

READER

Vol. 4, No. 42

SAN DIEGO'S WEEKLY

November 27 - December 3, 1975



I tell them my name is Ernie Klein, I'm 42 years old, and I'm unemployed.

Photograph by Jim Hain

— Steve Sorensen —

It's the day after Thanksgiving and I'm standing in line at the unemployment office. I'm near the end of my line, and I have a kind of quivering pain in my stomach which kept me from eating breakfast this morning and has been making me wonder lately if maybe I have an ulcer.

Nearly everyone else here is paired up with someone else, talking about their last job, their cars, their children, anything. I prefer to stand alone. In fact, I avoid these people. They're crazy.

Some guy behind me taps me on the shoulder and says, "Hey, you ever imagine you're on TV?"

I ignore him.

"I do. All the time ... I'm always on the 'What's My Line Show.' I'm the guest. Kitty Carlisle asks me, 'Are you in the entertainment business?' 'No I'm not,' I tell her. Then Arlene Francis asks me, 'Do you provide some kind of professional service?' 'No I don't,' I tell her. And then Soupy Sales — he's my favorite — says, 'Hm, this is a real stumper. Are you self-employed?' And I have to look over to Gary Moore for this one, to see what he says, but he shakes his head no. So I answer, 'No I'm not.'

Then Orson Bean asks me, 'Are you independently wealthy?' And I have to laugh and say, 'No I'm not.' But finally time runs out, and Gary Moore has me stand up and tell them who I am and what I really do. And know what I say?"

I don't answer.

"I tell them my name is Ernie Klein, I'm 42 years old, and I'm unemployed."

He scratches his elbow and waits for the impact of what he just told me to sink in. But it never does, so he looks around for someone else to bear his fantasies.

Standing in front of me is a short, stout lady with arms like hambocks. Her nose and chin point to each other. I'm casually interested in a large, dark mole (cancer?) under her ear. A young man, clearly her son, is standing beside her. It's obvious by his short hair and sunglasses that he's home on leave from the service.

"There was these ol' boys froma infantry in Frisco," he's telling his mother, "say it tookem twelve hours jesta ketcha flight outa Tokyo. So I askem how cummit tookem so long jesta ketcha flight, and they said cuz there wasn't no flight outa Tokyo. Well know what Mama? When ar outfit pulled into Tokyo, why they called upa flight rightnow jesta git us out ... is the

lines always like this?"

She nods that they are.

"When I starta draw I don hafta stand in no lines. I jest go ta one place an they gimme the money right there."

She smiles warmly at this, as if she knows well enough that her son's an idiot, but loves him anyway.

"I'm going back outa the car ta wait, Mama."

She nods and watches him walk away. She's free now to worry.

Behind me somewhere an older Japanese guy is delivering a lecture on the state of the economy. "... too much money ... everywhere ... so much money nobody knows how to spend it all ... so pretty soon everybody quits spending it ... and then it's all gone ... no money anywhere ..." He's not making any sense, and anyway nobody's really listening, so he finally gets embarrassed and shuts up.

Farther up in the line there's a gray-haired woman standing with her feet wide apart, and with her large purse held firmly in front of her with both hands as if it weighed a lot. This seems to be a kind of stance acquired from standing in many, many lines. Every now and then, her husband, a perfect little man with a white

mustache and a gray stetson, totters up to her and they chat. It seems that she, the stronger of the two, is keeping his place in line while he rests. It seems impossible that this shaky little man could be drawing unemployment, simply because it's impossible to imagine him working in the recent past. Nevertheless, here he is.

I'm starting to get restless standing here. I shift my weight from one foot to the other and take a few gulping breaths. I notice for the first time that the walls in here are painted a brilliant orange with yellow trim. It annoys me, and I resent the invitation to be cheerful — just give me my money and I'll process my own state of mind.

Finally I get to the head of the line and hand the girl there my booklet. She looks at the name and draws my packet from a huge drawerful of identical packets. She seems so patient and unrattled. It amazes me. She isn't pretty, her eyes are puffy and red, and she's clearly overworked, but I have the sudden, sentimental notion that she's some sort of saint, bending the cold and hopelessly clumsy machine into something sensitive and human.

"Mr. Sorensen?"

"Yes," I answered, recognizing my name.

(continued on page 18)

City Lights

PATRIOTIC PLUNDER

As our nation's 200th anniversary grows nearer, we're seeing everything from Bicentennial bikinis to the probability of red, white and blue income tax returns. But while most of us choose to do nothing but complain about the commercial uproar, one San Diego businessman seized on the Bicentennial as a great opportunity.

Charles R. Manfredi, the distributor of an unofficial Bicentennial magazine, has been accused by the City Attorney of six misdemeanor counts of false and misleading advertising. According to Dennis Avery, the prosecuting attorney

submitting letters to city officials requesting Bicentennial messages. Supervisor Conde, Sheriff Duffy, Councilman Ellis and Assemblyman Chacon were asked to send a Bicentennial message in addition to a picture. All agreed. When their press assistants were quizzed about their lack of judgment, they noted that requests of Manfredi's sort are becoming a "fairly common procedure" and that it is virtually impossible to investigate all of them. Furthermore, they argued, the messages sent to Manfredi should not be taken as endorsements.

Word did get around county offices that Manfredi was misusing the messages. In fact, Sheriff Duffy heard rumors that his name was being used in sales pitches. On October 31, Duffy wrote Manfredi a letter that read, in part, "my message appears to be an endorsement, which it is not."

A Bicentennial message was requested of Mayor Wilson as well, but he wanted no part of it. "Just looked too damned commercial," said Larry Thomas, the Mayor's P.R. man. Thomas noted that Wilson's refusal can also be attributed to rumblings around city hall about Manfredi's credibility. The Mayor's denial was followed by phone calls and a second request for endorsement.

President Ford's picture can even be seen amidst the other less eminent faces, with the accompanying quote: "I warmly commend all who participate in plans for the celebration of our National Bicentennial. Your efforts are symbolic of your deep sense of patriotism and civic pride. They also reflect the vitality and spirit of America."

Manfredi's scheme was over when he approached the city attorney for an endorsement. John Witt, who was not quite so promiscuous with Bicentennial messages, decided to check the situation out and ended up issuing a complaint.

After thorough investigation, Mr. Manfredi is thought to have rented a U-Haul trailer and readied himself for an escape. Employees were also allegedly paid off through phony checks. This information prompted an immediate warrant for his arrest. Presently he is free on \$1,500 bail.

Regardless of the outcome of his case, it will probably be a long time before Charles R. Manfredi can stand up to the Star Spangled Banner without a twinge of anguish.

PAR FOR THE COURSE

Fast on the heels of the 1960's physical fitness craze has come the ParCourse, an exercise program



developed in Switzerland in 1954. The ParCourse consists of 20 stations along a one to two mile jogging path. The runner stops at each station and performs the exercise described on a mounted sign: chin-ups, sit-ups, rope climb or knee bends, jogging on from station-to-station until the course is completed. It not only fights "jogger's boredom" but allows a thorough workout in under a half-hour.

Early this year Rene Regalot, a specialist for the Parks and Recreation Department went about developing a ParCourse for the city. Faced with the limits of a thousand dollar budget (the usual cost of the course is \$9,000), Regalot sought a strategy that would give San Diegoans the most for their money.

Within three months Regalot and his staff developed the first mobile ParCourse. For \$900 two sets of 20 station signs, carrying cases and a dolly were built and instruction pamphlets for users were printed. Regalot, an ex-Marine who looks like he could run the course ten times non-stop, also developed exercises that require no permanent facilities (chin-up bars, ropes or mats) yet still gives all the various muscle sets a workout. So thanks to Regalot's ingenuity the Recreation Department has two ParCourses that can be moved around the city's vast expanses.

One of the sets is now used one weekend a month, and the other sits stashed in a closet in the Department's

office. The reason, laments Regalot, is the same one that started him on the project. "We don't even have enough money to keep one course in use



full-time. An attendant has to set-up the course and be available for questions, and on our budget we're limited to two days a month." But Regalot is not without a plan for future strategy. "I think we can accomplish two things at once and make the money shortage work to our advantage," he explained. "I've got the course scheduled at nine different parks in all parts of the city. If people's curiosity gets them out to see it, and 250 used it in September when we had it in Southeast San Diego, maybe they'll enjoy it enough to call the department and their councilman and ask for a permanent one." Regalot is also approaching radio and t.v. stations for air time to promote the mobile course.

When asked about the limited use of Regalot's project, Jack Krasovich, Recreation Department superintendent, said plans are underway for permanent construction at Chollas Lake Park. "It's a perfect place, well-located and open to view so we can keep vandals out to a minimum," Regalot figures he can cut the cost of a permanent facility by \$5,000 by using different equipment and park employee labor power. Krasovich also noted that the ParCourse project involves, "a little education for our staff. Some of them would rather ref a ballgame than work with a new system like this."

For the uninitiated the course will make its next appearance December 20-21 at Robb Field in Ocean Beach.

—Vickie Blum
Paul Krueger

BICENTENNIAL INFLATION FIGHTERS



SPIRIT OF '76

in charge of consumer protection, Mr. Manfredi led the magazine's advertisers to believe that the paper would have a circulation of 300,000. Only 50,000 papers were published. Avery also thinks that advertisers were misled to believe that their ads would appear in the Union-Tribune. Manfredi is charged with knowingly misleading the public into believing that the City's Bicentennial Committee had approved the magazine and that certain public officials had endorsed it.

The City of San Diego Bicentennial Committee was approached by Charles R. Manfredi this August with a project which was to be a two-part magazine. The first part would document the history of San Diego; the latter was reserved for ad space. The Committee disapproved Manfredi's project because he failed to complete the historical section. Simultaneously, Mr. Manfredi was

A Little of This and That

I ordered the cheesecake which proved as sensual as a kiss from a new love.

— Eleanor Widmer —

Will San Diego ever equal San Francisco as a dining city? One of San Diego's problems is that so many restaurants close at 10 p.m. and that in the intervening hours before midnight only chain restaurants, such as Colony Kitchen and Denny's, remain open. I constantly receive requests for information on late hour dining establishments, but these are flung across wide expanses of highway. The Bratskeller, on Prospect St. in La Jolla serves open 7 nights a week and serves food until 1 a.m. The hamburgers are fresh as are the sandwiches. The Bratskeller, a popular place with the 21-30 crowd, is always jammed. I am not overly fond of its potato salad, but I am one of the few to complain. The atmosphere is friendly and kind to one's skin — the medieval lighting proves a boon to anyone with less than a schoolperson complexion.

Floyd Smith's Pub at 3746 Mission Blvd. keeps very late hours. The bar may be familiar to many

of you. It was built in Dublin in 1840 and brought to San Diego around the Horn. For many years the mahogany bar decorated the Imperial Saloon on Market St., but it is now part of Floyd's which sells Watney's on tap, and virtually besides this only the Westgate Plaza serves rack of lamb, and for lamb fanciers, this will be a treat. It comes with rice pilaf and a huge salad and you have a choice of several dressings, including the house dressing, which resides in blue glass bottles on the resin tables. The waiter may have regarded me as gauche, but I kept the entire bowl of greens, eating some before the rack of lamb arrived and some afterwards. The lamb was marvelous and you may order it to whatever degree of doneness you prefer. Mine came

medium, but if you'd like it rare or well done, just say so. The wait at The Greenery is long, so be sure to have a good conversationalist with you. I am not overly fond of the small tables with those latticed chairs in which you can't lean back too comfortably, but if you can get a booth, you will have a memorable lamb dish. Alas, the price is \$6.45. Contrary to the old Bing Crosby song, wishing won't make it so, but I wish the rack of lamb were \$5.45 instead. On the strength of the elegant lamb, I threw my cholesterol count to the wind and ordered the cheese cake at \$1.10 a slice (1) but which proved sensuous as a kiss from a new love.

Incidentally, if you are a desert freak like myself — I could never rank as a spy because I could

stained glass windows. It's very contrived, which doesn't mean unpleasant. To the contrary, it's a soothing place and its rack of lamb at \$6.45 is not only the best item on the menu, but the one most difficult to come by. I believe that besides this only the Westgate Plaza serves rack of lamb, and for lamb fanciers, this will be a treat. It comes with rice pilaf and a huge salad and you have a choice of several dressings, including the house dressing, which resides in blue glass bottles on the resin tables. The waiter may have regarded me as gauche, but I kept the entire bowl of greens, eating some before the rack of lamb arrived and some afterwards. The lamb was marvelous and you may order it to whatever degree of doneness you prefer. Mine came

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Incidentally, if you are a desert freak like myself — I could never rank as a spy because I could

easily be bribed by any heavenly creamy concoction — you will be pleased to hear about Mari Brownell. She supplies the cakes for the Royal Palms Restaurant in Carlsbad, and she takes private orders. Ms. Brownell started as a school teacher, but she would rather bake. Her favorite invention, called Cocolate Chip Sour Cream Cinnamon Cake, costs \$5 for an 8 by 8 cake, but she uses Drost's chocolate, butter, and real sour cream. Her short cakes, 12 by 18, which serves 30 normal people or 10 desert buffs like myself, sells for \$11.50. She also makes carrot, orange and lemon chiffon cakes from scratch. Her phone number is 753-7328. To me decadence means eating chocolate cake for breakfast. Happy decadence!

Letters

Dear Reader,

Re Jonathan Saville's review of UCSD's production of *Camille* (Reader, November 20). I was once a student of Dr. Saville's and have followed his reviews for the Reader from the beginning. For the most part I have agreed with his opinions but I must take issue with at least one minor point in his remarks about this production. Within the limited confines of college drama, *Camille* is certainly an above average actress. She might even be good. But "immensely talented?" Come on, Jonathan! Why don't you just admit that she turns you on and leave it at that. D.A. Webster, Jr.

Dear Editor,

It is really refreshing to read about Ron Jensen and his fight with the local lifeguard service. So often hear people bitch about the bureaucracy,

but when it comes down to putting themselves on the line, they would rather just go along. At least Jensen took a stand, even if it meant losing his job and his security.

L. S. Saxon

Mission Beach

Dear Editor,

How can the Reader go along with all the hype spread out by the KGB public relations creeps? It's bad enough to hear the *Homegrown* boop on the radio, it's a little worse to hear it written about in the *Cople Press*, but it's goddamn frightening to think that a Reader writer could have referred to *Homegrown III* as a "great music by."

H. MacDowell

Hillcrest

Dear Reader Editor, Re "Lifeguard Tells the Full Story" (Reader, November 13, 1975). Though Jensen might have a point

about the inflexibility of lifeguarding boundaries, there is something that should have made him think twice before he tore anyone apart he used to work with. That something is called loyalty.

L.S.

Del Mar

Dear Editor: It was most reassuring to see that E.H. Rackow refrained from the desire that most academicians unleash when expounding on the sense of alienation that has gripped our country. Our 100 year love affair with the automobile has given intellectuals too much garbage as the automobiles have given us.

While most professors are content to stand at the podium and drive their cars back and forth to work, Mr. Rackow at least takes stand and walked! H. Karris San Diego

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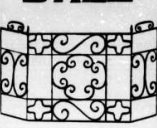
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Reader's Guide to the Music Scene

The Music Scene is compiled every Sunday. Send information and photos to: **READER MUSIC SCENE**, P.O. Box 80803, San Diego, Ca. 92138, or call 235-6176 by Sunday.

In San Diego...

Concerts

Anahata Performing Company, mellow blend of Eastern and Western music, garden concert, Saturday, November 29, Casa de la Paz, Rancho Santa Fe, 2 p.m. For reservations, call 753-3272.

