1968 YAMAHA 250 street-twin, extra clean, high pipes. Runs good \$250 or best offer. 1971 Honda 175, street-dirt, clean. \$325. 469-1780 (keep trying).

## Photo

MINOLTA SR-2 35mmSLR, 55mm f/1.7 Rokkor, 35mm f/2.8 Rokkor, 135mm f/2.8 Soligor, G.E. DW 58 mm, older but excellent. Kodachrome, \$1.99 each. Etichrome, \$2.50 each. 488-1863 (evenings after 6 p.m. best).

WOLLENSEK 200mm enlarging lens for 4x5 or 5x7 negatives. Brand new, never used. \$22. 448-3725.

35mm/SLR (single lens reflex) Kowa camera (steel) with pro-lens, 11mm built-in meters, latest features for gorgeous slides or prints. A-1 condition. 223-3672.

MODEL 8807 SLIDE projector, 13 Keystone circular trays, 19 Rotary brand, 1974. \$40 or best offer. 287-1074.

KODAK MOVIE FILM: Fresh-color, super 8, cartridges. Was for vacation, couldn't use. Kodachrome, \$1.99 each. Etichrome, \$2.50 each. 488-1863 (evenings after 6 p.m. best).

## Pets

FREE KITTENS: three silver with blue eyes, 8 weeks old. \$10 each. 236-1535 10 a.m. to 3 p.m. or 295-0961 8-8 p.m.

FREE GERMAN SHEPHERD to good home. Phone 458-4446.

FREE TO GOOD HOME, Irish Setter, Husky/Labrador mix, 3-month-old pups, with shots. Extremely loving. 296-1548.

AKC OLD ENGLISH Sheepdog puppy, 8 months, female. Shown quality. Advanced obedience training. Call for C. anytime. Sacrifice, 2000-270-6110.

## Music

MUSICIANS: Concert. Recording. comes to San Diego. See our display ad.

PROFESSIONAL TAPE DECK — auto reverse, 4 heads, 3 motors. Marlinx 407, excellent condition. Call over \$450 new. Will sell for \$200. Call 223-7020.

EVETTE CLARINET, exc. cond., \$110. Story and Clark organ, with automatic rhythm accompaniment, like new. Cost \$1500 new, will sell for \$995. Phone 465-2591.

EXPERIENCED BASSIST seeks working band, or musicians who want to work. Call Rick, 279-9035.

VERSATILE FEMALE SINGER, 22, enthusiastic, desires work with preferably working band. Please call Valerie, 755-9529.

TEAC A-4300 Reel to Reel EL-50H turntable. Call 280-4643, 4 to 6 p.m.

WE BUY, SELL, and repair all stereo equipment. Stereo Unlimited, 4116 University 283-4327.



WANTED: LEAD GUITARIST singer for trip. Melrose music, must be serious. Phone 278-0056. Ask for Steve.

DAN ARMSTRONG clear bass. Shaler tuning, keys, excellent condition and tone. \$150 with case. 281-4423.

WANTED: INEXPENSIVE violin in good repair. Full size. Dave. 279-1930.

ARMSTRONG PICCOLO excellent condition. \$150. 488-5138.

2 LARGE SANSU SPEAKERS, 12" woofer, 2 mid, 2 tweeters, gorgeous cabinet, cost \$400, asking \$200 a pair. 453-5-38.

GUITAR — YAMAHA 170, like new. \$80 or best offer. For more information please call 270-8259.

FEMALE VOCALISTS NEEDED for recording. original material. By professional group of writers. 465-6337.

ELECTRIC GUITARISTS and BASSISTS, want to get more out of that Gibson or Fender? Custom modifications including pick-ups, ex. chokes, pre-amps, stereo and quadraphonic systems built into your instrument from \$15 to \$500. Jim. 481-8546.

SUNN SPEAKER cabinets, excellent condition, hardly used. 8-10's. \$250. 2-15's. \$225. 233-4224. 233-6063.

FENDER Super Showman power speaker cabinet with 8-10's, good condition. Includes 100 watt amp. \$150. 233-4224. 233-6063.

VOX Continental Baroque Organ with two keyboards. Includes piano, two harpsichords, cymbalom, celeste, banjo, lute, carillon, bass and organ voices with vibrato, wah-wah and bend controls. \$475 or best offer. 233-4224. 233-6063.

KING TENOR SAXOPHONE, vintage model, beautiful silver finish, plays well. Rick. 270-5866. 5175.