Berry Manilow, Golden Hall, Community Concourse, 202 "C" Street, Tuesday, December 2, 8 p.m. 236-6510.

Town of Power, Golden Hall, Friday, December 5, 8 p.m. 236-6510.

Stan Getz and Chet Baker, jazz, Thursday and Friday, November 27 and 28: Mongo Santa Maria, latin jazz rock, Tuesday through Sunday, December 2 through 7, 9 p.m., Caramoran Hotel, 3999 Mission Blvd. 459-8552.

Clubs

Albatross: Collage, jazz and country-rock, Camino del Mar, Del Mar, 755-6744.

Ancient Mariner: Hipshot, rock & roll and oldies, Wednesday through Sunday, Southwind, original acoustic rock, Monday and Tuesday, 2725 Shelter Island Drive, 224-6242.

Big Al's: Latin Fever, Latin style music, Thursday through Sunday, 6149 University Ave., 286-1646.

The Bacchanal: O.D. Corral, and

Thunderbolt the Wondercolt, Wednesday and Thursday, December 3 and 4, 8022 Clairemont Mesa Blvd. 560-8022.

Boon Trenhard's: Dan Murphy, folk guitar, Wednesday through Sunday, 2888 Pacific Highway, 251-5555.

Butlerford's Old Place: John Hartman, acoustic guitar, Tuesday through Saturday, Jinnah Williams, Sunday and Monday, 1205 Prospect, La Jolla, 459-8262.

Butterfield Express: Chris Creaman, original guitar music, Friday and Saturday, 6737 La Jolla Blvd., La Jolla, 459-3633.

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

Chuck's Steak House: Bandit, country rock, Thursday through Saturday, 1403 East Valley Parkway, Escondido, 746-5100.

Chuck's Steak House: Old Friends, rock, Wednesday through Saturday, 1250 Prospect, La Jolla, 454-5225.

Clelie III: Mosaic, Latin music, Thursday through Saturday, Luis Cacho, mariachi, every Sunday 3-8 p.m., 1865 Palm Ave., Imperial Beach, 429-1181.

Climax: Montiques, soul, Tuesday through Sunday, 202 Market, 239-9336.

Conception Bay Fish Co.: John Alexander, Sunday and Tuesday through Thursday, Reef Cody, Friday and Saturday, 2806 Shelter Island Drive, 224-3611.

Cote D'Azur: Cotton mouth Darcy's D. Island Band, New Orleans hot jazz, Tuesday, 1250 Prospect, La Jolla, 454-2434.

Crowns: Bruce Cameron and the Soulmates, jazz, Friday and Saturday, 346 Market, 233-7866.

Cuppers: Larry Reed, folk music, Thursday through Saturday, 7380 Golfcrest Pl., San Carlos, 480-5400.

Daley's Restaurant: Rob Corless, folk rock, Friday through Sunday, 8002 El Cajon Blvd., 563-0671.

Dirty Dan's: Nooney Rickett, rock, Thursday through Saturday, Sandy and the Classics, rock, Sunday and Monday, 4000 Kearny Mesa Road, 778-2230.

Fit Fingers: Kirk Bates and the Fat Fingers House Band, plus Setiva, blues/jazz/rock, nightly, 1051 University, Hillcrest, 295-2195.

Boat House: Larry Page, rock, Tuesday through Saturday, Dean, soft rock, Sunday, 8-12: Monday, Bruce of So Fine, 2040 Harbor Island Drive, 291-8011.

Thunderbolt the Wondercolt, Wednesday, November 26; Spensky and Our Gang, plus the Funky Kings (Jack Tempchin), Thursday through Sunday, November 27 through 30; 2196-2195.

Atlantis Restaurant: R. B. People, Movers, pop, Tuesday through Saturday, Jay Ride, Sunday and Monday, 2596 Inglewood, Pacific Beach, 224-2434.



THE MAGIC 17

Folk Arts: San Diego Shape Note Singers, Tuesday evening, 3743 5th Avenue, 291-1786.

Folk Pub: Phil Hill and Bob Johnson, Thursday, November 27: Hoot Night, variety, Friday and Saturday, November 28 and 29: Allen Lindert and Paula Beth, Sunday, November 30: George Huxter, Tom Barley and Carlo Rossi, Monday, December 1: Carlo Rossi, Tuesday, December 2, 7061 El Cajon Blvd. 460-0503.

Golden Gate: Myrtle Diesel, heavy country, Friday and Saturday, 4309 Ohio, (El Cajon Blvd.) 281-9601.

G. R. B.: Jerry McCann, rock, Sunday through Tuesday, Conch, Wednesday through Saturday, 225 15th Street, Del Mar, 755-1414.

Haleyton: Splash, rock, Tuesday through Saturday, Juke Rhythm Band, rock, Sunday and Monday, 4260 West Point Loma Blvd. 225-9559.

Harmon: Splash, rock, Tuesday through Saturday, Juke Rhythm Band, rock, Sunday and Monday, 4260 West Point Loma Blvd. 225-9559.

Islandia Hyatt House: The Best Went Home, pop, Tuesday through Saturday, 1441 Quivira, 224-3541.

Ivy Motel: Baby Run Jet, Tuesday through Thursday, Sugar Bear, Friday and Saturday, 911 Camino del Rio South, Mission Valley, 296-9164.

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

Jolly Dots: Beasts Near, guitar/vocals, Tuesday through Saturday, 851 Camino del Rio South, Mission Valley, 291-1823.

La Mesa: Bob Banks, show times, Monday through Saturday, 1441 Highland Ave., 474-3222.

La Baron Hotel: Waterfall, soft rock, Tuesday through Saturday, 260 Hotel Circle North, Mission Valley, 291-1777.

La Chetel: Jo Trainer, piano, Wednesday through Saturday, 5046 Newport, Ocean Beach, 222-6300.

The Last Knight: Joey, folk/rock, Thursday through Saturday, 4873 North Harbor Drive, 223-3632.

Main Gate: Brown Sugar, pop rock, Wednesday through Saturday, 415 Broadway, Chula Vista, 420-4828.

Mammoth West: Jahu, Tuesday through Saturday, November 25 through November 30: Galtish, Tuesday through Saturday, December 2 through 6, 3695 Sports Arena Blvd. 228-1251.

Martin Wind: Baret, Wednesday and Thursday; Bob and Kip, light jazz.

Monday Hunter: Dean (from Reef Cody), soft rock/folk, Tuesday through Saturday, 2448 Hotel Circle Pl., Mission Valley, 291-8074.

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Friday and Saturday, 308 University Ave., Hillcrest, 297-3017.

The Mississippi Room: Jim Boucher's Quartet, swing music every night, 2201 El Cajon Blvd., 298-8686.

Mom's Saloon: Rainbow Sun, rock, Thursday through Saturday; Thunderbolt the Wondercolt, Sunday; Emergency Exit, Monday through

Carl Bouteau, Appalachian Min. music, Friday and Saturday, November 28 and 29, 112 W. Washington, Hillcrest, 291-1786.

Palms 500: South Bay Transit, rock, Monday through Saturday, 500 Hotel Circle North, Mission Valley, 291-7131.

Palomino Star: Bramble, country/rock/soul, Wednesday through

Red Fox Steak House: Charlie Cannon, show tunes, Monday through Saturday; Carey Baker, song-along, Sundays, 2253 El Cajon Blvd., 291-1313.

Reuben's: Magic If, pop rock show, Wednesday through Sunday, Harbor Island, 291-5630.



POINTER SISTER

Saturday, 943 Garnet, Pacific Beach, 488-3386.

Nite Owl East: Bach 'A' La, rock, Tuesday through Saturday, The Social Workers, modern, Sunday and Monday, 687 N. Mission, El Cajon, 447-3854.

Orange's: Jean and Lee Schilling, and

Sunday, 3008 Main, Chula Vista, 427-6889.

Rain Tree: Free Spirits, rock, Monday through Saturday, 10450 Friars Road, 280-1141.

Ralph and Eddie's: Shake, rock, Friday and Saturday, 370 Grand Avenue, Carlsbad, 729-2981.

Safety: True Devotion, soul, Friday through Sunday, 6323 Imperial Ave., southeast San Diego, 263-4590.

Shakey's Pizzeria: George Schurr, ragtime piano, and Don Pette, the Flying Dutchman, banjo, Friday through Sunday, 7888 Ottilio, Kearny Mesa, 278-3300.

LOFT new books at discounts

39 DAYS

THE END IS AT HAND. As we have intimated in these pages and explained to anyone who asked, The Loft was conceived strictly as a temporary operation. The end will come about January 4, 1976, but a lot will happen first. Our final sale is on right now, and there will be no further overall reductions. You'll get an additional 40% discount on our entire stock of new books. That's equivalent to at least 52% off list price on some scholarly books and 60% to 80% and more on most books. There is also a constantly changing table full of unannounced specials at 75% to 90% discount from list prices. Our stock is being shipped out all over the world in wholesale quantities, but there is still a large and unusual selection. Enough that you could spend hours browsing and still not be done; enough that you're sure to find interesting presents and additions to your own library; enough that you'll be sorry later if you miss one of the most unusual book sales in San Diego's history.

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Shelter Island Inn - He and Me, pop, Tuesday through Saturday, 2051 Shelter Island Drive, 222-0561.

The Shepherd - Parlor, piano, Saturday and Wednesday, 4101 Amen on star with John Swenson, Friday and Saturday, 1126 S. Hwy. 101, Encinitas, 753-0740.

Shoreline Harbor Island - Sundowner Lounge, Guadalajara Philharmonic, rock, Thursday through Saturday; Karma, rock, Sunday, 291-2900.

Spanky's Saloon - Sativa, rock, Tuesday through Sunday, Thunderbolt the Wonderbolt, Monday, 2855 Midway, 223-3154.

Spirit of '76 - Shadow Clark, country western, Tuesday; Myrtle Diesel, heavy country, Wednesday; Colour, Latin rock, Friday and Saturday; Normas II, mariachi, Sunday, 1130 Buenos (off W. Morena), 276-3993.

Springfield Wagon Works - Midnight Lamp, soft rock trio, Wednesday through Saturday, 680 North 2nd, El Cajon, 440-5757.

Springfield Wagon Works - First Flight, pop/rock, Wednesday through Saturday, 5255 Kearny Villa Road, Claremont, 565-2272.

Steamboat Willie's - Franz, Monday through Saturday, November 24 through 29; Jumbalayah, Monday through Saturday, December 1 through 6, 5524 El Cajon Blvd, 583-4524.

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

Swan Song - David Cheney, flamenco guitar, Thursday and Friday, 4287 Mission Blvd., Pacific Beach, 272-7802.

Tomasino's - Odyssey, soft rock, Friday and Saturday, 843 Grand Ave., San Marcos, 744-1645.

Tom Ham's Lighthouse - Roy Motter, contemporary music, Monday through Tuesday, Swing Shift, big band music, Wednesday through Saturday, 2150 Harbor Island Drive, 299-8110.

Top of the Arc - Valerie Formost and 24K Gold, pop rock, Tuesday through Saturday, Breeze, Sunday and Monday, Travelodge, Harbor Island, 291-6700.

Triton Restaurant - RPM with John Mason, Cookie La Fleute, Darrell Ray and Sheela Alexander, Tuesday through Saturday, College and El Cajon Blvd, 583-3240.

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

Wallbanger's - Gabriel, Tuesday through Sunday, Midway and Rosecrans, 223-3138.

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

In Los Angeles...

Concerts

Black More's Rainbow, Swing Auditorium, Sunday, November 30, 8 p.m., 884-0288.

Speaks: Santa Monica Civic Auditorium, Wednesday and Thursday, December 3 and 4, 393-9961.

Clubs...

Palomino: Emmy Lou Harris, Tuesday and Wednesday, November 25 and 26; Jimmy Rabbit, Saturday, November 29; Jon Stampey, Friday through Sunday, November 28 through 30; Dave Dudley, Friday and Saturday, December 5 and 6, 6907 Lankershim Blvd., N. Hollywood, 765-9256.

Roxy Theater, Patti Smith, Friday and Saturday, November 28 and 29; Pommer Sisters, Tuesday through Sunday, December 2 through 7, 9009 Sunset Blvd, 878-2222.

Troubadour, Dr. Demento, Tuesday and Wednesday, November 25 and 26; Spirit, Friday through Sunday, December 5 through 7, 9081 Santa Monica Blvd, 276-6168.

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Did I Really Like This?

-Steve Esmedina-

nothing so theatrical resulted.

The easiest, most immediate reaction that electronic music always gets is confusion. Even if a person makes all possible concessions to the performer, suspends all aesthetic doubts, and listens as intently as possible, a certain amount of disbelief is still likely to burst forth. The confusion may take the shape of a shrugged shoulder, a drooped eyelid, a heckle from the balcony, or a disgusted walk-out, but the plain fact remains: most people are not willing to forego the "hedonism" of musical pleasure for the formalized rigor that electronic music demands from its listeners. Recognizable riffs, hummable melodies, and delectable dance rhythms are attractive means of musical seduction, and their lack can cause eyes to roll and fists to fly.

Last Saturday at the La Paloma no fits flew, but a scattered mixture of rigor and eye-rolling accompanied the first set of Ned Lagin and Phil Lesh's electronic music concert. Although the ads for the concert claimed that their music has "produced strong biophysical, electromagnetic, psychochemical and sexual reactions in both living and nonliving matter,"

All of this was kept within focus by the cold, regimented bass patterns of Phil Lesh. As

with the Grateful Dead, Lesh's bass work is austere, rubbed-in, and embossed. He sometimes seems on the verge of breaking into extended, variegated improvisations, but he never does. He works out a phrase, alters it slightly, and retains it. His sound is stripped, hard-edged, free of affected virtuosity. At a time when bassists such as Stanley Clarke, Jack Bruce and John Wetton have turned the electric bass into a spotlight-hogging lead instrument it is unusual, if not altogether rewarding to hear a player who retains the classical image of the bassist: as a pulse keeper.

The combination of charted noise and tight rhythm kept the music to a series of themes, variations and crescendos. The exasperating textures and sonorities forced the attention and demanded listening to the musical statement. With this sort of music it is impossible to get washed over, to bathe in it. You have to put up with it or you are simply put out. Enjoyment in the traditional sense has little or nothing to do with it.

That is all very fine, defensible artistic reasoning from a structuralist viewpoint and thus it shouldn't be too troubling a matter to note that I didn't "like" it. I "admired" it in the same way I admire Susan Sontag's novels or Michael Snow's films: as aesthetic principle turned into practice. Basically, I find Lagin and Lesh's synthesis of audible banality too banal to matter much. People like Cage and Stockhausen arrived at "Theories" like theirs long ago. Music is all around us, if only we had ears. Yes, yes, we've heard in Twentieth Century Music 2A, MWF, 1 to 2 pm. A much more complex and involving style of electronic music can be heard on King Crimson's *Saturn's and Bible Black*, Fripp and Eno's *No Pussyfooting*, and the first two Roky Moxley albums. There, the eccentric nature of flowing, modulating melodies clashing with stringent rhythms and quirk-ridden "effects" shows humans in control of machines. The music of Lagin and Lesh, as well as groups like Tangerine Dream and Kraftwerk reverses the playing order, and no matter how I try, it's hard to love even the most human machine.



STRAIGHT FROM THE HIP

-Matthew Alice-

Ever since I answered one reader's question on dealing with cockroaches, I have been receiving letters suggesting better ways to rid yourself of the pests and defending the cockroach's right to die a purely organic death.