ACOUSTIC GUITARIST seeks same for lounge duo. Good vocals a must. Country/rock and pop/rock. Gary. 298-0861.

ACOUSTIC 404 SPEAKER enclosure. New condition with cover and smoothing casters. Has six 12" speakers. New \$500. Asking \$375. Mike. 277-9745.

FEMALE Vocalist/Instrumental singer sought to join duo into jazz tunes, standards, and bossa nova for possible dinner club work. 224-6155. 267-5012.

BOSE 901 with equalizer, must sell. \$550. Call Mike for demonstration. 755-0775.

AMPEG ECHO-TWIN, vintage tube amp. 2-12's, "screams." \$135/offer. Lead bass amp. 2-12's reverb, bass input. \$100/offer. Trades considered. Call 222-9478.

SANSU 5000s amplifier, two infinity TLC speakers, \$700 firm. Call 460-3463.

54 TELE, mint condition, \$385. Fender deluxe amp and prototype serial no. 006, all original. \$135. 279-8893.

DI MARZIO cream humbucking super distortion pick-ups. Strat and Tele super clean replacements. 278-6863.

12-STRING RICKENBACHER like Roger Maquie's of the Byrds. Sunburst finish, mint condition. \$355. 279-8893.

STEREO AMPLIFIER Dynaco SCA-35, cost \$140, new, sell for \$60. Garrard turntable SL95B, cost over \$130, new, sell for \$65. Call 223-7020.

TROMBONE, Old "Recording", 8 inch bell, good condition. \$160. 583-7287.

GARY MUSIC CO. We are seeking musicians, vocalists, and groups who wish to improve themselves musically and financially. All levels — professional and amateur. It's time musicianship became a brotherhood again. Together we can make it! 4429 23rd, Pacific Beach. 272-2021.

WANTED: CELLO in good condition, prefer under \$200. Call 263-2913 Tues. Thurs. evenings or 465-2244 Mon. Wed. Fri. work.

1923 BRUNSWICK record player, mahogany cabinet, electrified. \$90. 583-5304 after 5 p.m.

BROKE UP with boyfriend, need to sell season ticket (1) to Sintonia. Super seat! Like to go with me? Call Jean. 272-4158. Keep trying.

WANTED: BARCUS-BERRY guitar pre-amp. Must be in good condition and reasonably priced. 272-0066.

PAYING UP TO \$20 each for certain Beatles, Patti, Buddy, Gannett, QRS, Montgomery-Ward, Vacation, and 78 rpm phonograph records. 284-7252.

ALBUMS FOR SALE: Elton John, Neil Young, Dave Mason, Rolling Stones, Blood, Sweat & Tears, Isaac Hayes, Buffalo Springfield, Box Skaggs, Leon Russell, John Mayall, Spirit, Chicago, others. \$1 each. 583-7287.

FENDER STRATOCASTER — 1974 model, factory custom, walnut finish, blonde neck, primo condition. \$275 or trade. 222-9476.

# What Roots has you can't patent.

You can patent a sole, as Earth Shoe has.

You can copy it and sell it for less as others have.

But you can't patent comfort, and quality and beautiful which is what you get in a pair of Roots®.

Beautiful top grain Canadian leather.

Beautiful stitching and workmanship and detail.

A sole that cradles your heel and supports your arch.

And above all, caring.

The people who make and sell Roots really do give a damn about comfortable and handsome and you. And it shows.

Compare us with Earth Shoes or Nature Shoes or Exersoles or anybody and you'll get the picture.

You'll pay a bit more for Roots.

Because Roots are more.

Buy a pair and you'll love them for a long time.

## Roots.

"Be kind to feet. They command people too to be kind."



Lakota — 1218 Prospect Street — (714) 459-5000

Costa Mesa — South Coast Plaza — 3333 Bristol Street — (714) 540-3336

Los Angeles — 10909 Kinross Avenue (1 block west of Wadsworth Blvd.) — (213) 478-0101

Malibu — 3835 Cross Creek Road (In the Malibu County Mart) — (213) 456-2444

Las Vegas — 2797 Maryland Parkway (Sunrise City Shopping Center) — (702) 732-8808

## Housing

FELLOW MUSICIANS: I'm a Latin percussionist with 15 years experience looking for a hard-working band. Please call 299-4592. Ask for Michael.

HELP! NEED A ROOM with family in exchange for babysitting and light housekeeping. Have own baby. Call me at 577-5897. Ask for Linda.