I share with you here a few get-down folk remedies and colloquial tricks of the trade:

Dear Matthew Alice,
In your column you wrote about ways of minimizing the cockroach problem. But I'm afraid your advice wasn't very good. The simplest, neatest, healthiest way to get rid of the little buggers is to buy a toad! Toads eat cockroaches, and with this small purchase from your local pet shop, your troubles should be over. You never have to feed the toad. Ron Guterson

The worst thing about roaches is their bad manners. They don't wash up after meals. They poop on your dishes and vomit on your better and carry bugs: salmonella, diarrhea, polio, tuberculosis and dysentery, among others.

What I want to know is, would you rather have a toad poop in your cupboard?

When it comes to the toads versus the roaches, it's pretty much one-one as far as I can tell. But following is a letter from a mother, she says, who knows how to stab the buggers in the back.

Dear Matthew Alice,

I had to drop you a helpful note for the poor woman overcome by roaches (bug-type). We had the problem in a co-op house in Pasadena, and the solution is GATOR ROACH HIVES! After you have cleaned your kitchen and caulked all the cracks, scatter these little things about (relatives in Texas can mail you some if you can't find them here). They are cardboard cylinders which hold, safely out of touch for you, a cake of something which roaches crave as food, but it has over 1/10% arsenic in it. They nibble, and go back to their nests to die - and here's the clincher - the arsenated corpses are eaten by other roaches in the nest! Horribly effective.

It takes a month or two, but it works. The only thing to remember is (1) don't sample the roach food and (2) don't spray after putting out the bait, or the buggers will refuse to eat it (raw or otherwise).

Mama Gronkel

Dear Mama Gronkel,
What an insult! All my relatives are in Spokane. Or do you mean YOUR relatives will mail me my Gator Roach Hives. But as you know, I have this cat...

Roaches, contrary to popular belief, do not live in nests. They never even know their mothers. Mama, who simply lay sackfuls of eggs and keep on trotting. Their decadent, if convenient, cannibalism can probably be attributed to a breakdown in the family structure.

Dear Matthew Alice,

The most effective remedy for the disposal of cockroaches is boric acid powder. Simply sprinkle it in the backs of cupboards, around pipes or in any dark places likely to be cockroach breeding places. The worst you will ever see are cockroach corpses, which can be swept away. Boric acid powder is cheap, odorless, and relatively safe around children and pets. I suggest re-sprinkling approximately every three months. PB of OB

It is important to note that boric acid is also a top-notch preservative, so you'd BETTER sweep those corpses away. They won't dissolve by themselves.

Finally, I have a partial reprint of a letter from a woman who signed herself Very Possibly Yours (I like that), Donna J.:

The medium-sized cockroach blanched to a pale brown when he saw me standing in the shadows of my kitchen, contemplating his antics on the rim of an unwashed frying pan that soaked on my stove. Hopefully, the fried fish had softened by now. The roach had a motorcycle and roared around the perimeter of my frying pan, a thread of neck scarf fluttering out in Red Barn fashion. I wondered what effect this would have on the gas shortage.

I submit that any creature capable of stimulating so much concern in readers deserves more prestigious recognition. May I be the first to propose the roach as State insect. After all, it is there something inherently superior in the California Poppy, the Valley Quail, or the Giant Redwood?

Want to hear it straight from the hip? Ask Matthew Alice your questions. Write him c/o the Reader, P.O. Box 90803, San Diego 92138.

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WHAT IS AN ORIGINAL PRINT? educational exhibit of graphic techniques and equipment. Monday, November 24 through January 4. Fine Arts Gallery, Balboa Park. 232-7931.

MIXED MEDIA by Charles Sieburth and juried membership show. November 25 through January 5. House of Charm, 1449 El Prado, Balboa Park. 234-5946.

TREE AND BIRD AS MYSTICAL SYMBOLS. Chinese temple carvings, Peruvian gourds, Indonesian balis, Amazon baskets. now through November 30. Bozzarini Trading Company, 1401 Camino del Mar, Del Mar. 755-2646.

THE ROSE FAMILY IN SAN DIEGO. watercolor by Albert Valentini. now through December 22. Natural History Museum, main lobby, Balboa Park. 232-3821.

HAND COLORED PRINTS. works by 26 young established artists. The Fine Arts Gallery, Balboa Park, through November 30. 232-7931.

BERNARD KOLYSHER. photographer. featured Saturday, November 15, through Sunday, November 30 at the Focal Gallery, 1955 Fifth Avenue. 235-4237. Closed Mondays.

DELAEROX AND THE FRENCH ROMANTIC PRINT. an exhibition being circulated by the Smithsonian Institution, now through December 28 at the Fine Arts Gallery, Balboa Park. 232-7931.

Sports

JUNIOR CHAMPIONSHIP REGATTA. Friday and Saturday, November 28-29. San Diego Bay. Alford Pavi. 222-7237.

WATER SKI TOURNAMENT. Friday through Sunday, November 28-30. 8 a.m. Hidden Anchorage. Fiesta Island, Mission Bay. Free. open to all skiers. 278-0830 after 4:30 p.m.



MARINERS HOCKEY. Calgary. Saturday, November 28, and Winnipeg. Thursday, December 4, 7:30 p.m. Sports Arena. 224-4176.

27th ANNUAL NATIONAL SENIOR HARDCOURT TENNIS CHAMPIONSHIPS. players from throughout the U.S. Monday through Friday, December 1-7. 9 a.m. to 5 p.m. La Jolla Beach and Tennis Club, 2000 Spindrift Drive, La Jolla. 454-7126.

Film

REFLECTIONS ON TIME. documentary on man's varying concept of time. Saturday and Sunday, November 29-30, 1:30 and 3 p.m., Natural History Museum, Balboa Park. 232-3821.

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WATERS OF YOSEMITE and "Conquest of the Giants," environmental films. Saturday and Sunday, November 28-30, 3 p.m. Torrey Pines State Reserve Lodge. 729-8847.

LA RONDE. French film satire on turn-of-the-century sexual behavior. Saturday, November 28, 7:30 p.m. Sunday, November 30, 2:30 p.m. Fine Arts Theatre 220, Grossmont Community College, 8800 Grossmont College Drive, El Cajon. 465-1700.

HAPPY BEING HAPPY. showing happy people in all walks of life. Tuesday, December 2, 2 and 7 p.m., College Grove Shopping Center, Community Hall, Highway 94 and College Avenue. Free. Grossmont College. 465-1700, ext. 321.

LA TOO MUCH. rages at America's tendency to replace old values with plastic. Tuesday, December 2, 8 and 7 p.m., College Grove Shopping Center, Community Hall, Highway 94 and College Avenue. Free. Grossmont College. 465-1700, ext. 321.

Music

JEWISH COMMUNITY CENTER CHAMBER ORCHESTRA CONCERT. under David Amos, featuring William Nathan, cello, performing Gershwins, Haydn, Mozart and Pachelbel works. Sunday, November 30, 8 p.m., Horace Mann Junior High School, 54th Street and Trojan Avenue. 583-3300.

RUSALKA. American premiere of Dvorak's opera by San Diego Opera Company. Saturday, November 28, Wednesday, December 3, and Friday, December 5, at 8 p.m. Also, Sunday, December 7, 2:30 p.m. and Tuesday, December 9, 7 p.m. Civic Theatre, 202 "C" Street. 236-6510.

CHORAL PROGRAM. festival for Thanksgiving, with choirs, brass and contemporary dancers. Wednesday, November 28, 7:30 p.m. La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-0713.

ACCORDIA ENSEMBLE. under direction of Donald A. Balesieri. Sunday, November 30, 3 p.m. SDSU Recital Hall, Music Building. 286-6204. Free.

KENNETH R. FALL. organist, and choir present carols. Sunday, November 30, 4 p.m., Grace Lutheran Church, 3993 Park Blvd. 286-1712.

UCLA MADRIGAL SINGERS. Sunday, November 30, 4 p.m., St. Bridget's Catholic Church, 4735 Cass Street. 488-2875.

RICHARD SLATER. organ recital of Bach and Diabler works. Sunday, November 30, 7 p.m., St. Andrews By The Sea Episcopal Church, 1050 Thomas Avenue. 272-0313.

ADVENT MUSICALE. Sunday, November 30, 7 p.m., San Diego Chapter Sigma Alpha Iota, Hand-Bell Choir of the First United Methodist Church, Palm and Lemon Avenues, La Mesa. 466-4163.

MULFELD TRIO. chamber music. Sunday, November 30, 7:30 p.m., First Presbyterian Church, 320 Date. 232-7513.

CLASSICAL MUSIC MINI-CONCERT. Elaine Pavlick, soprano, Christopher Lindboom, baritone, and Irene Albrecht, pianist. Monday, December 1, noon and 12:30 p.m., Community Concourse, Grand Salon, 202 "C" Street. 236-6510. Free.

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Reader's Guide to Local Events

Theatre

THE TRAGEDY OF RICHARD, KING OF AMERICA. comedy. Saturday and Sunday, November 29-30, 2 p.m., City College Theatre, 14th and "C" Street. 236-1181.

THE FANTASTICKS. Tuesday through Friday, December 2-5, 8 p.m., Grossmont College Student Center, 8800 Grossmont College Drive, El Cajon. 465-1700, ext. 321.

FORGET ME NOT-LANE. by Peter Nichols. author of "Georgy Girl." will premiere at the Mission Playhouse, 3960 Mason Street, Old Town, at 8:30 p.m. every Friday and Saturday through November 29-5453.

LAST OF THE RED HOT LOVERS. a comedy by Neil Simon. will be presented Tuesdays through Saturdays at 8:15 p.m., Sundays at 7:15 p.m. and Saturday and Sunday matinees at 1:30 p.m. in the Broadway Dinner Theater, 339 W. Broadway.

THE CONVENTION. a new play by T.K. Easley. Crystal Palace Theatre. Performances are at 8:30 p.m., reservations. 488-8001.

THE HOT L. BALTIMORE. drama. Carter Centre Stage, Balboa Park, 8:30 p.m. daily except Mondays and 2 o.m. Sundays, November 4 through December 7. 236-2255, after noon.

THE CURIOUS SAVAGE. comedy by John Patrick. 8:30 p.m. Fridays and Saturdays through December 13 in Actors Quarter Theatre, 480 Elm Street.

DADDY WAS A WELFARE CHECK. three-act drama by Arthur Graham, at Stage 7, 1041 Seventh Avenue, November 7-30, every Friday, Saturday, Sunday, 8 p.m.; Saturday and Sunday matinees, 2 p.m.

THE PURSUIT OF HAPPINESS. comedy set during American Revolution. Daily, except Mondays, at 8 p.m., and Sundays at 2 p.m. Starting Tuesday, November 18 through December 21, Old Globe Theatre, Balboa Park. 236-2255, after noon.

MISS PELL IS MISSING. comedy by George Gersha. Fridays and Saturdays, 8 p.m. now through November 29, Kimball Park Community Building, 140 E. Twelfth Street, National City. 477-1181.

THE SOUND OF MUSIC. Tuesday, November 25 to December 28, Tuesdays through Sundays 8:15 p.m., Broadway Dinner Theatre, Hotel San Diego, Broadway at State Street. 234-3453.

Special Events

TOM HAYDEN ARTS AND CRAFTS AUCTION. Sunday, November 30, viewing, 12-1 p.m. auction, 1-6 p.m., House of Hospitality, ballroom, Balboa Park. 278-4786.

BETH COPELAND. poetry readings. Sunday, November 30, 7:30 p.m., The Loft, 935 Sixth Avenue. 235-0483.

THE NATIVITY ACCORDING TO SAINT LUKE. musical drama by Randall Thompson. Sunday, November 30 and Monday, December 1, 8 p.m., First United Methodist Church, 2111 Camino del Rio South. 297-4366.

THE STAR OF BETHLEHEM. multi-media program explaining the sky the night Christ was born. December 1 through January 4, Reuben H. Fleet Space Theater, Balboa Park. 238-1188.

JEROME ROTHENBERG. poetry readings. Monday, December 1, 4 p.m., UCSD, Formal Lounge, Reville College Commons. 452-3120. Free.

13th ANNUAL CHULA VISTA STARLIGHT YULE PARADE. local bands, marching units, floats, official lighting of Christmas displays. Monday, December 1, 7 p.m., down Third Avenue from H to E Street, Chula Vista. 420-6602.

2nd ANNUAL ARTS AND CRAFTS CHRISTMAS SHOW. Thursday and Saturday, December 4 and 6, 10 a.m. to 10 p.m., Friday and Sunday, December 5 and 7, to 11 a.m., Community Concourse, Plaza Hall, 202 "C" Street. 236-6510. Free.

Dance

NUTCRACKER BALLET. California Ballet Company. Friday, November 28, 7 p.m. Saturday and Sunday, November 29-30, 5 p.m. Same times each weekend through December 21, Mission Valley Center Mall. 296-6375.

FROM THE BEGINNING TO THE START. Olga Fricker Dancers illustrate transfer of a young dreamer into a ballet dancer. Thursday, December 4, 8 p.m., Montgomery Junior High School, 2470 Ulric Street. 423-7633. Free.

Lectures

SHOULD THERE BE COMPULSORY ARBITRATION? by Joseph T. DeVita. Retal. Clerk's Union Labor Representative and Advisor. Monday, December 1, noon. SDSU, Aztec Center, Montezuma Hall. 286-5204.

DR. NUNA CANNON. Reflections from the World Conference on International Women's Year. Tuesday, December 2, 11:15 a.m. SDSU, Hospitality Center. 286-5204. Free.

DR. GERDA LERNER. history professor at Sarah Lawrence College, on "White and Black Women in the American Republic: The Unfulfilled Promise." Wednesday, December 3, 7:30 p.m. SDSU, Aztec Center, Montezuma Hall. 286-5204. Free.

CHARLES KURALT. C.B.S. news correspondent. Wednesday, December 3, 8 p.m., Southwestern College, Mayan Hall, 900 Otay Lakes Road, Chula Vista. 420-1331.

VIOLENCE by Dr. Leonard Berkowitz. author and professor of psychology at University of Wisconsin. Wednesday, December 3, 8 p.m., Community Concourse, Copper Room, 202 "C" Street. Free 238-1181, ext. 238.

WINTER SOLSTICE AT STONEHENGE. Thursday, December 4, 10 and 18, 7:30 p.m., Southwestern College Planetarium, 900 Otay Lakes Road, Chula Vista. 420-1331.

Galleries

PHOTOGRAPHS BY JIM HAIR. Unicorn Theater Gallery, now through December 3, 7456 La Jolla Blvd., closes Tuesday night.

ERIK GRONBORG. works in cast metal. now through Friday, December 5, Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700, ext. 321.

MEDIA GRAPHICS. by media technology students. now through Wednesday, December 5, 7:30 p.m., Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700, ext. 321.

PATTI WARASHINA. art exhibit now through December 11. Lecture, Wednesday, December 5, 7:30 p.m., Grossmont College Gallery, 8800 Grossmont College Drive, El Cajon. 465-1700, ext. 321.

THE GRADUATION SERIES. by Carol Esaki. now through December 18. Founders Gallery, University of San Diego, Alcala Park. 291-6480, ext. 354.

COMBO SPECIAL EXHIBITION of furs, clothing, paintings, sculpture, furniture, jewelry, Navajo blankets and antiques. now through Sunday, November 30, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0163.

MARTHA BARR LEWIS. painting exhibit entire month of December. San Diego County Law Library, upper lobby, 1105 Front Street. 236-2231.

MARSHALL THOMPSON. photographic exhibit December 1-15. Focal Gallery, 1955 Fifth Avenue. 235-4237.

DONNA LEAVITT. drawings and etchings. December 1 through 31. Artists' Co-operative Gallery, 3731 India Street. 296-0200.

Don't buy gifts this Christmas... Make them.

The Art Collector in December will run Printorium West: a series of art workshops taught by established artists. All materials are included.

- 1 day workshops: Christmas Tree Ornaments, Decorative Holiday Eggs, Batik, Sculptured bread dough, Christmas tree ornaments, Christmas Centerpiece, Tie-Dye, Enameling, Christmas Cards, Macramé, Crocheting, Embroidery with Mirrors, Candle making, Felt festival, Christmas Wreaths, Terrariums, Children's all day workshop.
- 2 day workshop: Papier-Mache, Stained Glass, Patchwork and Braided Ornaments, Decorations and wreaths
- 3 day workshop: Doll Making (Students will learn to design and complete a unique doll.)
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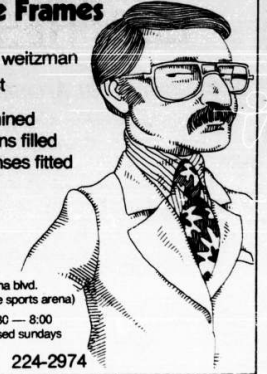
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—Ted Navin Burke—

"Tell me, Hampton," said the guy who sat in front of us at Solana Beach's Another Bird, "Does Harvey Mandel have four arms?"

His friend grimaced at the idiot inquiry and muttered "No."

"Didn't think so," the drunk went on, "man, those double Myers and Cokes have screwed my head over. Everything is blurred."

The drunk's friend wasn't about to tolerate any of this

McLaughlin imitators find solace in his Snake and Shogrenade albums. As these two releases reveal, there is at least one voice of unusually distinct clarity amid the freboard bubble of players saying the same thing.

Spyed, the all-important criterion by which a guitarist is judged to be good, is not Mandel's main strength, but he can race through the scales if he need be. Other players who've made a career from slow licks, like Dave Mason and J.J. Cale, are incurable lazy musicians whose music neither builds nor

despite their Miller's-Outpost-stay-pressed bell bottoms. Mandel made no attempt to disguise his boredom.

But however deadpanned his expression, his playing excelled, even through the routine blues and rhythm and blues live done for the dancers who bunched and bumped in front of him, all of which caused my friend and I to crane our necks until they got as stiff as a good drink.

Opening the night's set was a comic whose name I can't recall, probably as an act of subliminal self-defense. Lacking

The comedian said that if the audience were going to talk as much as he was, they'd have to start being funny too.

nonsense. "Listen, juicehead, lay loose and be cool. If you get sick during Mandel and make me drive back to La Mesa, I'll kill ya." So warned, the drunk simmered down and nursed his drink.

I felt like slapping the guy on the back, for anyone willing to kill for a chance to see guitarist Harvey Mandel rates an automatic ten points in my score book. Mandel is one of those celebrities from the sixties who always seemed to be in the right place at the right time, having played with then notables Paul Butterfield, Mike Bloomfield, Charlie Musselwhite, John Mayall, Eric Clapton (on Mayall's *Back to the Roots* album), Sugarcan Harris, Canned Heat, and others, as well as having done a series of constantly evolving solo albums. But unlike his mates who got mired in stylistic limitations and self-parody (the case for Mayall and Clapton at least), Mandel has gotten away from the blues and now plays an innovative blend of jazz, funk, and rock, not unlike Jeff Beck's work on *Blow By Blow*. Those tired of the dime-a-dozen legions of

makes statements. Mandel, on the other hand, cultivates his chops, segmenting his runs with a golden tone that assumes various hues that meld into rich feedback textures that then lead into spiraling jazz runs. As a writer, Mandel takes a cue from Chick Corea and makes his songs concise statements; there are compelling intro riffs with the occasional hint of dissonance, brisk drumming, solid bass, solos that make points in the space allotted that then lead back into the song. The only complaint one could make about Mandel is that he lacks the excessive commercial chutzpah of Terry Kath (Chicago) or Steve Howe (Yes). But Mandel remains firm and keeps it short and sweet.

Mandel, unfortunately, didn't appear to be particularly interested in what he was doing on the Another Bird stage, due perhaps to a mediocre back up band, the lack of an evident heating system in the otherwise swank interior (a small heater was on stage; the musicians used it to heat their hands between numbers), or the fact that the crowd was only a slightly elevated gaggle of boogie dregs

even the virtue of obnoxiousness, this jerk stood on stage and mumbled on a strained Lenny Bruce stream of consciousness voice about his looks, sex acts, and other subjects topical comedians think they have buttoned down. Several audience members in the mood to heckle got into the act, and the comic said that if they were going to talk as much as he was, they'd have to start being funny also.

"You first," was the reply from the floor, to which the comic switched subjects. Then he lied about what a wonderful crowd we'd been and shuffled off-stage with a coat draped over his shoulders like a wet blanket. This guy must have lots of fun in his dormitory.

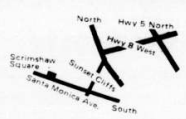
There was an interesting floor show that we only caught a portion of. As we rose to leave, I was putting on my coat when a guy went flying past me, giving my coat and glasses a free gin and tonic rime. There was some yelling a couple of tables up, with a bouncer mediating a tussle with his chain gang muscles. Rather than see the end, we left, with me wiping my glasses and coat with a soggy napkin.

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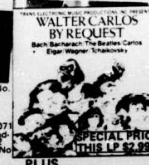
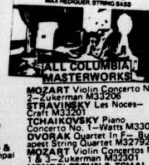
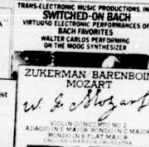
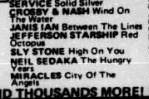
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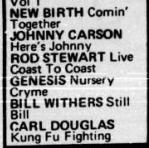
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Duncan Shepherd

Whatever reputation Alan Bridges built up overnight with his impressive screen treatment of L.P. Hartley's *The Hunting*, it will not be miraculously added to nor subtracted from by his new movie, *Out of Season*. This one more or less confirms his rare, fully professional, agile control of the medium and his even rarer sense of when, how, and how much to show off his skills. (I am thinking, for example, of the first encounter, after a twenty-year break, between the Vanessa Redgrave and Cliff Robertson characters—the oblivious, slicing at brisk diagonals across his field of vision in two separate shots, before he catches her eye, as if he has her secured at the nose-end of a lariat.) But this movie also unavoidably stirs up speculations, which will likely cloud the air at least until his next job or two, about whether he is very much involved or very much concerned with the material he handles. — Speculations, that is, about whether he is not what the *author* critics would classify, shaking their heads, as a mere *metteur-en-scene*, and, worse, whether he is not an outright copycat of Joseph Losey, with *The Hunting* echoing *The Go-Between* or *The Servant* (although sharper, clearer, somehow), and *Out of Season* echoing *Secret Ceremony* or *Boom*.

His material this time out, an original script credited to Reuben Berkovich and Eric Berkovich, has to do with a cattily quarrelsome mother and daughter (Vanessa Redgrave, Susan George) who run an antiquated English seaside resort hotel, and an American named Turner (Cliff Robertson) who checks in during the desolate off-season to resume, just where he left off, a twenty-year-old affair with the mother. The return of Mr. Turner, the daughter dubs the occasion, with characteristic blunted wit.

The script is an ensemble character study, of sorts, marked by game-playing, deceptions, upmanship, and a rebuttal, make-up-your-own ending. During the course of study, the more information you get, the less you can



really be sure. Of each one in the trio displays traces of apparent, idiosyncratic self-esteem, if only on the surface — Robertson's smoothed-in-place hair and mustache and his Lee's bluejean

shirt. Redgrave's tasteful collection of patterned, earth-colored shirts and sweaters. George's knee-high boots and peaky blue underpants. These things represent the character's warmest

recommendations. Otherwise, they are opaque, closed, unreadable, so that you approach them, on guard, with the dubiousness you might feel about trying to pick up a total stranger

on the street (Hey, what's your disease?). The past dissolves in uncertainties and irrelevances. Robertson gazes at a tiny snaphoe. "You sure that's me?" Redgrave reminisces dreamily, cooly, to her daughter, gets only mockers in return, and abruptly she changes the tune to her regular refrain. "You're disgusting."

The script seems to imply that you can't understand people very much further than their last move; however, it's the straight-faced naturalistic presentation of the plot's material and what gives it some credibility. I'm not sure that the writers, driving at nothing, but insidiously noisy by inclination, were interested in anything more than strewing question marks and prying loose some festering, misshapen passions in an unhealthy, insular Tennessee Williams-ish environment.

Bridges, on his part, charges up this teasing, unsolvable mystery of personalities by creating a tangible and suspenseful sense of the immediate present (what's happening?) and the near future (what's next?). He sets the atmosphere just right, the drained-of-color decor of the old hotel, the chill-weather clothes, and the lonely, energyless claustrophobia of the winter time, time for playing darts and patience and pingpong, and nothing going on outside. In what is really little larger than stage space, he moves the characters around and shifts the point-of-view from one to another with perfect grace and familiarity. And he holds it tight, quick hand on the mood, sounding sudden changes like musical notes — Redgrave's temper ignites, bang, without warning, and in exasperation she props her hand on her hip, or she flies across the room and indignantly slaps her daughter in the middle of the back; Robertson's determined good-morning cheer deflates at the breakfast table, and gloom settles in, during the relentless squabbling of the mother and daughter about who should get up and bring the jam.

In controlling the mood, Bridges is belatedly commensurate with his actors, none of whom has ever been better — Robertson never more grim, Redgrave never more sootily and George never more saucy. Susan George tends to be (continued on page 18)

Here and Gone

Reader's Guide to Movies

Airport 1975 — Jack Smight's encore to George Seaton's AIRPORT is tighter in construction, with all eyes in the crowd of big name actors turned toward the central crisis, and no time for subplot diversions. It is tighter at the belt, too, and it conspicuously looks the other way whenever there is a need for production values. If there is a shortage of opulence on view, there is nevertheless a comfortable feeling of freedom and ease in the camera's smooth wheeling around the airports, in the full compositions made of the roomy 72, and in the exhilarating shots of the maimed airliner sailing low through Rocky Mountain valleys. In this sort of light-faced project, even the idiocies can be counted as pleasures. — Linda Blair's misguided mimicry of bunny rabbits with her cute button nose, the notion of how nuts talk and talk together (I believe that is one of those Korean Black acts petrified when the must assume command of the jumbo jet, and she should certainly be petrified about having to carry this movie almost alone for most of the way, she performs, in the words of Charlton Heston, "just fine, honey." And when Heston takes over the plane and the movie, he begins immediately to crab about how difficult his job is in an effort to salvage a little self-importance in the waning moments. — (Claremont Plaza)

The Best of Walt Disney's True Life Adventures — Compilation of highlights from Disney's nature documentaries. (Solana Beach)

Beyond the Door — An unashamed wedding of THE EXORIST and ROSEMARY'S BABY. This Italian-produced horror makes very little sense, but stirs up some undeniable, unpleasant anxieties while we sweat the next disgusting symptom of devil-possession in a cute little boy and his pretty mother, undergoing a very difficult pregnancy. With Julie Mink, Richard Johnson, directed by Oliver Helman. — (Cabrillo)

A Boy and His Dog — A flip piece of science-fiction maoism, in the stereotyped wasteland of post-WWII, man's best friend is still his dog, and woman is still his Garden-of-Eden underdog. (The dog's interior monologues and telepathic dialogues sound like a canine counterpart of Morris the Cat — a dry wit, jaded, bored.) There is a Crymchall grade-2 fragility about the shooting in all-purpose South-west desert locales; however, L.O. Jones' direction is not without diligence and not without

pretensions toward the 'offbeat' — a character named Felini, a gallery of painted faces, and a volley of anti-America ironies. The venomous punning, which was probably the prime incentive that kept the film-makers plowing eagerly through the shaggy-dog storylines, is pretty much what you might expect from a science-fiction award-winning novella: by Harlan Ellison. With Don Johnson, Susanne Benton, Jason Roberts. — (Center 3 Cinema 3)

Citizen Kane — The perennial winner at a trot of all Best Movie Ever polls. It was hardly that awesome when it first appeared, but time has been a favorable ally to this movie, which is, for one thing, a most convenient and crammed storehouse of cinematic tricks already executed or only dreamed of, up to that moment, 1941. As crammed as it is with sparkling ideas, it is inevitably more impressive for its individual set pieces, or setups, or highlights, than it is for its overall sense, or strength. And the sinistral, expressionistic ambience is surely more useful for what it hides about the limited budget than for what it reveals about the William Randolph Hearst-ian hero. The principal characterization is never soldier

facsimile at the start of the movie; after that, it disperses into the stereotyped wasteland of post-WWII, man's best friend is still his dog, and woman is still his Garden-of-Eden underdog. (The dog's interior monologues and telepathic dialogues sound like a canine counterpart of Morris the Cat — a dry wit, jaded, bored.) There is a Crymchall grade-2 fragility about the shooting in all-purpose South-west desert locales; however, L.O. Jones' direction is not without diligence and not without

mad. (Dorothy Carroll) with six kids on welfare, and a garbage man (James Earl Jones), with two ex-wives on alimony, a full of knocks and snags, all of which are carefully traced to the problems of staying with the household budget and making ends meet. John Berry, a Hollywood exile since the time of the blacklist, directs this pragmatic romance with good sense never letting the characters slip into cutesiness, in the case of the kids, nor into caricature, in the case of the welfare workers. And the two leads, sending off several sparks between them, exhibit lively responses to their nicely balanced characters, each one owning an ideal amount of honorable selfish aspiration, good will, failure of nerve and judgment. 1974. — (Parkway 3)

Conduct Unbecoming — The age-old clash of a personal honor code against an imposed social code has been placed in a remote Kipling-esque setting — a proud British regiment in 19th-century India — so that (a) the issues stand out bodily, (b) we know which side we're supposed to favor, and (c) we could not care less. The stage origins of the drama — a kangaroo court martial in which Michael York, a balking spokesman for the defense, leads a sheepish, beguiling garden-variety drive for the suppressed truth — are obvious and insurmountable. Some bright cardinal-red coats and some impressive stiff upper lips (Christopher Plummer, Stacy Keach) are the constant physical features, and the director, Michael Anderson, realizes something more is needed. His worst inspiration is to have Susanam York climb down from the witness stand, begin to act out her lassitude, crawl around the floor on all fours, scurry directly up to the camera, and in closeup, through a twisted mouth, cry out, "Pig! Pig!" With Trevor Howard, Richard Attenborough. (Fashion Valley)

The Devil's Rain — Choral moans and fragments of Bosch paintings, behind the credits, serve as a springboard into an electrical storm, a mating man, and — in short — a very rapid start for the madly paced horror film about a Devil's missionary, who has set up operations in a Western ghost town, with his congregation of lost souls imprisoned in eyesless bodies. Ernest Borgnine, William Shatner, Ida Lupino, Eddie Albert; directed by Robert Fuest. — (Parkway 2, Cabrillo)

Everything You've Always Wanted to Know About Sex (But Were Afraid to Ask) — Woody Allen's sarcastic spoof on Dr. Reuben's slow-witted sex guide, using only the title and the question-answer format, is set up in a series of seven blue-jean skits, each done as a parody of a distinct film genre: the cause for laughter is not always so distinct. With Gene Wilder, Lynn Redgrave, Louise Lasser, Burt Reynolds. 1972. — (North Park, Rove)

Fantasia — The Disney studios' experiment in animating sequences to a few standards of classical music conducted by

Digby — Under the brisk direction of Joe McGowan, this mating of English Gosh! Show business with the Disney-formula animal story is brought off as if they were made for each other. The winning primitiveness of the film comes from McGowan's sophisticated cartoon technique, which relies on multiple transformations and incongruities with a zany abandon. 1974. — (Cove 11-28 matinee)

Earthquake — A diverse and colorful cast of characters suitable for soap opera, is swept precipitously from the everyday realities of possessions and pursuits into a fantastic playing out of inbred pessimism, grief, self-hatred, as the city of Los Angeles crumbles during an unprecedented earthquake. Mark Robison's skillful, and sometimes inspired, movie-making generates an edge first-hand of flexed dreams and dreads interrupted; the second-hand is even savor mainly to marvelous, shrewdly manipulated visual effects and manipulated visual effects. With Cliff Robertson, Ava Gardner, George Kennedy. — (Claremont Plaza)

Enter the Dragon — Under the American Robert Clouse's flashy direction, this kung-fu, pan-pot sticks a little higher than the pure Hong Kong creations. Even though the attempts to inspire moral courage and to give climax upon climax in the combat scenes lead to some typical, ridiculous huffing-and-puffing. And even though the ferocity of the fights comes mainly from the typical comic-book sound effects (smack, whoosh, crunch) as the gorgeously muscled Bruce Lee flings himself around the screen. 1973. — (La Paloma)

Everything You've Always Wanted to Know About Sex (But Were Afraid to Ask) — Woody Allen's sarcastic spoof on Dr. Reuben's slow-witted sex guide, using only the title and the question-answer format, is set up in a series of seven blue-jean skits, each done as a parody of a distinct film genre: the cause for laughter is not always so distinct. With Gene Wilder, Lynn Redgrave, Louise Lasser, Burt Reynolds. 1972. — (North Park, Rove)

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READER

Moviegoers, except that an audience is not required to see a film. The show is the audience's right to see the show.