FEMALE ROOMMATE WANTED to share a two-bedroom apartment in East San Diego. Call Diane at work 276-2768 or 261-3488 for more information.

PARAGON WANTED: non-smoking, vegetarian, interacting, independent, responsible, orderly, generous, loyal, amusing, lively, mellow, stable adult. Non-dog owner. For warm, cooperative old Ft. Loma house in woods. Nifty rooms, creature comforts of laundry, dishwasher, stereo, craft and work space. Okay housemates. If you're not quite perfect call anyway. We have a couple of warts ourselves. Two rooms, \$90 and \$80 plus utilities. 222-2962 or Peg Mayo 722-1293.

WANTED — 2 BEDROOM house with garage attached if possible in P.B. or Pt. Loma from \$180 to \$260 for November 1st. 278-8893.

WANTED BEGINNING JANUARY: one-bedroom apartment or house, fenceable yard, privacy, law student and dog. Write 5620 Riley St., San Diego, CA 92110.

WOULD LIKE GENTLE, responsible couple to share rural Encanto house. Fireplace, patio, fenced yard, ducks and chickens. No smokers, children, or inside pets. \$88.33. 264-6143.

FEMALE ROOMMATE WANTED by October 15. Own room in 2-bedroom furnished flat. Mar duplex. Close to beach. Fireplace and nice patio. \$117. Call 755-2271.

ROOMMATE NEEDED: Private room in large 3 bedroom custom house in University City. 5 minutes from UCSD. \$115/month. After 5 p.m. 452-9790.

ROOM IN THREE-BEDROOM house \$84 a month. Fireplace, two blocks from Balboa Park. Musicians especially welcome. Call Chris. 295-4223 before 2 p.m. or after 6 p.m.

WORKING COUPLE NEEDS HOUSE to rent: 1 or 2 bedroom, clean, with some garden space, under \$200. 283-2671 after 6 p.m.

WORKING FEMALE, vegetarian, non-smoker, desires to share 2 bedroom apartment in P.B. with someone of similar status. Please call evenings. 270-4504, Debbie.

LIKE COUNTRY LIVING? 15 minutes from State. 10x57 mobile home. May trade vehicle in good condition for part down payment. \$3,500. Call 440-3359.

SHARE HILLCREST HOME with considerate, agreeable, amusing female past 30 who cooks. Private unfurnished bedroom. \$87.50 includes utilities, net phone. A. W. Male Benefactor 296-1758.

2 BEDROOM HOUSE or apartment wanted to rent by responsible couple and daughter. Hillcrest area? Under \$250. Nick or Nicki. 296-5350. By October 22.

WHEELCHAIR MAN and wife will share rent and expenses in your home with no kids or dogs. 239-8590.

TWO VEGETARIAN, non-smokers looking for male same to share 3-bedroom house in Pacific Beach. Call 272-4822. No dogs please.

STUDENT STUDENT, 22, looking for male roommate to share North Park apartment. Own room. \$87.50 per month plus utilities. Call Dave. 295-1122.

ROOMMATE NEEDED: Private room in large 3 bedroom custom house in University City. 5 minutes from UCSD. \$115/month. After 5 p.m. 452-9790.

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LIKE COUNTRY LIVING? 15 minutes from State. 10x57 mobile home. May trade vehicle in good condition for part down payment. \$3,500. Call 440-3359.

SHARE HILLCREST HOME with considerate, agreeable, amusing female past 30 who cooks. Private unfurnished bedroom. \$87.50 includes utilities, net phone. A. W. Male Benefactor 296-1758.

2 BEDROOM HOUSE or apartment wanted to rent by responsible couple and daughter. Hillcrest area? Under \$250. Nick or Nicki. 296-5350. By October 22.

WHEELCHAIR MAN and wife will share rent and expenses in your home with no kids or dogs. 239-8590.

TWO VEGETARIAN, non-smokers looking for male same to share 3-bedroom house in Pacific Beach. Call 272-4822. No dogs please.

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ROOM IN THREE-BEDROOM house \$84 a month. Fireplace, two blocks from Balboa Park. Musicians especially welcome. Call Chris. 295-4223 before 2 p.m. or after 6 p.m.

\$25 REWARD for information leading to rental of satisfactory 2-3 bedroom house or apartment in San Diego area. Reimbursement paid. O.K.? 753-6169. 753-4113.

WIDOWER 60 offers five rent and small car allowance to healthy congenial lady over 40 in exchange for caretaking and light housekeeping. Pet okay. Private room and bath. Write full details to P.O. Box 3420, San Ysidro, California 92073.