Funny Lady — The continuation of a story which is a scheme for a repeat performance of Fanny Glick's off-the-top-of-the-head performance. There is, for sure, a gulf, a stage production that integrates in, in music, and malfunctions, the same as when the Broadway luminary has started out in cheesy choruses, there is a musical number, a la "Nobody's Gonna Rain on My Parade," done over a whirling montage of cross-country hurtling, and there is Omar Sharif, dropping in a couple of times to smile, tediously, at Barbra Streisand's every antic. Really, the sequel has not much to add to the other, and yet — because of the subtractions, actually — it is a better movie. Streisand's celebrated "funny" has been cut out down and is treated as not so much a case of inborn bubbly as a case of forced, cultivated smile. She is, also, not allowed complete dominion as James Caan impersonating Billy Rose, nods down his end of the sea-saw with a

performance — as mannered as Streisand's — of Peter Falk in gaudy, and then David Endicott, directed by Herbert Ross (K).

Give Em Hell, Harry — A one-man stage show, James Whitmore impersonating Harry Truman, turned down a live performance in Seattle. Whitmore shakes hands with and addresses himself to movie people, he wears costumes off and on, including an old Army uniform; his train of thought skips willy-nilly through recent history, and his blasting, broad stage speech is watched in closeup by the camera. Nearly all of this contributes to the impression that we're looking at a lunatic alone in his cell. Sure you're the President of the United States, and I'm the Man in the Moon. Directed by Steve Binder. (Century Twin 1)

Gone in 60 Seconds — An auto-movie action film, starring and directed by H. B. Halicki. (U.S. Cinema 3, Campus Drive In, Frontier Drive In)

Guitar Picks and Roach Clips — Musical fantasy, music live action and animation; an independent production by Anton Noet, with James Lewis, Jan Chamberlain, John Hug, Roger Taltman. (Cinemas)

Hearts of the West — With its fond, indulgent pleasantness, Howard Zieff's sweet-tempered spoof of

The Human Factor — Edward Dmytryk's, surprisingly, low-key political thriller — an American engineer's breakdown of the ex-Berkeley radicals who selected his family at random for execution. It pushes aside the subject of terrorism and takes refuge in the tradition of Dmytryk's thirty-years-ago melodrama, CORNERED. The soft, erratic human qualities that the terrorists threaten are laid out in some detail; the terrorists themselves are hardly seen or heard until the noisy climactic shootout in a NATO supermarket amid the screams of hostage housewives and the bland, recorded announcements of the day's special bargains. George Kennedy, John Mills, Raf Vallone, Barry Sullivan. (Parkway 2, Capitol)

Jaws — How to cope with a rogue shark, who's choosing his meals among the summertime beachgoers on a New England vacation, is a possibly plausible crisis, puffed up however to the proportions of a whopping fish story. The plot appears to be fooling with some adventurous chemistry (the hunting party brings together a brash rationalist from the Oceanography Institute, a mystical mariner out of Melville, and a befuddled hydrobiologist from the big city); but the questions sounded in this streamlined thriller are no deeper than "What's next?" "What's next?" on the agenda of the inscrutable Great White Mammeter. Director Steven Spielberg shapes the Peter Benchley book into a cautionary nag at human unpreparedness, and he stirs up considerable amusement around people's inadequacy to the threat — their initial hem-haw, dubiousness, and ha-ha.

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travels, and their eventual holy war. When they come face to face with the beast, an impressive mechanical contraption, usually photographed from a dentist's point of view. Roy Scheider, Robert Shaw, Richard Dreyfuss. (Fashion Valley, Alvarado Drive 18)

King of the Hill — One of Philippe De Broca's moldering confections. Music, box melodrama, the costumes, and, strangely, acting, more to demonstrate that war is not

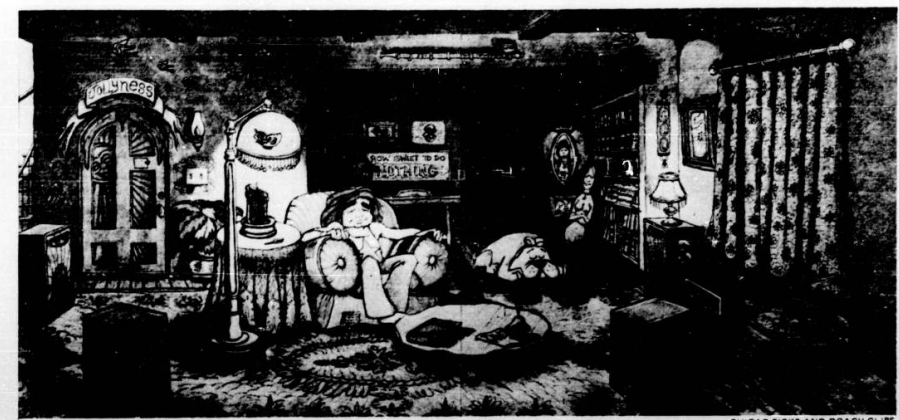
Lawrence of Arabia — An oversized version of sun and sand, majesty, and the standard reference work for every desert movie since, compiled by Lean and his photographer, Freddie Young. With Peter O'Toole, Omar Sharif, Anthony Quinn. 1962. (Kien, 11/30 through 12/2)

Let's Do It Again — The reunion of Bill Cosby, who does the double talk, and Sidney Poitier, who does the double-act, and also does the dressing, maintains a willful

common sense. Writes himself for a change and for a relief and for a better balance, is not on screen in his one. The story, less of the last generation, represented mostly by him, not of a second Midwestern industrial dynasty, trying to uphold proud family customs in the crush of new ways, new powers at the turn of the century. The portentous Expressionism of Stanley Corne's lighting, which transforms, and denatures the bygone Midwest, is a more tangible force than Progress, though and this alone accounts for

stays home, wears business suits, on street corners, through a blizzard, and across treacherous, the betterment of his People. This is not really more social-conscious than a 1960s-era soap opera, no more credible. And, although Billy Cosby's voice directing suggests he has studied a few movies, he doesn't totally know how to make these movies like they used to. David Watkins' color image is messy and faded, like a ragged collage of torn-away posters on a

Polemkin — Eisenstein's most frequently shown and most perfectly shaped movie, a daily's commemoration of the 1905 uprising, the murder, on the massacre of the Odesa, steps. Since the audience's sympathies are assured quick, into place with no qualifications, the ship's doctor, shouting at a muffled sea of steel, announces, "These are not maggots, a married sailor is laid out with a placard around his neck for a plate of soup." The involving



GUITAR PICKS AND ROACH CLIPS

good and that the inmates of a funny farm are saner than the people wheezing and dealing in the real world. With Rod Bates. 1966. (Loma)

Lost of the Red Hot Lovers — Mawish Neil Simon idea about an average Nice Guy, striving to rejuvenate his self-confidence with a middle-years extramarital fling. He gets nowhere fast, which could also be said of Alan Arkin in a role as monotonously strident as this. Sissy Kiersman, Paula Prentiss, and Renee Taylor as prospective playmates all have less time to make themselves tiresome. 1971. (State)

ignorance of gambling, boxing, and hypnosis throughout its stumbling, stop-and-go pursuit of laughs. The fast and underdeveloped script begs for the surrealistic, looney Tunes treatment that a Frank Tashlin might have given it, but it inclines instead toward the traditional, mundane, underdog sympathies of the little-man comedies by Capra and McCarey. (Grossmont)

The Magnificent Ambersons — Orson Welles' second movie, taken from Booth Tarkington's novel, is stronger than his first, CITIZEN KANE, in most ways — in coherence, in complexity, in

the feeling of debilitation and desperation that pervades the cavernous home of American aristocracy with its steep staircases, tiered ballustrades, chime tower, and its unseen ghosts of forebears and traditions. With Joseph Cotton, Dolores Costello, Agnes Moorehead, Anne Baxter. 1922. (Kien, 12/3 and 4)

Mahogany — Diana Ross climbs to fame, from a dressmaking factory in the Chicago slums to the international fashion scene in Rome, while Billy Dee Williams supplies the nagging voice of conscience, in complexity, in

brick wall, and the costumes, designed by Diana Ross herself, are supposed to create a big splash on the fashion market. ("The kabuki look"), but they sting your eye as if they're out of an eyepatch. With Tony Perkins, Jean-Pierre Aumont. (Parkway 3)

Mr. Quid — Musical comedy with Anthony Newley (who did the music and lyrics), David Hemmings, and David Warner, directed by Michael Tuchner. (Center 3 Cinema 2)

Old Dracula — Horror comedy with David Niven, directed by Clive Donner. (California: State)

Rashomon — A pregnant parable on truth and the eye of the beholder. The construction is neat, tight, schematic — four conflicting points-of-view on a mysterious forest killing —, whereas Kurosawa's treatment is full-blown (torrential rains, hysteric performances) and drawn-out. Toshio Miura, Machiko Kyo, Takashi Shimura. 1952. (Luncheon)

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LLOYD'S

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

matador casuals, the bored beautiful people are: Fellini-esque revellers who troop outdoors in the dawn light to ignite pineries with a gun that shoots balls of fire, and the international sport of Rollerball is about ninety percent roller derby, plus a shotput which is fired 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. (Loma Park, Texas)

sequel to **TRUE GRIT** replaces Kim Darby's precocious teenager with Katharine Hepburn's spindly evangelist (shades of **AFRICAN QUEEN**). John Wayne, with his bullpuncher pickup, still manages to be funny now and again; and Hepburn, with her nagging, nose-upturned recitations of Bible passages, maxims, and words to the wise, manages to sway all the sympathy to Wayne's side. (Loma)

sex, but not that much about movie-making. Directed by David Buckley. (Ken, 11/26 and 27)

Seven Alone — Family film, with Dewey Martin and Aldo Ray, directed by Earl Bellamy. (Fashion Valley, California; Cove Parkway 1; Pacific Drive In)

Slaughterhouse Five — George Roy Hill's pretty version of Kurt Vonnegut's novel about a man who

Sugarland Express — A car chase movie, a packed highway, patrol cars trailed closely by more than enough fellow L.U.C.I. cars to look idiotic which is free with its aspersions on gunhappy Texans and frustrated cops, while it displays its own refined taste in polished cars, mobility, speed, and the thrill of passing things by headlessly. The wide-screen has seldom looked more yeening, vacant, flat. Director Steven Spielberg, 26, comes, red hot, from TV. Moves of the Week, and typically, he has an eye for one thing at a time, especially for the smothering charms of Goldie Hawn, who has a baby's giggles, a child actress's mugging, and a starlet's comph. With Michael Sacks, William Atherton. 1974. (Plaza)

Take the Money and Run — Woody Allen's send up of crime movies of all types — the prison break type, the stick-em-up type, the documentary type, the newsreel type, etc. The marital comedy, with Janet Margolin, is more consistent, especially in earning laughs. It is what Johnny Carson might describe as "wild." 1969. (Grossmont, Helix)

Three Days of the Condor — Sidney Pollack's spy thriller, from the James Grady novel, caters to an intellectual's insulated ego: innocence, book-learning, and beginner's luck are called on to fend off an army of cold-blooded CIA agents and freelance assassins. The hounded, solitary hero appears comfortable with thriller literature, art photography, and the New York Times; his menacing, bureaucratic adversaries nix themselves in top-secret dossiers, code names, and closed-door conferences. In the manner the story is developed, the most appealing idea (the mismatch of professional calculation against amateur unpredictability) is pushed aside to make way for standardized cat-and-mouse melodramatics. And these provide some pretty enjoyable jolts. Robert Redford, Faye Dunaway, Cliff Robertson, Max Von Sydow. (Cinema 21)

Treasure Island — With Robert Newton as Long John Silver and Bobby Driscoll as Jim Hawkins;



KING OF HEARTS

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 makeup 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

Reeder Coghurn — Stuart Miller's adamant pictorialism (around every bend and over every bluff, the glories never cease) could cause a step-up of tourist attraction in the Oregon wilds. The credits sequence is quite nice (cartoon-like silhouettes of horses and riders progressing gradually into dusk and darkness), and it would have been quite enough, too. The bloated

Saturday Night at the Baths — The glimpses, late in coming, inside the Continental Baths have a curiosity value as documentary, while the storyline — the enlightening homosexual experience of an upright, straight piano player — unfolds with a bothersome educational tone and a clumsy, amateurish manner. Possibly the movie knows a thing or two about

is "unstick in time," i.e., he skips uncontrollably back and forth along his lifetime, which separates too clearly into historical periods, has nothing in common except the presence of movie newscaster Michael Sacks (he adapts to variously aged make-up effects with a pass passivity never attained by anyone portraying Mr. Chips). The prime annoyances are the

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directed by Byron Haskin. Co-billed with DR. SYN — ALIAS: THE SCARECROW — with Patrick McGowan; directed by James Neilson. Two non-violent boys' adventure stories re-released by the Disney company. — The first, thanks to Robert Louis Stevenson, shows more ingenuity in the story-telling, but both are shot in fantastic, artificial aquarium-like colors. (Fox, UA Cinema 1; Midway Drive In)

Undercovers Hero — A spy comedy by the Boulting brothers, starring Peter Sellers. (Center 3 Cinema 3)

Vanishing Point — Nonsensical non-story, a car chase prolonged into an entire movie. The setting is the Western desert, where a southerner radio despatch, naked hippies, rock stars, and a crazy old prospector add and abet a speed demon trying to outrace the Highway Patrol. Totally brainless, but for eye appeal it has handsome barren, tranquil backdrops. Directed by Richard C. Sarafian. 1971. (UA Cinema 2; Casino)

The Way We Were — There are in Arthur Laurents' screenplay some plausible notions of how to relate a long-range romance on screen; and, in Sidney Pollack's generally frozen direction, there seems to be a defensible striving to be old-fashioned, glossy, and memorable. But in the end (and as it goes, the movie loses ground steadily) it all comes out as schmalz, after every major moment in the American political pulse, from the Spanish Civil War through Communist Witch-hunts, is reduced to idiosyncratically confirmed and repetitious confrontations between an activist Jewish woman and her cool-it, WASPish lover. The participants are Streisand and Redford, and in the fierce competition to rack up the highest total of flattering closeups, Streisand finishes in front, by a score of 154 to 136. With Bradford Dillman, Lois Chiles. 1973. (Collage)

Where's Papa? — An undeniably, even if unrelentingly, funny New York comedy about a low-spirited attorney (George Segal) who plots to get rid of his dependent mother (Ruth Gordon), who, among her lesser faults, pours Coca-Cola over her breakfast cereal. Impressive debut-performances by Ron

Leibman and Trish Van Devere; and the direction of Carl Reiner turns up gags of all sizes with an alarming higher consistency than in his other films. 1971. (Ken, 11/26 and 29)

The Wild Bunch — Sam Peckinpah's earth-shaker about a holdup gang in the changing Southwest setting of the Nineteen Teens. The violence is self-consciously didactic and the viewpoint is self-consciously

Roosevelt, the cowboy president sends the U.S. Marines to the rescue, double-time. The vision of history is something a fanciful adolescent might have concocted, sitting over his schoolbooks, eyes closed. What dances into view is often just the handiest stereotype of a Moroccan prince lolling sleepily-eyed on mounds of pillows: Theodore Roosevelt skipping energetically from white-stop to target range to sparring session to Colorado hunting party to a private

has an interesting, elusive overrich taste — its partly idealization, partly debunking, partly disillusion, partly traditional Hollywood technique, partly this and that. The Americans, whose reputation marches ahead of them in the threatening quarry. Have you heard of the Big Stick? are seen even in their noblest moments, to be trigger-happy, the Berber chieftain, escorted by Jerry Goddard's quasi-Schneitzade musical accompaniment, is thoroughly

Yojimbo — Akira Kurosawa's broody-minded political parable about a struggle for supremacy in a Godotaken 17th century village. The feudists on both sides are so petty and hypocritical, what protests them is their cowardice that the only just solution is to send an abbot damaged into their midst — an unemployed samurai, who tips the balance of power and, out of a whimsical wrath, annihilates them all. Toshirō Mifune nudges this droll, mangy, nihilistic character far



POTEMKIN

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. (Ken, 11/30 through 12/2)

The Wind and the Lion — Rasuli, the Berber chieftain, kidnaps an American widow and her two children in far-off Tangiers; and

moment of reverence at the foot of Teddy's stuffed grizzly bear; and, in the action scenes, some of the most requested stunts in Hollywood (horses crashing through garden walls, or a rifleman, picked off in his tower perch, doing a head-first forty-foot dive and spitting a row of ratters at the first-floor level). But, in the fleshing out or puffing up of the facts of the case, writer-director John Milus tries out any number of appealing and conflicting possibilities (all more or less remote), and the resulting mixture

glamorized, striding tall in black dress against light desert colors, or appearing alone on the crest of a hill and galloping full tilt to the rescue of a damsel in distress with his sword held motionless above his head like Mifune in *HIDDEN FORTRESS*; and, for an adversary everybody can unite in loathing, Milus offers up the shaved-headed Germans, who, unlike the Berbers, have not mastered the English language. Sean Connery, Candice Bergen, Brian Keith. (Century Twin 1)

enough into haughtiness, swagger, and exuberant blood lust that his implausible and unaportunately superiority becomes very ingratiating. And Kurosawa's bold, varied images — cramped inside the tacky wooden buildings with sliding windows and doors; or spacious outside in windblown, dusty streets — show off his matchless control of the slot-like Cinemascope picture frame. 1962. (Unicorn)

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my name is Ernie Klein

(continued from page 1)

"This is your last check. Before we can authorize you for an extended benefit, you'll have to answer a few questions about your efforts to find work."

"My efforts to find work?" I repeat stupidly, wondering if maybe she isn't joking. But then I realize that she (like all saints) hasn't got time to joke.

"That's right. Will you have a seat in waiting section 'M' please, until your name is called."

"Uh...," I mumble to myself as I shove the last check into my coat pocket and look around for waiting section 'M'.

While I sit there waiting for my name to be called, I nervously rehearse my lies to myself. Names. Places I've looked for work. Sad stories about getting there an hour too late. Finally I grow confident in my ability to lie my way into an extended benefit, and I relax a little. All around me people are rehearsing their lies, although none, I'm sure, can lie as well as I.

It's a long time I have to wait, and after while I lose interest in what's around me. This waiting and these people seem so insignificant. I'm sort of lulled myself into a stupor, when I become aware of the strangerst odor. It's a kind of soury, stale smell. A rankness. Like an old mop. I'm

repulsed by the smell, yet curious. I start wondering where the hell it's coming from ... and then I begin to realize ... it's been here the whole time. In fact, it's here everytime I come. Only I was never exactly aware of it before. What it is, is the smell of people who don't eat breakfast. Who drink beer all day long. Drink coffee all day long. Drink wine all night long. Maybe it's even the smell of someone who has a house full of kids in underwear drinking Pepsi all day. Maybe it's the smell of someone who has two dead cats parked on the front lawn. One dead dog on the back lawn. One half-dead body under them. Maybe it's the smell of someone who has yellow teeth. Rotten teeth. No teeth.

I'm getting nauseous.

It's the smell of the appliance salesman who stammers. The janitor who's indifferent to filth. The mechanic who stammers. The farmworker who can't get up early. The beautician with split-ends and bad skin. The teacher who's ignorant. The carpenter without a pickup. The linenman with a potbelly. The student who's learned nothing after all. The South Viet Namee in America.

"Yes," I answer again, but really thinking she doesn't want an answer, and on the next one I'll just keep quiet.

"Also unemployed part of '74, '73, '72, and ... '71."

"Yes."

"I have the peculiar and uneasy notion that this woman knows things about me I

I laugh out loud when I find that it's the smell of every useless mutant. It's an appendix. Tonsils. A rooster's comb. A man's sex. A bat's eyes. It's a dog's thumb, and a cat with six toes. It's a woman's mustache. It's the World Football League. Any Buick!

Just then my name is called and it startles me. A plain, middle-aged woman — anyone's mother — leads me back through a maze of desks to her own desk, and asks me to sit down. She pulls several mysterious, multi-colored cards from my pocket, and studies them with arched brows and pursed lips.

"College graduate, I see."

"Yes," I say quietly, not knowing if that requires an answer or not.

"Last employed as a logger for American Forest Products."

"Yes," I answer again, but really thinking she doesn't want an answer, and on the next one I'll just keep quiet.

"Also unemployed part of '74, '73, '72, and ... '71."

"Yes."

"I have the peculiar and uneasy notion that this woman knows things about me I

scarcely know myself — or worse, don't know at all — and that she's about to tell me these things at any moment.

Finally, after tapping her forehead with a pencil and then looking through a pile of papers on her desk, she says, "I have a pretty good opening for a shoe salesman. Would you accept that?"

I know she can't make me take it, so I say, "I don't think so, no."

"You look like you could sell shoes."

"I'm not sure if that's a compliment or an insult, so I just let it slide by."

"Well, it isn't really your line of work, and we can't force you to accept it ... but just the same ..."

"She looks at me sadly, as if I'd disappointed her. But I knew I had her beat. She hands me back my booklet stands up and says, "Come back in two weeks at your regular hour." And the interview is over.

I get up and leave, feeling victorious.

Outside it's cloudy and cold. I go to my car and start the engine. I feel my appetite returning and start thinking about having a late breakfast, but then ... it's that smell again ... it's with me. At first I think it's just in my clothes, but no. It's wafting out of all kind smudge from a smudge pot. It's all around me. It's coming from me. The smell is me.

Here and Gone

(continued from page 12)

extremely trying personality, usually, and for this unusually reputable role, she has not in the least altered her image — when Redgrave and Robertson are dancing around the room to an old 45 rpm, George drops a dime into the jukebox, and her sullen pout is illuminated by the noisy machine's lurid light. But her presence, the animal vitality-vulgarity she brings with her, is probably the most important factor that prevents this talky chamber drama from resembling a "classy," Terence Rattigan-presentation. Hallmark Hall of Fame presentation.

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COMPREHENSIVE SEMINAR, diet and nutrition, wholistic approach. Restore vibrant health, vegetarianism, alkaline, vitalized-diet, proper food consumption, purification diets, fasting, more. Saturday, December 6, 1 p.m. 284-4336.

GARAGE SALE, fund raiser for the Carlin case. Everything must go, priced accordingly. December 5-6, Friday, Saturday, 10-4, 480 Front Street, (near University Hospital).

OUTDOOR SURVIVAL, or herbal medicine training for sale for mel in exchange for mine, singing, guitar or violin lessons. Cindee, 753-8109.

SUNRISE PROMOTIONS presents the San Diego Christmas Arts and Crafts Fair, December 15-21, at the Scottish Rite Center in Mission Valley. Fine arts and crafts only. Call or write Sunrise Promotions, 5734 Midland Street, San Diego, Calif., 92110, (714) 291-0200.

FREE PARTY room with private bar. Carousell Inn, 3165 Sixth Avenue, Hillcrest, 296-3510.

YES, WE HAVE READERS! Every Thursday at The Beach Bar, 3636 30th St., San Diego.

TRANSCENDENTAL MEDITATION FEAST every Sunday at the Vegetarian Temple, 3300 3rd Avenue, San Diego. 260-2200. Free food, music, and yoga and mystic meditation. All free. 291-7778.

FIND IT AT FUTURE FOODS! A complete selection of natural, organic, whole, wheat, rice, corn, and soy products, including smoothies, all rigorously prepared. 919 Cane O.B. 232-6063.

EXERCISE CLASSES FOR WOMEN Tuesday and Friday evenings, Mission Hills Congregational Church, 4070 Rockledge, call 296-4942 between 4-6 p.m.

BALLROOM DANCE CLASSES, fox trot, swing, cha cha, rumba, waltz, Wednesday, 8 to 9 p.m. Also private lessons. Call 296-4942 between 4-6 p.m.

EVER WONDER WHY you do what you do? Like to find out more about yourself? Study beginning December 2, Free. 225-1668 or 295-4763.

ELECTRONIC CALCULATORS, free information on Thursday from 10 a.m. to 3 p.m., Altier Center, room "C", San Diego State University, Experimental College, 420-8128, Personal.

ALL SAINTS' EPISCOPAL school, nursery through sixth grade, small classes, Christian environment, relevant, creative, imaginative. 9274 Seventh Avenue, San Diego, 92103 298-1671.

FREE CREATIVE SINGLEHOOD lecture Wednesday, December 3, 8 p.m. Center for Personal Growth, 1355 Stratford Court, Del Mar, 453-6543.

FAT PERSONS WANTED for experimental weight reduction group. National Center for Exploration of Human Potential, 272-7330.

GUIDEBOOK OF All angles clubs, "Single in San Diego," 100 pages addresses, descriptive analytical funny text. \$4. Tender Tender, Box 15051, San Diego, 92115.

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FREE SALT BAR coupon — this week's Organ Power Pizza ad.

GARY MUSIC CO. thank you to all the musicians who have made our first 6 months in business a success. 4429 Cass, 272-2021.

THIS FRIDAY, Saturday, Sunday bring your turkeys, flowers and party at Station Oaks in Encinitas. 445-5035.

HAIRCUTS STILL \$1, layered and shag cuts only \$2. All work done by students under professional supervision. Independent Barber College, 635 5th Avenue, downtown San Diego.

I WANT TO HEAR from other mothers interested in forming an infant/toddler play group to meet at Crown Point. Please call Dana, 272-3319.

FREE TREES AND PLANTS, Call week-ends, 292-0126.

FOLK PUB: Good music continuously 24 hours a day. Most night, Friday and Saturday. Classical, Monday. Call for entertainment schedule. 7051 El Cajon Boulevard, San Diego, 461-0505.

NEED SOMEONE TO TALK TO? Ocean Beach Community Services hotline is open Monday-Friday, 12-9 p.m. If we can't help, we'll try to find someone who can. 225-1243.

POETS SEEKING video publication, able to perform own work, must three poems and stamped envelope to Calcastec Special 5704 Baltimore Drive, La Mesa, Ca. 92041.

OCEAN BEACH COMMUNITY services, 5043 Newport Avenue. Walk-in/ongoing counseling. 225-5265. Vocational counseling/pt referral, 225-1107. Monday-Friday, noon-5 p.m. We're here to help!

RADICAL TIES at San Diego's finest prices. Michlen, Sempert, Pirelli at the Motor Shop, 926 Turquoise, P.B. 488-0515.

TOP SLOIN for \$3.95 and other special in this week's Reader ad Floyd Smith's Pub, 3746 Mission Blvd., M.B.

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EDDIE: THANK YOU for a super-wonderful year. Keep up the good work! I love you, Pam.

PEGGY: LORI and I will get you a little Vegan yet Robin.

WE WATCH THE Rocky Squirrel show on channel 52, at 4 p.m. The name of Dudley's squirrel's horse is 'horse' (played by Sid Gould). Reilly!

MALE VEGETARIAN, 23, into psychology, crafts, macrame, candle-making, natural living, desires to meet an attractive, intelligent female vegetarian with similar interests. RN, 287-1658, leave message.

LILORA: DELIGHTED to hear you're back. Everyone's quite here. The group seems to have left the page. Come on over. Magna.

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FREI M.M. SINGING, guitar or violin lessons in exchange for outdoor survival or herbal medicine training. Call for more. (Under 753-8130)

DON'T BUY GUTS this Christmas. Make them! The Art Collector's Christmas Gift. Call 753-8130. (Under 753-8130)

MONEY PROBLEM? You can have them with no money for property. Call for more. (Under 753-8130)

LENN S. LERSON's (aka Steve Berman) insurance, insurance with the United States Professional Tennis Association. (Under 753-8130)

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TENNIS INSTRUCTION with Rob Hager. First lesson free with student rates at \$5 per hour. Private or semi-private. In appointment. 459-2147

ACUPUNCTURE WITHOUT NEEDLES. Shatsu course. Finger-pressure therapy. For relaxation & energy. Wednesdays 6:30 - 8:30 p.m. December 3, 10, 17. \$20. San Diego. Downtown. MCA. 8th & C

SUMMIT COMPANY GUITAR company opening in San Diego. Check out 282-3333. Lowest guitar, mandolin, tenor guitar & ukulele lessons for beginners in town. For your figure, learn to play. Use your pick. 1985. Jazz, dance or straight exercise. Small classes for women. Monday nights. The Dance Place. Power. 748-4200

MODERN DANCE (Graham based) and classical ballet (Royal Ballet based) for adults, children. Small classes. Professional faculty. Professionally equipped studio. The Dance Place. Power. 748-4200

DANCE LESSONS. All ballet and Latin dances taught by professional instructor at your convenience in the privacy of your home. Singles, couples or groups. 287-6865

Services

LOST WAX CASTINGS. made to order. Choose a design or design your own. Ring or gold. \$15 up. 295-5909. 6-10 p.m.