ROOM FOR RENT and kitchen privileges to responsible student or employed person, prefer vegetarian. \$100 plus utilities. Available October 13. 19 E. St. Eninitas.

ROOMMATE WANTED: Spacious 3-bedroom Hillcrest home. Own room. \$110. Ideal for medical student. 295-1178 or 453-6864. Alex.

MUST SELL — 2 1/2 ACRE LOT in Apple Valley. \$2500 plus assume payments or best offer. Call Rick. 282-8966 or 270-0882.

NICE VIEW LOT in Palm Springs area. Water and underground electricity. Will sell or consider your proposal for exchange. Call 272-1058.

FREE RENT of partly finished basement apartment in exchange for concrete, plumbing, and carpentry work to complete apartment. 421-9977.

FEMALE ROOMMATE WANTED: 23-30. Large 4-bedroom house with yard, fruit trees, garden. Near water. Nice atmosphere. Own room. \$70 monthly. 222-6262.

SEEKING RESPONSIBLE FEMALE housemate to share house near the beach in South Mission. Your share \$60 per month including utilities. Call Bill at 488-8991.

FAMILY-STYLE COMMUNITY seeking that individual who will complement the communicative atmosphere within our home. Own room in a large house in La Mesa for \$65 plus utilities. No pets please. 464-3415.

FEMALE ROOMMATE WANTED: Share large apartment, furnished, own room, 3/4 mile from ocean. Pleasant atmosphere, pool, laundry. \$100. Call Jackie. 234-8164. days. 270-9273 evenings.

## Sport

METAL TENNIS RACKETS: Spalding aluminum frame and Wilson T2000 steel frame, with covers, little used, \$20 each or \$35 for both. 488-8895.

HEAD SKIS 30 1/2" (205 cm). \$80. 488-5139.

SKI PANTS: black, waist adjustable 29-31", worn once only. \$48. 488-8895.

SURFBOARDS — Gordon and Smith, 7'1", yellow, 22" rails. \$50. Bellsboard by Surfboards Hawaii, 4'5", red, triple fin. \$30. Call David. 454-8985 or 452-2671.

SWIM FINS, approximately men's size 9, only \$5. 488-8895.

1972 AQUACAT CATAMARAN sailboat sail, blue with trailer. \$425. 222-3656 (keep trying).

14 FOOT OUTRIGGER sailboat — outrageously unique. Fiberglass & mahogany with dacron sail. Easy to transport in wagon or on surf racks. \$250. Call 272-7295.

15' VENTURE CATAMARAN and trailer. Has man & jo sails. \$800, in excellent condition. Call 287-3936 before 7:15 mornings or after 5:00 evenings.

BACKPACKING TENT by Eureka, two-man, c. wide wall, ripstop nylon, roomy. 5' x 8' 1/2". Full bug netting and window. Compact and lightweight. Scales 8 lbs., 2 oz. with stakes and poles. Used one season, in excellent condition. Originally \$90. asking \$60. 488-8895.

DOWN SLEEPING BAG, rectangular, made in France, fits up to approximately 5'8", only \$30. 488-8895.

CAMPING GEAR, Coleman two-burner stove, model 425E, immaculate. \$12. Svea backpacking stove (the best made), uses white gas. \$12. Enroute pads, \$1 each. 488-8895 (in Mission Beach).

CADILLAC WHEELS, clear urethane skateboard wheels, 2" diameter, 1" tread. Brand new set of 4. \$4. 488-1863 anytime but after 8 p.m. best.

SKI-DIVER STUDENTS, if you're pulling low and falling faster, it's time to buy my Altmaster. \$40 Altmaster comes with Velcro wrist strap. 295-2630.

SPALDING EXECUTIVE golf clubs and bag, sun cabinet — holds 10 guns, electric grille. "Minute" coffee pot. 295-1122.

COLT COMMANDER 45 caliber automatic, blue finish, wood grips. 4 months old, asking \$175. 263-3262.

ROLLER SKATING SHOES — girls white size 2. Used for competition figure skating, excellent condition. \$15. Call 270-8259.

# 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.

ADS MUST BE TYPED, double spaced, on a 3x5 card and mailed to Reader Classifieds, Box R0803, San Diego 92138. No special capitalization, no abbreviations. Any instructions on separate paper.

THE DEADLINE for receipt of ads is 10 a.m. Saturday, 5 days before the Thursday issue. Limit

— two ads per week. We reserve the right to edit or refuse ads.

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.