MAJOR VW TUNE-UP \$19.95 includes Bosch parts, plugs, points, adjust valve, compression test, plug wire resistance test, distributor check-out, carburetor check-out. People's Car. 299-5724. 5228 Cushman Place

SHIATSU is a Japanese form of deep massage that will revitalize, relieve pain, open energy channels. Call for appointment. Jason. 296-1046

ARTISTIC CARPENTRY and design, interiors, remodeling, facades, fencing, decks, outdoor furniture, custom hardwood doors, inlaid. Beautiful work at a fair price. Marc. 233-8314

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TYPEWRITER REPAIR. We specialize in the rebuilding of all portables, standards or electrics. No machine too old we'll manufacture the parts if we have to. Our rates are very reasonable. On-Key Typewriter Mart. 3587 University. 583-0460

TURN ON with Cannabis Hair Cuts. \$8.50 for wash, precision cut, blow dry. Call 753-5683 or stop by at 1038 Coast Hwy., Encinitas

RE-UPHOLSTERY by European craftsman, reasonable labor, unconditionally guaranteed. Beautiful velvets on sale this week. Free estimates. Pick up and delivery. 931 Silverado, La Jolla. 454-8377

SAVE YOUR SILVER. Use our 14" hand silver necklace kits. \$5. Includes all necessary supplies for you to create professional-looking Christmas gifts in minutes. Free rush beads with orders received by December 15. Send money order to: Free Gifts Dept. P-20, P.O. Box 481383, San Diego, CA. 92138

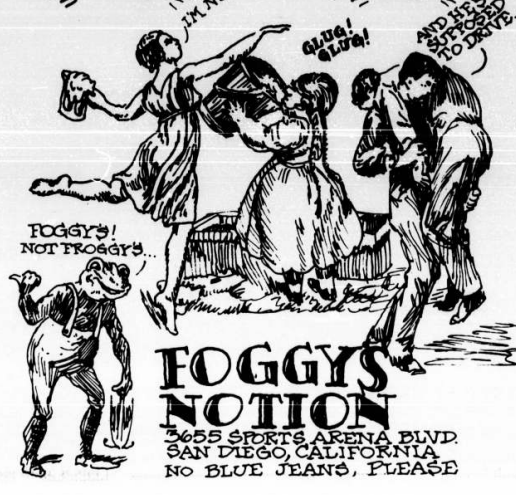
INTRODUCTORY ASTROLOGY CHARTS. \$10. Includes discussion of the basic concepts of astrology and a personal horoscope. Individually computed. Samantha Hampton. 454-5021. days. 753-7313 nights

UPHOLSTERY SHAMPOOED in your home or place of business. Holiday special - sofa and chair. \$24.50. 232-6034



1ST annual
GOING OUT OF BUSINESS
SALE!
NO JEANS PLEASE
SUN. NOV. 30th
11:30 A.M. ~ 2 A.M.

ALL DRINKS 39¢
CHIVAS REGAL, SMIRNOFF, DEERFEATER,
BACARDI, COGNAC, V.O. S.E., MILD TURKEY,
SEAGRAM'S V.O., JOSE CUERVO
BOTTLED MICHELOB & COORS
PITCHERS 39¢
DRAFT COORS 25¢
\$1.25
\$1.25



FOGGY'S NOTION
3655 SPORTS ARENA BLVD.
SAN DIEGO, CALIFORNIA
NO BLUE JEANS, PLEASE

OVERHEAD TRUCK RACKS. Water hoses, jerry cans, made to order. Contact Ken. 488-8640

EXCELLENT WINTER BUYS. Free screens, hanging lamps, other items. Mediterranean and Spanish styles. Free screens starting at \$12. Hanging lamps starting at \$14. From 4972A Casp. Pacific Beach. 488-8640

LONELY? NEED Legal advice? Exchange a skill? Call the Help Center. 5069 College Avenue, 582-2010. 2:10 p.m. Monday thru Friday. We care about you!

BOOKKEEPING, ACCOUNTING, TAX preparation for small businesses and individuals. Accurate, dependable service on a monthly basis at a reasonable cost. 753-6121

BEAUTIFUL HEIRIS STRINGS. Steven creates from ivory, ebony, tortoise, etc. or design your own for less. 436-1281 (Cardiff)

MARK WENZEL, the KRPI mime, is now available for private parties. Rates are reasonable and the entertainment is superb. Call 224-6011 for rates and dates.

CUSTOM SILVERWORK by David Nightingale, at the Platan. 834 Kine St. La Jolla. 454-1888

AUTOMATIC TRANSMISSION SPECIAL. \$9.44 at Transco Transmission, 1031 National Avenue, National City. 474-2274

STEREO REPAIRS IN CLAREMONT. At reasonable prices. Repairs turntables, tapes - for car or home. Sounds Unlimited. 4471 Claremont Mesa Blvd. 270-6162 (Next to 7-Eleven store)

Jobs

BEAUTICIAN'S OPPORTUNITY! Progressive male or female hairdresser needed at Cheyenne Hair Fashions. Good percent or rent. flexible hours. 753-9755

BAND WANTED with position open for female vocalist for lead vocals and harmonies. Tal, blonde and soulful with access to excellent rehearsal facilities. Phone 753-4397

BASS PLAYER SEEKING to join working group. Does not have to be steady. 8 years experience in clubs. Call Larry. 296-8559

GUITAR DUO into jazz, standards, and bossa nova seeks female who sings and plays melodic instrument to form a group for possible dinner-club work. Randy. 224-5155

BASS PLAYER NEEDED for concert, dance, Must read music, play electric bass. We play originals, rock, and some funk. Call Mark. 270-5412 or Tony. 488-5893

FEMALE SINGER AVAILABLE. Blues based, R&B, rock, country, rock, versatile. Rock experience. Becky. 489-1887

NEW COUNTRY BAND needs female bass player, rhythm guitar and pedal steel. We do original tunes, some covers and recording. For interview, Call Cori. 295-7553

PAINTING, EXTERIOR, INTERIOR. College graduate, four years experience. Any size job, all high work only, and/or trim. References, insurance, free estimate. Bob. 454-2065

COMPUTER PROGRAMMING WORK wanted. Experienced in scientific and commercial applications. Languages include Fortran, Cobol, PL/I, RPG, and IBM Assembler. Call 224-6649 anytime

PRINTER, WELL-BEING MAGAZINE needs you. Have Davidson 233. Color work, posters, magazine covers and reprints. Steady work, good wages. \$3 hour. 224-4422. David Cooperland

THE CENTER FOR Creative Living wants the overwhelming number of applicants. We regret time limitations prevent individual responses. Best of luck to each of you.

RESPONSIBLE SITTER to sleep-in December 6-12, 3 p.m. to 8:30 a.m. Good, tidy, up take care, must have recent checkable references. 583-2816

WANT KEYBOARDIST to form work-oriented 4-piece electric dance group. Preferably sing and/or double bass. Non-union for now. John. 299-4057

Music

AMPLIFIER, TUNER, and two speakers in good working condition. \$75. 298-7400

1975 TELECASTER DELUXE, has custom black color, 2 humbucking pickups, maple neck, 15 fret, 3-way keys. In excellent condition. Cost \$460 without case, will sell for \$225. Steve. 466-0966

PIANIST WANTS USE of good piano for a few hours practice per week. Hillcrest or Mission Hills area. Phone 298-3471

FRAMUS 730 ACUSTIC 6 string guitar with hard case. Excellent condition. \$100. 248-0386

FR 3680 SANBUI TURNTABLE. perfect condition with stylus and manual included. \$160. Mike. 222-2817. keep trying

GUITAR SPEAKER CABINET with two C.T.S. 100 watt speakers. \$125. 583-3921

REVEX A-72 TPE deck, one year old. \$750. Maxwell. 35-10 tape. 16 inch reels and 12 seven-inch reels. \$200. 296-1892

GUITAR, CASTILLA nylon string, good condition, excellent tone. \$30. 223-2761

ARMSTRONG FLUTE 800. All silver with 8 foot. Very good condition. \$600. new. Others, leave message for Steve. 224-4422

SLINGERLAND DRUM SET. 4 drums, 4 Zildjian cymbals, immaculate. \$325 or best offer. 447-4596

VOLIN, AUSTRIAN, 100 years old. Excellent condition. \$200 or best offer. 447-4596

ELECTRIC PIANO, Wurlitzer, 63 keys, built-in speaker, weighs 85 pounds. Very good shape. \$300. Also, Leslie-type speaker. \$60. Fred. 4511 Park Boulevard between 3 and 6 p.m.

ALTEC 15-INCH SPEAKERS in two real nice cabinets. Maestro phase shifter, as new. Steve. 488-1410

ANTIQUE MANDOLIN in excellent playing condition for sale. \$50. Call 488-3778

MANDOLIN WIND now auditioning for musicians. Call Bob or John, mornings, 297-3017

TWO BEAUTIFUL KLM stereo speakers, 45 watt capacity, built-in 1200 speaker. Want \$80 apiece. 459-9081, Rick

KUSTOM 200 BASS AMP, two 15" Altec in cabinet, both in prime condition. Also, 15" Altec. 488-1289

CONN CLARINET. Director model, made of ebony, for students. Excellent condition. \$85. 461-1153

CLASSICAL GUITAR with case. Immaculate condition. Greatly used. Sacrifice. \$175. 298-1776. 281-0092, evenings

PIONEER SX17 RECEIVER, 40W, \$170. Philips GA12 electronic turntable with Orton M12 super cartridge. \$150. Excellent condition. Call 585-2068

TAKAMINE TWELVE-STRING guitar. Estimated value, \$220. Must sell, will take best offer. Yarn. 466-3704

YAMAHA SILVER FLUTE NO. YFL-32, starting hand shell, beautiful condition. \$200. Hard shell and leather case included. Must see and play to appreciate. 225-7409

TRUMPET, YAMAHA, like new, with case. \$100. Call 270-6517

FENDER FUZZ-WAH pedal is fuzz box, wah-wah, and volume pedal all in one. Cost \$117, will sell for \$70 or trade for Vox Cry Baby or T. Steve. 466-0966

STEREO, SLOTT STATE Zenith, 55 watts, 4 speeds. \$35. 460-5061. Good gift for the holidays

YAMAHA PROFESSIONAL P.A. mixer 8 channels, 2 months old, cost \$800. Take \$625 or best offer. Still has one-year warranty. 296-5559

AUDIOVOX FM STEREO band. Cost \$49, sell for \$15. Borg Warner 8-track car. \$15. Mike. Call Larry. 296-6559

TECHNICS STUDIO CASSETTE deck. Make your own recordings for less and listen sounding better than you can buy. \$175. 748-4287

NEVER USED DUAL (Dolby) cassette deck in sealed box. \$310. All turntable. \$65. Never used Harmon Kardon 430 receiver. \$95. Bose 901 speakers. \$289. 9742

GIBSON THORN BASS AMP, two 10" speakers, 100 watts RMS. Excellent condition. \$200. Randy Williams. 223-6262. 225-9605, or Anita. 452-2558

FLUTE, SELMER SLOTT sterling lead joint, excellent condition. \$125. 453-2217. Fred

Beach Bike Special

1 day service with this ad

\$10

Remove all rust
Remove chain and clean
Tighten spokes and true wheels
Adjust brakes
Adjust front and rear derailleurs
Adjust all cables
Adjust crankset and headset
Adjust wheel cones and bearings

Skateboard repair and bike assembly available

Pre X-MAS Clearance Sale

New 10 speeds from **\$89.95**

Stoker Wheels **\$2.99**

road rider number 4 **\$5.99**

Hamel's

Bike & Surf Shop

488-5050

704 Ventura Place, Mission Beach (across from Belmont Park) Open Everyday

CRY-BABY WAH-WAH pedal. Like new, perfect condition. \$30. Dave. 755-7378

PIANIST WANTED who would enjoy playing Mozart and Beethoven sonatas with violinist, for fun. No money involved. 583-6764

DUAL 1218 TURNTABLE. Woodcase and dust cover, two years old, just cleaned and lubricated, excellent condition. \$110. 459-3968

ADVENT CASSETTE tape deck with Dolby. Two years old and in excellent condition. Has new drive-train and heads. \$200. 459-3968

VINTAGE OSCAR SCHMIDT international autoharp, 12 keys, with handmade sheepshead case and extra set of strings. \$60. Jana. 434-1976

CLASSICAL GUITAR, brand new with case. \$75. 461-8898

LUDWIG SNARE 61", deep sounding, chrome, excellent condition. \$80 firm. Rogers double tom-tom holder, \$25 or trade for snare stand. 280-5660

CHRISTMAS SHOP EARLY! Panasonic FM/AM/PSB portable radio for sale. Brand new, must sell. Compare with commercial prices. \$40. Call 279-2689

NEVER USED DUAL (Dolby) cassette deck in sealed box. \$310. All turntable. \$65. Never used Harmon Kardon 430 receiver. \$95. Bose 901 speakers. \$289. 9742

GIBSON THORN BASS AMP, two 10" speakers, 100 watts RMS. Excellent condition. \$200. Randy Williams. 223-6262. 225-9605, or Anita. 452-2558

FLUTE, SELMER SLOTT sterling lead joint, excellent condition. \$125. 453-2217. Fred

PIANIST WANTS USE of good piano for a few hours practice per week. Hillcrest or Mission Hills area. Phone 298-3471

NEVER USED DUAL (Dolby) cassette deck in sealed box. \$310. All turntable. \$65. Never used Harmon Kardon 430 receiver. \$95. Bose 901 speakers. \$289. 9742

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FLUTE, SELMER SLOTT sterling lead joint, excellent condition. \$125. 453-2217. Fred

SKIS, 195-OT Rossignol, \$75 with bindings. Large boots size 7. \$40. 222-3347

SKI BINDINGS, Altop Recreation with straps. \$25. Gerisch. 4D Standard. \$20. New. 274-7976

SCUBA TANK AND WATCH. Tank is aluminum 60, 1 valve with current hydro and Vap. \$65. Watch is Seiko. \$65. Call Al or Gary. 287-8045

TENNIS RACQUET, Wilson Jack Kramer model, new or used, size 4 1/2 inch. Perfect condition. \$25. 755-0890, Geoff

WODSTER HOT STIX skis, pro or beginner. Brand new, two pair. \$10 each. Also tennis racquets, new Tony Rocco (4 1/2), \$10. Spaulding (4 1/2), \$7. 488-1863

BOWLING BALLS and carrying cases. \$14 and \$15. Mornings. 459-3782

SKATEBOARD WHEELS. Sportfun brand, clear urethane. Brand new, with or without ball bearings. 75¢ each. 488-1863

SURFBOARD, CHANNIN 6'11" rounded point, fast and functional. Also have surfboards. Need money. 278-8032. Mike

SKI MAMMOTH for only \$37. Includes transportation and lodging (only per room). Best locations by lifts. No shuttle bus, no dorms. Call June. 283-2231, for information and free brochure

SEARS 12 ALUMINUM x-hulled car-top boat. Registered and complete with oars and cushions. Like new, seldom used. \$190. 753-5742

BRING THE LOOT and get the boots. Hansen International ski boots, shell size 9-11. Used very little. Rn. 452-1879

CRY-BABY WAH-WAH pedal. Like new, perfect condition. \$30. Dave. 755-7378

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DUAL 1218 TURNTABLE. Woodcase and dust cover, two years old, just cleaned and lubricated, excellent condition. \$110. 459-3968

SKI BINDINGS, Altop Recreation with straps. \$25. Gerisch. 4D Standard. \$20. New. 274-7976

SKI, FISCHER Supersport 175cm with Marker Rotomax bindings. FD turntable. New. Simper Co. Tel. 545. 488-1283

SKI POLES. 48. \$2 Two pairs men's, 30 & 32. \$4 each, women's. \$4.48. \$2.50 after 5 p.m.

GOLF CLUBS, driver's wood 35.75 and putter. Bag included. All in fine shape. Great beginners set. 462-6703 after 5 p.m.

KASTLE RALLY SUPER skis. 170cm. \$35. Kastinger ski boots with boot fee. \$20. White Stag ski pants. never used. \$25. 755-9651 after 5 p.m.

NORDICA SKI BOOTS for sale, size 14. excellent condition. \$45. 297-1310

65' SURFBORD in perfect condition for sale. Call 270-3092

ALPINEGLASS 185cm SKIS. Salomon 444 bindings, size 12 boots, poles, \$100 for all. Sorry no phone. Write Box 6485, San Diego 92106, with your phone number

SOLID MANOHANY dug-out canoe, weather worn. 22 feet by 44 inches. 22 inches deep. Best offer over \$100. Ocean Beach. 292-9265

MASSAGE TABLE, used and portable. Phone. 454-1812

MARINE ENGINE, Chevy 283/327 Crusader, or Chrysler 318, 288-8299

ANTIQUE WALL TELEPHONE, wood box with hand crank type. 288-8299

INFLATABLE FURNITURE, wanted. Must be in perfect condition (no holes, no patches). 452-0865, evenings or weekends

ORDINARY MAPLE MAGAZINE, rack in good condition. 461-8898

KITCHEN CARS, preferably wood that can be heated up. Can pay about \$5 for each. Call 272-8141

LIONEL ELECTRIC TRAIN steam locomotives and diesel engines, freight and passenger cars, made from 1920s through 1970s. Private party pays cash. Call 453-0793

PHONE ANSWERING MACHINE. Best offer. 283-7937. If no answer, send post card to YV. 4727 W. Mountain View, San Diego. 92118

WANT MAGAZINES for art projects. Old or new, any quantity. Will pick up. 286-3278

WANT EMPTY, CLEAN baby food jars. Will pay \$2 each. Please call 278-5572. 9 a.m. to 5 p.m.

WOOD POLES wanted by school to make playground equipment. Eucalyptus branches, telephone poles 10 feet long. We can pick up and cut. 443-2273

PIECE OF FURNITURE with many panels, fast and functional. Also have surfboards. Need money. 278-8032. Mike

SKI MAMMOTH for only \$37. Includes transportation and lodging (only per room). Best locations by lifts. No shuttle bus, no dorms. Call June. 283-2231, for information and free brochure

SEARS 12 ALUMINUM x-hulled car-top boat. Registered and complete with oars and cushions. Like new, seldom used. \$190. 753-5742

BRING THE LOOT and get the boots. Hansen International ski boots, shell size 9-11. Used very little. Rn. 452-1879

Automatic Transmission Special \$945

Includes: Road Test - Clean Symp/Filter - Adjust Bands/Linkage (if necessary) - Drain Fluid - New Fluid - New Pan Gasket

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4200 Mission Blvd. (at Thomas) For space information call 272-4988

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3899 Mission Bl. RICK AND NANCY 488-1455

TICKETS FOR PAUL SIMON to both nights John 222-4647

WANT PICTURE CARDS of the San Diego Padres baseball players circa 47 to 56. Please 320 Elm Long Beach, Ca 90812

FEALES AND OTHER SOULS free haircuts of the future in exchange for modeling. Le Beau 6677 Monicuma (at E. Cajon Blvd)

Bikes

1974 HONDA CB200 8,000 miles, really nice and clean. \$650 222-8313

MOTOCANE Grand Record silver 22 The works. Ridden 10 times. \$275 459-5112

OUT THE DOOR with a 74 super-combat Honda for \$545 at Pacific Suzuki. See our display ad for more super savings.

LEAVING COUNTRY must sell men's 23 Century Alloy frame. Suntour derailleur. One owner. \$70 452-2026 or 436-3584. Howard

JACQUES ANQUETIL French imported racing bicycle. 10-speed with unique derailleurs and quick change hubs. New Michelin tires. Used once. Excellent condition. \$100 459-3966

GRAND TOURING MOTOCANE. 10-speed. 25 1031 alloy frame. all alloy equipment. Perfect condition. Tools extras included. \$145. Stephen. 280-5350

MO-PED MOTORCYCLE/BICYCLE. excellent condition. \$250 or offer. Yamaha 80cc. good condition. \$100. 6.8 Pro-ressive Design Surfboard needs repair. \$15 or trade with kneeboard. 275-2932

1970 KAWASAKI 500. new battery. new tire. excellent running condition. \$450 or best offer. must sell. 481-0328

1973 SUZUKI 750. Windjammer fairs. many extras. excellent condition. low mileage. \$1595. 299-1778. 281-0092. evenings.

1972 YAMAHA 100 Enduro. Bassani expansion chamber. Giring shocks. bored, ported. 1900 miles. street legal. \$300 or trade for small foreign car. 287-6837

HONDA 305. scrambler. new battery. looks and runs good. \$275 or best offer. 280-7281

BICYCLE MEN'S 10-SPEED American Flyer. Slurby 21" frame. great for women. excellent shape. Call 462-6703 after 5 p.m.

MEN'S 10-SPEED BICYCLE. Schwinn Varsity. 25" frame. high rise handle bars. new paint, decals and rear carrier. Great beach cruiser. \$65. Randy. 274-0218. evenings

SEKINE 10-SPEED. 24 pounds. quick-release hubs and brakes. aluminum rims. Suntour V derailleurs. Ritchey shifters. glue-on tires. \$175 or offer. 272-9084

1972 HUSAVARNA. 250 cc. speed. desert equipped. excellent condition. hardy used. \$400 or best offer. 420-0763

74 PINTO RUNABOUT. excellent condition. radio, heater, automatic transmission. \$2,300 or \$1,000 and take over payments. 285-0703. evenings.

1974 SUZUKI 550. Faring. rak. extras. Excellent condition. take over payments. 299-1778. 281-0092. evenings.

YAMAHA 125 dirt bike. Far condition. must sell. best offer. 449-7197

10-SPEED WARD'S bicycle. 21" men's frame. Clean. good condition. Good for commuting. \$50 452-8930. evenings.

MEN'S 10-SPEED BIKE. 21" yellow Century. only ridden twice. must sell (new injury). includes rack, light, lock. etc. Make offer. 222-1910

NISHIKI SEMI-PRO. 25" frame double butted chrome moly. Campagnio 180mm 15 speed crank. alloy rims and quick release. new tires and tubes. \$220. Al 287-8045

REBUILT 10-SPEED. Men's 21-inch. new tires. cables. brakes. fenders. Suntour equipped. \$70. Goya acoustic guitar. \$90. 488-8439

72 YAMAHA X560. motor. pro-ressary. rebuilt at 16,000 miles. (pre-ssently 17,500 miles). Excellent condition. rack. crash bars. disc brake. extras. \$850 or trade for compact car. 273-0683

SS 350 KAWASAKI TWIN. 1970. Ex-celent condition. body and engine. Must sell. \$350 486-3778

Photo

NIKOROS. BRAND NEW. 35 1/2 55 1/3 85 1/18 105 1/25 135 1/28 200 1/4 80-200 1/4.5. Used Nikon F body. Dave 569-1473

1968 VW BUG. Excellent condition with many extras. Must see to believe. First \$950 takes Alan 566-0786

63 VW BUS. \$500 or best offer. 222-3398

1968 CHEVY PICK-UP. short bed. 348 cubic inches. 4-speed. good condition. make offer. 459-3582

1967 NISSAN PATROL. 4WD hardtop. Warn hubs. new rings and valves. Norseman tires (6). offers around \$2000. Jim. 755-9620

1968 TOYOTA LAND CRUISER. 4WD. Warn hubs. new clutch. soft top. Excellent running condition. \$1600. Jim. 280-2585

MUST SELL. 1974 FIAT 124 Sedan Special. 19,000 miles. excellent condition. great gas mileage. 453-3589. evenings and weekends

1954 CHEVY ONE-HALF TON pickup. Body and interior in excellent condition. Best offer over \$800. 488-3778

1966 JAGUAR. type E roadster. excellent running condition. Pirelli. new electric. \$2700 or best offer. 481-0328

68 COUGAR with sun roof. air conditioning. power steering and brakes. New tires and lots of nice extras. Excellent running condition. \$1300. 225-9090 or 230-1034

MGA ROADSTER. 1962 Mark II. looks awful. runs awful. for serious restorer only. Complete with spare and jack. \$350. Jim. 297-0958. keep trying

FIKA-DART. 63 Dodge Dart needs rebuilt short block. Fairly economical. smooth highway and town car. \$75. 224-4422

1974 DODGE VAN. low miles. like new. carpeted interior. double best stereo. roof vent. new tires. Best offer. Come see. Call after Sunday. 488-6512

WANT 1968 through 1969 Porsche 270-5717 or 222-4166

1966 VW BUG runs well. good engine. needs work on hood. \$575. 272-9084

1969 VW BUS. 7 passenger. smog device. excellent condition inside and out. see to appreciate. \$1785 or best offer. 468-3945. evenings or weekends

Rides

NEED RIDE TO Aspen around second week in December. Will share gas. Elaine. 224-3098. leave message

I'M RIDING! I'M DRIVING! Let's call the Traveler's Aid Travelboard. They have a free ride referral service for everyone going outside San Diego County. 232-7887

NORTH TO BAY AREA November 26. returning November 30. Riders welcome. share expenses and driving. Greg. 238-8774 or 238-8390. keep trying

DRIVE MY CAR to Dallas, Texas. week of December 15-22. Must be mature. responsible. able to furnish references. Call 453-0633. evenings

GOING TO BOULDER, Colorado. Tuesday, November 25. returning December 1. Need rider to share expenses and driving. Candi. 453-6720

WANT DRIVER FOR U-haul truck to New York in early December. Road expenses (gas, oil, tolls) will be paid. Dennis. after 7 p.m. 453-2564

RIDE WANTED TO Ohio between December 17 and December 20. Preferably Cleveland or Columbus area. Will share gas and driving. Rosanne. 295-8970 after 6 p.m.

NEED RIDE TO Illinois. prefer to leave December 26. Will share expenses and driving. Mark. 488-6447. if not home, leave name and number

DRIVING TO CONNECTICUT beginning of December. Can take one rider. Share driving and expenses. 233-8858

Pets

BENJI MUST FIND Concha! White female mark with yellow collar lost in Gateway parking lot. P.D. November 18. Please call 270-6110 or 755-7203. Reward

EXPERT BUDDIE-PARAKEET handler seeks other butte love to trade caring while away on short trips. Bill. 299-6195

NEED UNUSED DOG HOUSE for freezing cars. Reasonable. please call 448-6885. after 6:30 p.m.

AKC CHAMPION SIRE Kneeshed pups 5 weeks \$100. 296-1031

HELP! I'M RUSHY Shannon and I need a loving home. Master moving so we need a friend with a large yard. Call 263-2231. 9-5

HELP! THOMPSON. my male tabby cat needs a good home by December 6. Please. 413-4078. evenings or weekends

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Put your creative juices to work and give us a new name! If its the most descriptive name, we'll give you a free trip for 2 to Hawaii. Come into the nearest Our Perry's Pizza for complete details and an entry blank (maybe you'll get some inspiration too...)

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Cars

WANT PHOTOBOOKS or photo stories. especially for Algal, Abbot, Adams, Bresson, Cunningham, Evans, Haas, Kertesz, Lange, Weston, Sierra Club, Steichen, Salomon, Vlahakis. 224-0626

OLYMPUS 100 12.8 lens for OM-1. \$115. Niskor 135 12.5 lens for rangefinder. Leicas. Canons. sharp. clean. \$75. Photo books, quality binoculars taken in trade. 224-0626

NIKON CAMERA CASE, retails new for \$100. will sell for \$55. Excellent condition. 488-3778

1973 FORD 1/2 TON pickup. 8 bed. Fleet side. small V-8. stick. Clean. good condition. \$2850. 222-8313

1961 FORD ECONOLINE VAN. 66 Mustang engine. painted. carpeted. fold-out bed. new tires. recent lube and tune-up. body excellent. Easily worth \$695. 452-1289

74 PINTO RUNABOUT. excellent condition. radio, heater, automatic transmission. \$2,300 or \$1,000 and take over payments. 285-0703. evenings.

1953 INTERNATIONAL TRAVELLER. needs brakes, clutch, etc. if you're into fixing, this one's for you. Dave. 436-0880. evenings. keep trying

AUSTIN AMERICA. 1969. 2000 cc. new valve job. 32 plus mpg. \$1075 or offer. Dave. 260-4451. evenings and weekends

1964 DODGE DART. Not pretty, but runs well. \$250 or best offer. 295-4589. evenings and weekends

72 SUPER BUG. orange/black. AM/FM tapes. new tires. window defroster. 28,000 miles. excellent condition. \$2100. Liz. 453-7500. extension 3729. or 481-0398 after 5 p.m.

1969 ALFA ROMEO. Berlin. fuel injected. recently rebuilt. 272-3430

1970 MG MIDGET. 73,000 miles. excellent condition. looks fantastic. \$2,700 or best offer. 420-0763

1968 FIREBIRD V-8. air conditioned. power steering. 450 engine. body and engine excellent condition. paint checked in some areas. Good price at \$800. 460-0484

1975 TOYOTA LAND CRUISER. soft top. Warn hubs. Jackman rims. 2,900 miles. radio. Firestone-all-terrain tires. runs great. must sell. \$4,275. 281-6866

1969 CAMARO. 350 cubic-inch engine. automatic transmission. power steering. power disc brakes. air conditioning. radio. low mileage. Make offer. 225-0100

1971 VW BUS. Good condition. double bed in back. \$2300. call 273-3172

58 BUS. GREAT running condition. far body. recent engine work on 65 engine still under warranty. \$100 or offer (non-profit organization) 755-8815. evenings

LEAVING COUNTRY. must sacrifice Renault r-8. duneluggy. excellent condition. extras. must see to appreciate. \$600 or best offer. 222-3404

1971 MG MIDGET. excellent condition. very low mileage. radio, cassette. Pirelli tires. \$2300. Foreign student leaving U.S.A. 755-7500. nights

1963 MERCURY MONTEREY wagon. air power steering. automatic windows. automatic transmission. radio. Foreign student leaving U.S.A. \$350. must sell. 755-7500. nights

DO YOU HAVE a non-running VW-type 3 with body and chassis intact and in usable condition? If you do, call 278-8032. Mike

VW 36 horse-power disassembled engine (new parts). \$200 or make offer. Martin. 278-7984 after 3 p.m.

TIRES — Samperit, Michelin, Pirelli — lowest prices in town. The Motoring Shop. 926 Turquoise Pacific Beach. 488-0515

TWO 14-INCH CHEVY chrome rims and tires. \$25. 291-2769

1973 BUICK CENTURION. 23,500 miles. air conditioning. FM stereo. runs perfectly. best offer over \$1100. Glenn. 488-6481. late calls okay

TWO VW STOCK RIMS. \$5 each. One continental radial tire. never used. size 155-SR-13. \$15. or offer. 278-3300 after 2 p.m.

1967 PONTIAC GTO. completely overhauled. 4-speed. holly carburetor. headers. new paint. tires. mag. and battery. air shocks. beautiful interior. stereo. Excellent condition. \$1350. 272-9774

81 VW BUS. 1600 rebuilt engine. rack. double doors. bed. cabinets. 283-3290. \$900

BUGEYE SPRITE. 1960 classic. runs well. very clean. \$929. 435-5886

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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 80803, San Diego 92138. No special capitalization, no abbreviations. Any instructions on separate paper.

THE DEADLINE for receipt of ads is 10 a.m. Saturday, 5-5 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.

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